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INDEX TO THE INLAND PRINTER.

U. SEP 3 1903

VOLUME XXXI.

FROM APRIL, 1903, TO SEPTEMBER, 1903.

B

Biography:
- Ade, George, author and humorist..... 203
- Dexter, Talbot C..... 428
- Peacock, E. R., Melbourne, Australia.. 746
- Prentice, George Denison..... 681

Bookbinding:
- Address of a manufacturer of ruler's pen-making machines 81
- Another new fancy leather..... 240
- Artistic leatherwork 81
- Bookbinding schools 240
- Catechism in stamping, A..... 240
- Finishing and tooling..... 81
- Glue, cements and composition..... 417
- Handicraft workshops and bookbinding. 240
- How seal leather is obtained..... 241
- How to lay gold..... 418
- How to mark covers that are blank on one side 81
- Machine for lettering blank-books..... 913
- Machine or hand sewing..... 240
- Notes on practical bookbinding.81, 240, 417
- Novelties in the bindery..... 81
- Stamping size again..... 418
- Wants to know about leathers..... 81

C

Colored Inserts:
- Cardinal, The 368
- Caught napping 864
- Close of the day, The..... 600
- Critical moment, A..... 696
- High bridge — Georgetown loop..... 72
- Indian pueblo, An..... 216
- Nero at the circus..... 361
- Peaceful scene, A..... 896
- Portrait, A 560
- Study in chalk..... 681

Composing-room:
- About case-stands 68
- Auxiliary figure-case and the new lay of the cap.-case, The..... 408
- Composing-room economics.68, 279, 407, 591, 751
- Dirt, degeneracy, and discredit..... 408
- Economy in rulework..... 407
- Filing specimens and catalogues systematically 408
- Green's transferable job bank..... 407
- Handling stock 279
- Label for type-cases, A..... 592
- Limit of the country office, The..... 37
- Locking up and planing down forms for platen presses 591
- Method of recording advertising and other cuts 279
- New lay of caps. in the ordinary upper-case, A 279
- Notes on job composition..63, 233, 410, 558, 729, 879
- Patent leather as an emergency material 592
- Preparation of copy, The..... 68
- Review of specimens received..104, 280, 442, 599, 760, 912
- Sherwood auxiliary figure-case, The.... 279
- Suggestions on rule and panel work... 751
- Value of good job distribution..... 752
- Where is the value in this method?.... 592

Correspondence:
- Another cause of worry removed..... 874
- As to employer-members of unions..... 395
- Classic printing exhibit..... 873
- Correspondence 61, 229, 395, 549
- Ex-situation-seeker, An 61

Correspondence — *Continued.* PAGE
- Follow copy 61
- "Follow-copy" lay 549
- Identifying capitals and figures..... 549
- In favor of adequate schools..... 395
- In re "the demand for skilled men"... 61
- Less Æ's and more $ and &..... 229
- Parisian notes on printing..... 62
- Penotype designing 395
- Question of conscience, A..... 229
- Should employers be members of the typographical union? 395
- What should a printer know..... 61
- Where will it end?..... 229

E

Editorial:
- Again the apprentice..... 218
- Ascertain the facts..... 699
- Atlanta incident, The..... 534
- Attributes of the workman and the manager, The 375
- Baltimore's hospitality 692
- Best salesman, The..... 217
- Bookbinders' home, The..... 694
- Broadening influences 219
- Business-bringing bids — criticism and comment 48
- Business aspect of trades-unionism, The. 219
- Controlling the situation 535
- Corrupt officials 692
- Course in the principles of design, A.. 50
- Financial 45, 213, 373, 533, 691, 851
- Freak characters 218
- "Hans Breitman" and industrial education 217
- Impartial mediator, An..... 694
- Incompetency among union printers... 218
- Incorporation of labor unions, The..... 861
- Industrial pacifier, An..... 536
- Justice to the employer..... 377
- Legality of union fines..... 856
- May employers be members of the typographical union 47, 375
- Miller case, The..... 852
- National Labor Commission, The..... 860
- One of the gold marks..... 694
- Operative exhibit, An..... 852
- Opposition to arbitration, The..... 697
- Relation of the employer to the foreman 536
- Situation-seeker, The 220
- Strike insurance 859
- The Inland Printer employment department 50
- Trade and technical education..... 214
- Trade-unionism a safe-guard..... 378
- Typefounders' specimen books, The.... 696
- Typographical union laws which should be abrogated 46
- United Typothetæ amid the trades unions, The 854
- Value of the tint-block, The..... 854
- Who pays for sorts 852
- Work of the methodizer, The..... 376

Electrotyping and Stereotyping:
- "Autoplate" stereotyping machine, The 266
- Can not make good stereotypes..... 97
- Double impressions 440
- Dry stereotyping 440
- Electrotypers' convention 440
- Electrotypers' ideals, The..... 905
- Electrotyping in London..... 441
- Electrotyping in series..... 97
- Good paste recipe, A..... 440
- Hot solution 743

Electrotyping and Stereotyping — *Continued.* PAGE
- Making wax conductive..... 97
- Newspaper half-tones 440
- Newspaper stereotyping 743
- Notes and queries on electrotyping and stereotyping 97, 440, 743, 905
- Poor molding composition 743
- Stereotyping 744
- Stereotyping with a cheap plant..... 743
- Use of a wax-shaver..... 97

Engraving:
- Amstutz engraving method, The..... 737
- Answers to a few correspondents..... 909
- Bleaching photographic prints white.... 738
- Care of lenses once more, The..... 78
- Color screens and trichromatic inks.... 252
- Confusion of weights and measures, The 253
- Danish newspaper art..... 556
- Developer for the dry enamel process.. 738
- Earliest work of wood engravers, The.. 557
- Earthenware utensils for holding acids. 910
- Enamel for zinc..... 555
- Engravers in societies of artists..... 420
- Engraving for the London newspapers. 555
- Engraving outfits for small newspapers. 737
- Few correspondents answered, A..... 79
- Few queries and answers, A..... 252
- "Figures, facts and formulæ of photography, The," 79
- Finishing half-tones 252
- Fire insurance complications in an etching plant 556
- For information on three-color work.. 909
- French and German annuals..... 419
- German federation of processworkers, The 910
- How a process plant took fire..... 420
- Intaglio engraving from a line drawing, An 253
- Kurtz patent once more, The..... 555
- Men who think combination in England impossible 910
- Metric system, The..... 556
- National association of photoengravers, seventh annual convention 93
- New collotype process, A..... 555
- New electric light for processwork, A.. 420
- Newest color sensitizer for three-color negatives, The 80
- Ointment for the processworker's hands. 737
- On keeping films sensitized with bichromate 909
- Origin of half-tone enamel..... 911
- Ownership of the retouched photograph for processwork 252
- Photographic lenses 556
- Photographing on wood..... 80
- Press photography 911
- Process engraving notes and queries, 78, 252, 419, 555, 737, 909
- Processwork in Japan..... 252
- Processwork progress in St. Louis..... 79
- Regarding copy for half-tone reproduction 253
- Retouching photographs for half-tone reproduction 737
- Spring medicine for the half-tone maker 80
- Three-color filters or screens..... 419
- Three-color printing in 1730..... 737
- To make an embossing die..... 419
- To remove nitric acid stains..... 737
- Unanswered correspondence 910
- Using shading mediums on negatives.. 737
- Velvet bloom of a half-tone, The..... 79
- Virtues of shellac, The..... 419

Engraving — *Continued.* PAGE
Will English process firms get together 910
When the negative film is too thick... 419

I

Illustrations:
Amstutz engraving, An... 738
Amstutz's first telegraphed portrait... 738
Antidote for hot air, An... 427
Apparel oft proclaims the man, The... 600
At last we are to have fox-hunting near Chicago... 544
At the quern, Orkney Isles... 857
Back mold-wiper... 254
Believer's vision, The... 233
Bellows electric compositor, The... 702
Boy in summer-time, A... 544
Calendar design... 281
Chadwick composing-machine, The... 208
Chadwick composing-machine in position, The... 208
Challenge Machinery Company's plant at Grand Haven, Mich., The... 609
Channel fleet in Kirkwall Bay, The... 590
Chapel at place of Maximilian's execution... 718
Chapel of bones, Valetta, Malta... 102
"Chrysalis"... 602
Coffee growing, Jalapa... 704
Coffee tree and berries, Mexico... 867
Composition in oil monochrome... 284
Comrades... 224
Convalescent... 251
Corn bin, Mexico... 866
Cover-design... 442
Cruiskeen lawn, The... 393
Cut etched from print direct... 253
Cut etched from reverse... 253
Danish newspaper art... 556
"Devote"... 243
Diagnosis, The... 755
Dock scene, Valetta, Island of Malta... 101
Dow composing-machine... 51
Dow distributor... 51
Dow's, Lorenzo, machine... 50
Duties of the alternate, The — Atlantic City, June 22-26, 1903... 522
Edifying hour, An... 83
Electrotypograph casting apparatus... 849
Electrotypograph writing and perforating apparatus... 849
Entertaining Prince Henry... 544
Etcher's dream, The... 910
Evening at the harbor... 49
Excursion train, Cuernavaca, Mexico... 753
Fair time... 578
Fall of the House of Usher, The... 227
Far from home... 249
First Linotype machine, The — 1883... 537
Fleeing from the flames... 60
Fooling Daddy... 42
Foot bridge in coffee plantation, Cordova, Mexico... 728
For vacation days... 598
Fowler composing-machine, The... 554
Goodson Graphotype, The... 848
Green's transferable job bank... 407
Guess which... 690
Handy man, The... 567
Hard pressed... 113
His new watch... 565
Home of the "problem," The... 578
Home-made assembler slide restorer, A 256
Home-made stock rack... 279
Humors of a print-shop, The
No. 4.— "By-jing, that boy o' mine has the makin's of a great editor, hain't he?"... 56
No. 5.— "Say, you children'll have to make less noise out there. The boss is away and I'm trying to write a personal"... 273
Hunter's pride, The... 394
I feel funny to my toes... 109
I used to be a printer myself... 542
Idylls of the country:
No. 1.— "The fish that got away"... 212
No. 2.— The glorious fourth... 548

Illustrations — *Continued.* PAGE
Ingle-nook, Orkney, The... 850
Interior view Saint John's Cathedral, Valetta, Malta... 102
Irrigating wheel, Lake Chapala, Mexico 745
It won't hurt... 263
John Bunyan in Bedford Jail, 1667... 417
June... 402
June idyll, A... 372
Lanston Monotype caster... 848
Lanston Monotype keyboard... 847
Leonard catalogue cabinet... 408
Let me light it... 44
Linotype Junior, The... 701
"London Bridge"... 532
Looking up hotel accommodations for United Typothetæ of America, June 22, 1903, at Atlantic City... 278
Marguerites... 385
May Dance, The... 228
May first falls on a mighty unlucky day of the week this year for mothers-in-law... 202
Mexican boy in typical costume... 846
Mexican filter... 862
Mexican kitchen... 698
Mexican wash-house... 719
Minnesota editor's return from Washington, The... 554
Miss Canada... 262
Modeled half-tone design... 280
Monoline composing-machine, The... 702
Nancy Hart, a heroine of the revolution 605
Native son of the golden West, A... 888
Nature's motive power... 853
Naughty boy... 899
Naval maneuvres at Newport, The... 545
Nemesis... 585
"Now will you be good?"... 586
Oaxaca servant, Mexico, An... 736
Oaxaca type, Mexico, An... 716
Old bridge, The... 58
Old-fashioned Orkney kitchen, An... 892
Ominous evening, An... 868
On Huron's shore... 53
On the Kankakee river... 367
On the road from Oaxaca to Mitla, Mexico... 693
On the upper Iowa river, near Decorah, Iowa... 241, 244
Outward bound... 689
Peon of the better class, Mexico... 723
Portraits:
Ade, George... 204
Baker, Edward Day... 909
Berube, Alfred... 90
Bowman, J. H... 595
Bragdon, J. C... 278
Bright, William... 557
Devlin, Richard E... 727
Dexter, Talbot C... 429
Donnelley, T. E... 426
Dunlap, J. H... 553
Elliott, C. B... 875
Evans, B. F... 740
Finkenhoefer, H. F... 727
Fleet, A. D... 741
Forquer, S. A... 91
Freegard, Edwin... 426
Gabbe, Henry... 91
Glenn, F. J... 423
Hanson, H. A... 875
Harmes, John C... 875
Herzog, William... 875
Higgins, M. P... 594
Humphrey, Miss Lucy C... 741
Irvine, F. C... 741
Isaak, Abe, Jr... 553
Ismond, Thos. A... 552
Jasorka, Otto... 423
Johnston, W. P... 423
Kahler, Conrad... 606
Katt, G. E... 90, 255
Kiser, Samuel E... 36
Kocher, Charles E... 740
Locker, A. L... 255
McBratney, Miss Fannie... 91
McCall, W. B... 115

Illustrations — *Continued.* PAGE
Portraits — *Continued.*
McFetridge, John R... 607
McIntire, W. E... 553
McMullan, Robert J... 423
Manning, Frank... 278
Mekatinsky, L... 255
Melton, Julius... 90
Montgomery, H. E... 402
Montgomery, John... 402
Moore, George H... 90
Nelson, Elmer D... 727
Parham, H. M... 609
Peacock, E. R., and family... 746
Potter, F. S... 255
Reed, Charles R... 740
Ruggles, Miss Adele... 715
Smith, Harry... 90
Smith, Sherman... 426
Stern, Edward... 426
Straub, R. H... 552
Summersett, Gilbert... 875
Terrell, Thomas I... 740
Thompson, Russell... 727
Titus, J. H... 553
Warren, A. H... 91
Webb, Wm. J... 594
Whistler, James MacNeil... 911
Wickersham, D. R... 552
Wiles, Frank... 552
Wilson, Ben W., Jr... 278
Printers' outing in Colorado, A
Boiling eggs amid the snows... 712
Evening recreations... 712
Panning for gold... 712
Trout for breakfast... 712
Puzzle — Find the winner... 363
Quietude... 887
Random notes... 580
Removing an obstacle from the wheels of journalism... 71
Reproduction of woodcut by dry stereotyping... 440
Rogers Typograph, The... 701
Ruins of El Desierto Convent, Mexico. 695
St. John Typobar... 365
Samples of decalcomania... 258
Scene on Stone's river, Murfreesboro, Tenn.... 750
Scoop, A... 34
Sears typo-matrix casting-machine, The 365
Sears typo-matrix keyboard, The... 366
Sherwood auxiliary figure-case, The... 279
So, bossie... 873
Social life in Washington, D. C... 106
Some printers' trade-marks... 574, 576
Some pumpkins... 43
Spring landscape, A... 390
Square-base Linotype — 1885, The... 538
Square-base Linotype — 1890, The... 538
Stalking a blue grouse rooster in Colorado... 684
Step-justification Linotype with "twin" attachment... 539
Stranded... 257
Street in Valetta, Malta... 101
Street musician, Mexico... 748
Street scene, Valetta, Malta... 101
Summer days... 683
"Sun" installs a new press, "The concussion"... 71
Treatment, The... 755
Trees planted by General and Mrs. Grant in Uyeno Park, Tokio, Japan 103
Two dusky natives of Mitla... 690
Typewriter and perforator for Goodson Graphotype... 848
Typothetæ alternate, A... 259
Unitype Company's new building, The. 603
Vacation season, The... 544
Van Roord surprised at the painting by his pupil, Paul Rubens... 397
Village of Penon, Mexico... 734
Washing the pig, Mexico... 710
Water-babies... 239
Where lake and river meet... 96
Why the butter doesn't come... 39
Wicks rotary typecaster, The... 52

Illustrations — *Continued.* PAGE
Winter in Rogers Park, Chicago..... 386
With the author's compliments to President Roosevelt 105
Young optician, A..... 406

L

Lithography:
Algraphic patents 415
Aluminum printing and "dope"..... 415
Are allegorical subjects becoming popular? 565
Can a litho. artist deviate from established rules to humor incompetent steam-press printers? 416
Cause of unclean transfers 415
Chemical damping waters and how to set the dampers on a steam press..... 566
Coating for photographic reducing or enlarging machines 248
Commercial work on copper and steel... 566
Convention of National Lithographic Artists', Designers' and Engravers' League of America..... 417
Danger of too much soap in transfer-ink. 718
Decalcomania for china decoration..... 566
Dissolving ink out of old music plates engraving 415
Drawing with crayons on grained aluminum and zinc plates..... 415
Errors some translators perpetrate when transcribing German lithographic literature 416
Etching broad black lines on stone for ruled tints 415
First report of the association of German litho. printing establishments.. 899
Fixed rate for charging lithographic printing adopted by the lithographic firms of Germany..... 898
Grained transfer papers..... 566
How to obtain the effects in gelatin printing 718
How to send samples of lithographic stone for trial 898
Hygrol colors for printing without dampening the stone..... 94
Import of lithographic product from foreign sources in 1902..... 717
Is the Gothic style of ornamentation a basic or generic one? 249
Lithographing on textile fabrics becoming popular in America..... 566
Lithography must keep pace with the present American art movement... 898
Minims versus drops of water and acids. 717
Mixing of shades of black and red for special effects in art printing..... 898
Mixture for dusting on sheets when printing bronze last..... 899
Multicolor printing without the mechanical difficulties of the six-color press. 898
My practical experience with aluminum as a perfect substitute for the lithographic stone 250
New composition roller for lithography impervious to water, A..... 899
New efforts for appropriate styles in lettering 248
New gum for use on aluminum plate found wanting, A..... 898
New lithographic grain process..... 717
New sphere of usefulness for the National Lithographic Artists', Engravers' and Designers' League of America 719
New way of making backgrounds on negatives, A 718
Non-flowing resins 717
Notable exhibit of lithographic penwork in New York 719
Notes and queries on lithography...94, 248, 415, 565, 717, 898
Of interest to process or photographing lithographers 94
Offsets on stone for colorwork..... 248
Oleography 94
Lithography — *Continued.* PAGE
Perforated and embossed greeting cards. 94
Phosphoric acid in lithography..... 415
Point about art fads or "styles," A.... 565
Preparing the litho. transfer without etching 718
Present chances in the litho. business... 719
Preservation of transfers upon line for storage purposes 95
Printing a wood engraving on tin..... 94
Printing-ink with an extra high brilliant gloss 248
Printing on silicate surfaces..... 718
Proper method for transferring upon aluminum, The..... 565
Regarding the weight of the damping rollers on aluminum presses..... 898
Regulation of the apprentice in the litho. business 898
Renovating old engraving stones; saving time by the use of acid..... 416
Retouching photographs for photolithography 248
Retouching the transfer impression before transferring 719
Reverse or white to black transfers..... 248
Reverse transfer from black to white and vice versa 94
Secret of handling men successfully... 565
Shellac a part of lithographic tousche... 565
Simple method of producing engravings, A 718
Size of the celluloid sheet, and where sold 898
Specimens of steel and copper plate engraved vignettes 898
Superior management of a large lithographic business, A..... 415
Surface or lithographic printing upon the Gordon, Universal, Harris or other power typographic press..... 248
Tannic acid a preventive against oxidation on aluminum plate..... 415
Theory and practice of developing photo prints on aluminum plates 94
Theory of color vs. pigment and light... 566
Tinting of stone caused by inferior coated paper 566, 900
To lithographers intending to emigrate to the United States..... 899
To produce fine, sharp, scraped-out effects upon a grain transfer-paper... 95
To remove asphalt powder..... 717
Transfer-paper for mineral ink..... 898
Transferring autographic drawings to zinc 95
Transferring with uncoated paper to zinc or stone 415
Various designations for photolitho. processes 248
Varnish for preserving charcoal drawings 898
Veins in lithographic stones..... 899
Washes of litho. tousche in imitation of water-color effect 565
Wax for gold-leaf or bronze printing... 248
What constitutes a fine draft or check.. 719
What is "Lithogravure," "Lithotype," "Typolithography," "Cereotype," "Photoengraving," etc..... 249
When can a lithographer's education be regarded as complete 717
Where is the porcelain painter's art?... 249
Wishing to learn the litho. profession... 566
Yankee art looming up..... 717

M

Machine composition:
Addition to premises of Chicago branch of the Mergenthaler Linotype Co.. 877
Advice to operator-machinists..... 875
Another case of poor metal..... 552
Another contestant for the prize..... 741
Back mold-wiper, A..... 254
Booby-prize-winner, A 422
Cam rollers 421
Can not throw off clutch..... 91
Machine Composition — *Continued.* PAGE
Changing burners 92
Composing machines — past and present 50, 208, 365, 537, 701, 847
Correct keyboard fingering..... 685
Distributor-box lift 551
Double-deck Linotypes 421
Face of slug damaged in ejecting..... 92
Fowler composing-machine, The..... 553
Graduate installs a machine, A..... 255
Hair-lines 423
High slugs 256
Home-made device, A..... 256
Intermediate clutch 875
International speed competition..... 92
Likes the mouthpiece clamp..... 740
Linotype fan 421
Linotype proofreader's Omar Khahyyam. 423
Linotype troubles 875
Long primer or brevier..... 551
Loose spaceband pawl levers 90
Low-pot signal, A 875
Machine starts with a thump..... 876
Machines kept in poor condition..... 876
Magazine set too low..... 740
Metal gathering on spacebands..... 421
Metal looks cold 739
Mold-posts sprung 739
New line-casting machine, A..... 877
New pot-mouth aligning gauge..... 91
Notes and queries on machine composition 90, 254, 421, 551, 739, 874
Ode to the Linotype, An..... 92
Prefers mouthpiece clamp 552
Putty in mouthpiece holes 875
Questions from a graduate..... 740
Recent patents on typesetting machinery, 742, 877
Record by a lady Linotypist..... 739
Remarkable record, A..... 422
Report from Honolulu, A..... 741
Small encouragement for "swifts" in England 257
Step-justification machines 422
Things you should not forget..551, 739, 874
To figure pulley sizes..... 90
Treatment of Linotype metal..... 552
Two-letter nuisance, A..... 256
Vise automatic adjustment..... 255
Miscellaneous:
Ad.-setting contest, No. 13..... 723
Advertising and irrigation..... 689
Advertising for printers and others.99, 274, 432, 573, 758
All hail, the devil..... 567
Amateur effort, An..... 558
Amusing advertising swindles..... 895
Another set of office rules..... 420
"Any color so it's red"..... 227
Beating the printer is beating yourself 243
Benjamin Franklin pension, The..... 115
Books and periodicals...106, 272, 439, 586, 753
Business notices ...118, 285, 443, 608, 763, 914
Callous printer, The..... 593
Card adjuster 608
Chats with business office workers..... 63
Cheap way to water-mark paper, A.... 895
Color in the graphic arts..262, 431, 583, 747, 886
Color-printing in *Scribner's*..... 715
Cooking department, The..... 703
Course in the principles of design, A, 221, 380, 527, 705, 842
Decalcomania 258, 420
Decorative art at the World's Fair.... 596
Degenerating influence of follow-copy laws, The 42
Dennison Manufacturing Company's twenty-fifth annual dinner, The.... 114
Department of commerce..... 430
Duty of American manufacturers..... 414
Editor explains, The..... 243
Editorial hammer, The..... 96
Electric lamp 589
Eli Perkins on editors..... 364
Epitaphs in the cemetery of failure..... 600

Miscellaneous — *Continued.* PAGE
Estienne school for bookmakers, The.. 391
Exhibition for one spectator, An..... 907
Export field, The.....101, 284, 424, 593
Filling up space and writing advertisements at the last moment..... 878
First convention of the American press humorists, The 589
"Flapdoodle" in the postal service.... 546
Gate beautiful, The..... 103
Glimpse at Government publications, A. 260
Golding and Co.'s new advertising manager 113
Good chance for the right man..... 872
Goodering a good thing..... 761
Good workmen should receive good wages 233
Grant memorial trees in Japan..... 103
Haste versus deliberation..... 432
Heavy-weight books are doomed..... 96
How W. E. Curtis works..... 900
How to get rid of drudgery..... 418
How Sam'l E. Kiser became a humorist 35
Illustrator and his text, The..... 578
Inaccuracy in illustration..... 736
Information for His Honor..... 907
Inventive genius of the late James Arkell 75
Lady's pocket, A..... 587
Learning a trade in the office and in the school 369
Lexicography 530
Light-weight paper for books..... 393
Limericks 116
Logical deduction, A..... 592
Make-up of books, The..... 361
Man at the window, The..57, 225, 387, 545, 713, 869
Manywhere 262
Marvelous metal, A..... 540
Melancholy Scot, The..... 717
Mere hint, A..... 849
Methods of ascertaining cost..264, 406, 597, 762
Most needed lecture — in England.... 223
Moving the plant of the Government printing-office 586
Mysterious manuscript, A..... 687
New art of printing, The..... 587
New money-order system, The..... 98
New rules for junk-sellers..... 417
Newspaper gossip and comment.69, 245, 398, 570, 720, 895
Newspaper or periodical — which has the better claim on the U. S. mails?.. 73
Newspaper text-book, A..... 543
Novelty in advertising..... 728
Officers of the United Typothetæ..... 845
Opportunity 907
Our immense foreign commerce..... 900
Paper from cornstalks..... 265
Pappy is the man..... 597
Placing the blame..... 911
Prevention of typhoid fever, The..... 604
Price of success, The..... 393
Printer from Tucson, The..... 541
Printers as decorative artists..... 40
Proceedings in brief of the International Typographical Union convention... 893
Providential 752
Real workman, A..... 841
Relation of credit men to business methods 383
Resignation of Mr. W. B. McCall, foreman of the Rand-McNally Co..... 115
Roycroft trade-mark, The..... 733
Ruggles, Miss Adele..... 715
Rule of the fit in organized labor..... 243
St. Bride foundation institute—a typical British technical printing school.. 108
Side lights on technical education in the Orient and the Antipodes..... 754
Side step, A..... 911
Slug 6 as a chauffeur..... 547
Sound advice 543
Stationery styles of the smart set..54, 205, 379, 539, 700
Study your employes..... 748

Miscellaneous — *Continued.* PAGE
Success in advertising — A talk with Mr. Paul Nathan 584
Synchronizing the population..... 913
Tagalog language, The..... 116
Technical education and the union..... 523
This thing must end..... 554
Trade notes 114, 265, 438, 603, 908
Trade union conventions..... 210
Training the memory 878
True patriotism 719
Two souls without a thought..... 909
Typothetæ notes 277, 426, 581, 756
Union of master printers of France... 107
Unique English 82
Unique motto explained..... 602
"United to support — not combined to injure"— is it true?..... 607
Use short, familiar words..... 73
Views of F. C. Nunemacher..... 585
Views on spelling..... 699
What is your specialty?..... 80
When a magazine is manufactured..... 69
When it costs too much..... 891
Wide-open "printers" club, A..... 608
Work of the evening illustration class of the Art Institute of Chicago, The.. 282
Working without system..... 390

O

Obituary:
Dennison, Edward H..... 762
Franks, Joseph Wilson..... 116
Kahler, Conrad 606
McFetridge, John R. 606
Obituary 116, 428, 606
Sweetzer, Moses 116
Wilson, John 428

P

Poetry:
Channel fleet in Kirkwall bay, The.... 590
Deadly pi-line, The..... 256
Editor's tribute, The..... 543
He is not unworthy 74
Pedigree 397
We talk too much..... 211
Pressroom:
About making ready three-color engravings 78
Address of inventor of addressing attachment for platen presses..... 76
Adjusting a country drum-cylinder press 77
Arrangement of working colors for best result 889
Ask a couple of questions..... 889
Attempt at overlay-cutting, An..... 77
Black ink does not stick on glazed paper 890
Concise manual of platen presswork, A. 52
Doing catalogue work on flat-bed web-perfecting news press..... 890
Experiences difficulty in making ready half-tones 891
Experiences trouble in registering.... 404
Few queries by a young pressman, A.. 404
Few questions from Brisbane, Australia, A 76
Few words about varnishes, A..... 232
Formula for roller composition for India 76
Gold bronze over inks..... 735
Good specimens of platen presswork.... 231
Has trouble with plates on adjustable bases 403
He thinks form rollers removed portion of ink in spots..... 77
Hints on presswork..... 862
His theory about washing rollers with coal oil and gasoline..... 735
How a country editor improved his presswork 405
Ink for printing on linen..... 734
Ink reducers and driers..... 231
Ink to print on leather, and not rub off 733
Intaglio printing 230
Interesting specimen of pamphlet printing, An 231
International printing pressmen's convention, The 594

Pressroom — *Continued.* PAGE
Large bouquet of lovely specimens of presswork 890
Making a nice drab tint for a letter-head 889
Making a smooth surface on rough paper 568
Matter of opinion, A..... 231
Method of printing hangers in two colors in quick time..... 734
Neat Fourth of July number, A..... 733
New extension gauge..... 889
New jogger for printing-press flies..... 568
New paper roll holder, A..... 403
New things for the pressroom..... 890
Old-time press, An..... 569
Perforating attachment for cylinder presses 567
Plates — high or low for make-ready?.. 568
Preserving old winter inking rollers for summer use 403
Press "slurs" at the margins and leaving end 76
Pressroom queries and answers..76, 230, 403, 567, 733, 889
Presswork insert 889
Printers' rollers 601
Printing and registering colors on celluloid 403
Printing-ink for aluminum..... 733
Printing labels in colors at one impression 735
Printing on celluloid..... 76
Printing rough covers..... 96
Printing-ink reducers..... 568
Relative to an old press..... 889
Samples of printed matter sent us..... 76
Should composition rollers always be washed when through with..... 231
Solvents for celluloid..... 232
Streaks on half-tone prints..... 569
Suggestion regarding keeping down Linotype slugs, A..... 230
Theory and practice of platen presswork, The 383, 709
Treatment of inks for special work..... 231
Troubles by electricity at press..... 567
Type spaces, quads and leads working up 569
Undue wearing down of stereotype plates 232
Wants a gloss effect..... 568
Wants early data for printing-ink and movable type 404
Wants literature on printing..... 403
Wants our opinion on tympan and overlays 77
Wants our opinion regarding overlays. 403
Wants to know how to make rollers.... 76
Wants to know how to make white ink print white 890
Wants to know how to print and register colors on linen, etc. 76
Wants to know how to print in three colors at one impression..... 733
Wants to know how to work cuts..... 734
Wants to learn how to emboss and to print in two colors at one impression 735
Proofroom:
Abbreviations 564
Agreeably 564
Books for the proofroom..... 74
Careless wording 397
Commas 396
Conflict of grammar and usage..... 74
Conjunctions 397
Correcting errors not seen by authors.. 716
Diction 75
Division A 564
Divisions 242
Editors 564
Esthetic typography 75
Form in corporate names..... 716
"Learn proofreading" 75
Might or may 886
Most important duty of the proofreader, The 688
Names of firms..... 74
New letters proposed 715

Proofroom — *Continued.* PAGE
None 564
Not one 715
Onto 885
Open punctuation 716
Press criticism of verbal critics....206, 366
Pronunciation 242
Proofroom notes and queries..75, 242, 396, 564, 715, 885
Question in lexicography, A..... 74
Some opinions and facts of spelling.... 846
Spelling reformers 717
Superfluous word, A..... 396
Syllables and joinings..... 565
Tasty 885
Verbal criticism 38
Word missing, A..... 242
Word of caution, A..... 75

T

Type and Typefounding:
American Type Foundry Type Styles, 116, 267, 269
Condensed Blair 84-85
Condensed Matthews 904
Curtis-post, The 86
Della Robia series of type and ornaments 88, 89
Globe Gothic 268, 269
Hearst initials 409
Inland Type Foundry type styles...270, 271
McClure series 579
May specimens, American Type Founders Co. 266
Menu designs 902, 903
Post monotone 87
Scotch Roman 901
Tiffany script series 267
Type specimen pages.....267-271, 409, 579
Typefounders and typefounding in America:
Beginnings of the St. Louis Typefoundry 93
Bright, William 557
Jordan, George Frederick..... 878
Winchell 270, 271

INDEX TO ADVERTISEMENTS.

PAGE

Acme Compound Co.....167, 327, 487, 958
Acme Staple Co...20, 194, 466, 514, 677, 836
American Colortype Co.127, 317, 600, 672, 956
American Correspondence School of Typography 16, 296, 344
American Embossing Co..119, 286, 444, 610, 765, 915
American Paper Feeder Co..14, 118, 190, 354, 636, 777, 948
American Standard Type Co..... 937
American Steel & Copper Plate Co..166, 326, 486, 646, 806, 958
American Typefounders Co..... 948
Archer, G. F.....767, 918
Atchison, Topeka & Santa Fe Ry.....315, 324, 475, 635, 644, 795, 804, 955
Atlas Electrotype Co..166, 326, 486, 646, 806, 958
Ault & Wiborg Co..17, 192, 332, 494, 662, 924

Babcock Printing Press Mfg. Co..21, 180, 337, 499, 658, 821
Barnes-Crosby Co. 157, 465, 785
Barnhart Bros. & Spindler..21, 180, 337, 499, 658, 821
Bates Machine Co.....129, 292, 352, 443, 616, 763, 770, 839
Beck, Chas., Paper Co.25, 324, 482, 622, 808, 945
Beck Engraving Co.....302, 518, 940
Belden & Co..... 917
Benedict, Geo. H., & Co..145, 311, 345, 632, 673, 823
Bennett-Thomas Mfg. Co...480, 627, 796, 936
Berlin Ink & Color Co....136, 184, 448, 512, 789, 941
Big Four Route.....128, 443, 805
Bingham's, Sam'l, Son Mfg. Co..299, 472, 786
Binner-Wells Co. 181
Binney & Smith Co....27, 199, 359, 510, 653, 837
Black-Clawson Co. 166, 326, 486, 646, 806, 958
Blatchford, E. W., & Co..... 764
Blomgren Bros. & Co.....28, 457, 652
Bonnerwith Bros. 763, 767, 918
Boston Printing Press. Mfg. Co..29, 320, 478, 505, 782, 816
Boston Wire Stitcher Co..159, 309, 470, 630, 676, 946
Bradley, Will H..... 327
Bronson's Printers' Machinery House.... 165, 289, 477, 627, 796, 950
Brower-Wanner Co. 134, 309, 454
Brown Folding Machihne Co.....31, 184, 336, 507, 665, 827
Buffalo Printing Ink Works..14, 306, 476, 626, 783, 832
Burrage, Robt. R.....122, 289, 446, 613, 768, 918
Business Directory....153, 313, 473, 633, 793, 953
Butler, J. W., Paper Co..1, 169, 329, 489, 649, 809

Cabot, Godfrey L.....166, 326, 486, 646, 806, 958
Campbell Co. 4, 5, 172, 173, 333, 493, 655, 656, 814, 815
Carver & Swift.....158, 199, 443, 450
Carver, C. R., Co.....608, 626, 674, 837
Central Machine Works....134, 482, 767, 932
Challenge Machinery Co.....16, 285, 302, 359, 609, 616, 770, 933
Chambers Bros. Co.....32, 200, 360, 520, 680, 840
Champion Coated Paper Co.....160, 456, 504, 671, 819
Chandler & Price Co.....13, 179
Chesapeake & Ohio..... 914

PAGE

Chicago & Alton Ry.....487, 647, 807, 959
Chicago & North-Western Ry....163, 312, 485, 645, 803, 952
Chicago, Milwaukee & St. Paul Ry..310, 484, 643, 805, 957
Child Acme Cutter & Press Co..30, 191, 351, 519, 668, 940
Clark Paper & Mfg. Co..443, 446, 614, 768, 918
Cleland Chemical Co..... 288
Coes, Loring, & Co.....11, 195, 479, 517, 667, 925
Cole-Wilson Linotype Leader Co..... 189
Collins, A. M., Mfg. Co.....174, 618, 822
Consolidated Press Clipping Co..122, 289, 447, 614, 767, 917
Continental Colortype Co..... 156
Cooper, Leon N.....447, 614, 767, 918
Corbin, Hollis 449
Correspondence Institute of America..... 918
Cottrell, C. B., & Sons Co..123, 290, 448, 615, 769, 919
Crane Bros. 167, 327, 487, 647, 807, 959
Crane, Z. & W. M....142, 297, 464, 623, 774, 938
Crawley Book Machinery Co..... 947
Crawley, E., Sr., & Co..23, 190, 353, 502, 659
Crescent Embossing Co.....15, 138
Crowl, Pearre E., Co.....289, 614, 917
Crutsinger, C. W.....166, 326, 486, 646, 806
Curtis Pub. Co..... 778

Dejonge, Louis, & Co.....148, 323, 454, 636
Dennison Mfg. Co.....130, 468, 796
Dexter Folder Co.131, 293, 343, 624, 798, 824
Dick, Rev. Robert, Estate..155, 302, 470, 630, 801, 936
Dinse, Page & Co.....32, 200, 360, 520, 680, 840
Dixon, Jos., Crucible Co...122, 289, 447, 613, 768, 918
Duplex Automatic Registering Co....443, 455
Duplex Printing Press Co.....176, 495, 813
Durant, W. N....122, 289, 446, 613, 768, 918

Eggleston, J. W., & Co..... 763
Electric City Eng. Co..196, 345, 512, 663, 836
Electro-Tint Engraving Co.....349, 679
Empire Machine Corporation..... 451
Employment Department ...155, 315, 475, 635, 795, 955
Erwin & Co.....122, 325, 446, 647, 768, 959

Fairbanks, Morse & Co..... 936
Famous Mfg. Co..... 327
Farmer, A. D., & Son..24, 186, 355, 496, 656
Force, Wm. A., & Co.....308, 627, 816
Franklin Engraving & Electrotyping Co... 133, 617, 923
Freund, Wm., & Sons..159, 198, 455, 622, 775, 944
Fuchs & Lang Mfg. Co.....298, 619, 834
Fullard Mfg. Co..148, 194, 466, 514, 790, 946
Fuller, E. C., & Co..18, 19, 192, 193, 346, 347, 508, 509, 660, 661, 829, 943

Gane Bros. & Co.....167, 327, 807
Gatchel & Manning.....305, 469
Gerber, Henry, Co..... 918
Gether-Drebert-Perkins Co. 129, 309, 451, 630, 784, 833
Gibbs-Brower Co. 137
Gill Engraving Co.....139, 943
Girsch, C. W.....167, 327, 647
Godfrey & Co....166, 326, 486, 646, 806, 958
Golding & Co..... 124
Goss Printing Press Co.....132, 344, 657
Grand Trunk Ry..... 161

PAGE

Great Western Smelting & Refining Co.. 167, 487, 807
Griffin, H., & Sons....166, 326, 486, 646, 806, 958

Hampshire Paper Co....3, 171, 331, 491, 651, 811
Harper Illustrating Syndicate....447, 614, 767, 917
Harris Automatic Press Co.....6, 7, 177, 334, 492, 666, 812
Hawtin Engraving Co..167, 327, 487, 647, 807, 959
Hellmuth, Chas. ,..16, 304, 477, 642, 791, 929
Higgins, Chas. M., & Co..122, 289, 447, 613, 768, 917
Hoke Engraving Plate Co..140, 297, 464, 623, 774

Illinois Central 950
Inland Printer Technical School..158, 316, 459, 620, 776, 922
Inland Type Foundry.....677, 944
International Time Recording Co..... 12

Jaenecke Printing Ink Co..... 288
Japan Paper Co.....155, 302, 470
Jones Gordon Press Works..20, 306, 458, 638, 790, 945
Jones Register Co.....118, 151
Juergens Bros. Co....159, 304, 463, 643, 802, 816

Kast & Ehinger....16, 304, 477, 642, 791, 929
Keith Paper Co....25, 198, 459, 510, 676, 929
Keystone Blue Paper Co....487, 647, 807, 959
Kidder Press Co..... 137
Knight, Homer L..... 446
Kramer Web Co..128, 292, 450, 625, 801, 932

Lackawanna Ry. 483
Latham Machinery Co..136, 320, 481, 497, 608, 663, 825
Lehmann, O. F.....463, 614
Leonard Mfg. Co.....446, 447, 613, 614, 768
Levey, Fred'k H., Co.....Cover
Lindenmeyr, Henry, & Sons.162, 325, 480, 642, 791, 929
Little, A. P.....481, 612, 775, 917
Lloyd, Geo. E., & Co...15, 198, 459, 622, 791, 929
Lynchard Square Lock Quoin Co..... 950
Lyon Metallic Mfg. Co..... 796

McLaurin Bros.....914, 955
Maigne, O. J.....22, 285
Manz, J., Engraving Co....126, 291, 339, 501, 654, 835
Marshall Mfg. Co.....165, 323
Martenson, L., & Co..166, 326, 486, 646, 806, 958
Mead, A. G.....325, 640
Megill, Edward L..27, 198, 470, 518, 676, 832
Mergenthaler Linotype Co..146, 147, 319, 453, 616, 781, 927
Merriam, G. & C., Co..... 138
Michigan Central 642, 802, 956
Miehle Printing Press & Mfg. Co.....Cover
Mietz, A. 918
Mittag & Volger.....475, 647, 807, 959
Mittineague Paper Co..128, 320, 464, 624, 784, 840
Monon Route.....324, 470, 643, 802, 950
Monotype, The.....176, 336, 496, 664, 816
Morgans & Wilcox Mfg. Co..... 458
Morrison, J. L., Co..143, 307, 342, 641, 763, 780, 934
Morse, A. B., Co.....614, 763, 800, 950
Moses, Lionel....122, 289, 447, 613, 768, 918
Murray Machinery Co..... 640

PAGE

New York Engravers' Supply Co.....635, 795
New York Linotype School..... 936
New York Stencil Works...27, 325, 482, 622, 676, 944
Niagara Paper Mills.....312, 472, 792, 952
Nunemacher, F. C., Press..... 482

Okie, F. E., Co.....185, 500, 773
Old Berkshire Mills Co.....cover
Olds Motor Works....122, 289, 443, 447, 613, 768, 918
Oswego Machine Works..8, 189, 338, 506, 920
Owl Press, The.....285, 608

Parsons Bros.....25, 187, 341, 515, 659, 921
Parsons Paper Co.....24, 118, 311, 476, 516
Peninsular Paper Co..144, 304, 480, 608, 776, 928
Pirie's Gummed Papers.....167, 327, 487, 647, 807, 959
Platen Press Roller Adjuster Co.....609, 640, 801, 936
Plymouth Paper Co....166, 326, 486, 646, 806
Printers Ink Jonson..138, 300, 352, 638, 775, 936

Queen City Printing Ink Co..10, 183, 357, 640, 670, 832

Rhodes Blanket Co....156, 300, 477, 505, 800, 944
Riessner, T.....352, 914
Ringler, F. A., Co.....348, 776, 838
Rising, B. D., Paper Co....149, 188, 340, 498, 664, 818
Rogers & Co..... 931
Rooks, E. S., & Co....166, 326, 486, 646, 806, 958
Rouse, H. B., & Co...130, 316, 348, 625, 777, 949

PAGE

Rowe, James 32, 200, 360, 520, 680, 840
Royle, John, & Sons..142, 297, 464, 623, 774, 938

San Francisco Typothetæ.....614, 767, 917
Saranac Electrical Mfg. Co.....443, 463, 801
Scott, Walter, & Co..125, 197, 358, 513, 763, 799, 831
Seaboard Air Line..... 285
Seybold Machine Co.....9, 175, 335, 817
Shepard, Henry O., Co....122, 142, 289, 295, 447, 467, 468, 614, 621, 768 788, 917, 928
Sheridan, T. W. & C. B...26, 182, 356, 503, 672, 826
Sherman Envelope Co..287, 445, 611, 766, 916
Shniedewend, Paul, & Co..... 140
Shoemaker, J. L., & Co....166, 326, 486, 646, 806, 958
Sirret, L. L., Co.....305, 463, 515, 783, 921
Slade, Hipp & Meloy..167, 327, 487, 647, 807, 959
Spatula Pub. Co..122, 289, 447, 614, 767, 917
Spencer & Hall..... 784
Sprague Electric Co....15, 196, 341, 512, 674, 833
Standard Machinery Co....164, 294, 461, 787, 939
Standard Printing Ink Co..... 29
Star Engravers' Supply Co..167, 327, 487, 647, 807, 959
Stern, Edward, & Co..... 949

Tarcolin 167, 327, 487, 647, 807, 959
Tatum, Sam'l C., Co.....160, 462, 678
Tennant & Ward.....614, 767
Thalmann Printing Ink Co..134, 187, 478, 518, 653, 922
Thompson & Norris Co.....304, 627, 839
Tribune, Chicago..... 613
Tympalyn Co. 322, 481, 639, 775, 947
Typothetæ of Cincinnati..... 122

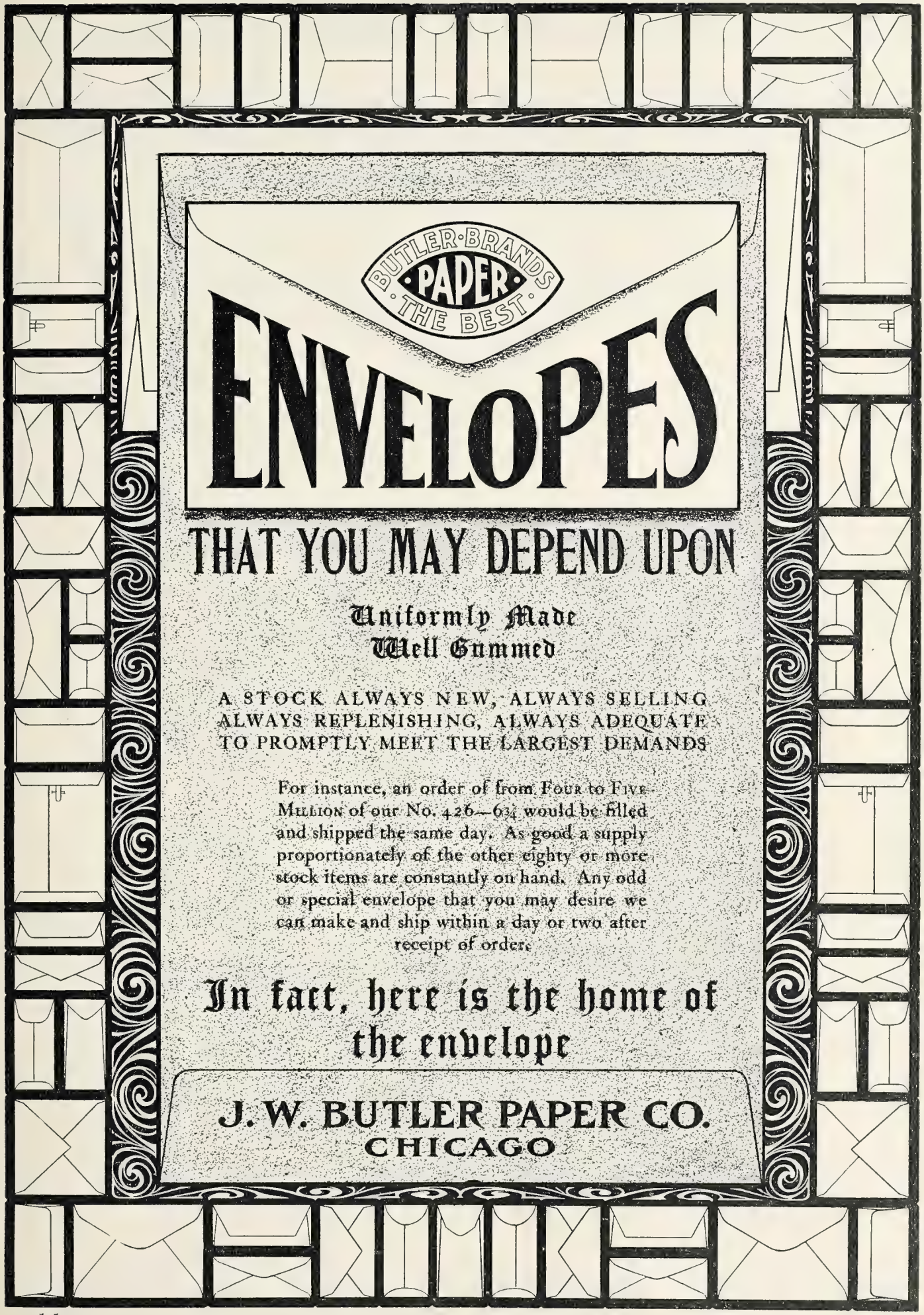
PAGE

Ullman, Sigmund, Co..152, 321, 350, 629, 779, 828
Union Card & Paper Co....165, 308, 477, 630, 801, 945
United States Colortype Co..... 511
United States Envelope Co.....632, 824, 914
Unitype Co. 2, 170, 330, 490, 650, 810
University Press 32, 820

Valley Paper Co.....Cover
Van Allens & Boughton....144, 301, 456, 628, 797, 930
Van Bibber Roller Co.122, 289, 477, 613, 768, 918

Walker, W. G., & Co.....159, 354
Want Advertisements ..119, 286, 444, 610, 765, 915
Ware Bros. 122
Wesel, F., Mfg. Co.....16, 150, 318, 504, 675
Westinghouse Electric & Mfg. Co....308, 516, 933
Weston, Byron, Co.....Cover
Wetter Numbering Machine Co.161, 469, 481, 620, 640, 782
White, James, & Co....32, 200, 360, 520, 680, 840
Whitfield Carbon Paper Works.614, 767, 918
Whitlock Printing Press Mfg. Co....141, 303, 452, 637, 771, 935
Whitmore Mfg. Co....166, 326, 486, 646, 806, 958
Willcox, H. H.....460, 631, 772, 926
Wille & Saam.....454, 510, 791
Williamson-Haffner Engraving Co....135, 178, 471, 511, 669, 830
Wilson Paper Box Machinery Co....122, 289, 447, 613, 767
Wood & Nathan....8, 176, 336, 496, 664, 763, 816

Zacher, C. P., & Co.....325, 506, 946


BUTLER·BRANDS
·PAPER·
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THAT YOU MAY DEPEND UPON
Uniformly Made
Well Gummed
A STOCK ALWAYS NEW, ALWAYS SELLING
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TO PROMPTLY MEET THE LARGEST DEMANDS
For instance, an order of from Four to Five Million of our No. 426—6¾ would be filled and shipped the same day. As good a supply proportionately of the other eighty or more stock items are constantly on hand. Any odd or special envelope that you may desire we can make and ship within a day or two after receipt of order.
In fact, here is the home of the envelope
J. W. BUTLER PAPER CO.
CHICAGO

The Simplex
One-Man Type Setter

These monthly Simplex pages are not advertising — they are business.

They are the reader's business — only secondarily ours.

When Mr. E. G. Nettleton tells about writing his copy directly in type (see letter opposite) and the saving the Simplex makes for him — that is the business of every wide-awake publisher.

When he wants to do likewise — then our business begins.

When Mr. D. A. Webster explains how one Simplex operator sets up his daily and weekly, it is the business of every small-city daily publisher to consider that proposition pretty seriously.

When said publisher wants to know what it will cost him to instal a Simplex, then it is our business to give him the information.

These two letters are only specimens. We have hundreds of similar ones.

The Simplex is not a new thing, but is "time-tried and fire-tested."

It is not puffed up with the hot air of big-sounding promises, but has the documents to show what a money-maker and money-saver it is in hundreds of offices.

Don't neglect the matter any longer — such neglect is costing you money you could just as well save with the Simplex.

Let us tell you about it.

SEMI-WEEKLY GAZETTE

HUTCHINSON, KAN., January 27, 1903.

GENTLEMEN,— After using the Simplex a little more than a year we are satisfied in every respect. It meets the claims made for it by its manufacturers fully, as we interpreted them by the numerous testimonials, with the possible exception that it is requiring longer to become so proficient in its handling as to get the full product. Operating as we do, perhaps, it is a little difficult to say what average speed we make. We print semi-weekly and do not keep the machine running all the while. I write no more copy by hand. I usually put in the fore part of the day reading and gathering information, jotting down notes of topic and facts. In the afternoon, I have some one to justify for me and I set the type as I make the copy. When I have a good story to tell with plenty of facts, so I know what I want to say and there is no "grind" for copy, we often run out galleys at the rate of forty-five hundred ems an hour. With good copy, say reprint, we can run out a galley of fifteen hundred ems in fifteen minutes, almost any time we try. But we are still gaining in speed. I thought long ago the limit was probably reached, but it has not been even yet. We have had no breakdowns or trouble of that sort since we have had the machine, and our bill for repairs, including the duplicating of some parts we thought best to have on hand in case of loss or breakage, has not been over $6 or $7. Our composition would cost us, by hand, about seventy-five or eighty dollars per month, while with the Simplex it has cost us practically nothing outside the investment.

E. G. NETTLETON.

FREE PRESS PUBLISHING COMPANY

VENTURA, CAL., January 20, 1903.

GENTLEMEN,— We bought the first Simplex brought to southern California, over one year since, and it certainly has given us good satisfaction. One operator sets all of our reading matter for a small daily and an eight-page, six-column weekly. Two are employed when we have special or extra work for the machine, and the capacity of the type setter is then nearly doubled. When we first installed our Simplex I familiarized myself with it, and have been able to make all necessary repairs and adjustments. Now the operator takes entire charge of the machine and I have scarcely touched it in three months. Our supplies and repairs cost about $11 the first year. We set something over one hundred thousand ems of solid brevier each week. Cleanliness is the key-note for successful operation of the Simplex. It can not be broken with the use of ordinary carefulness. In short, we are satisfied with our investment.

THE FREE PRESS PUBLISHING COMPANY,
Per D. A. WEBSTER.

THE UNITYPE COMPANY

200 Monroe Street, CHICAGO — 150 Nassau Street, NEW YORK

407 Sansome Street, SAN FRANCISCO

THE MONOTYPE

SOME ARGUMENTS are unanswerable. The two pages immediately following form together one of these arguments. They were set up by **The Monotype,** and prove beyond any manner of doubt that a machine which can, in the ordinary way of business in a commercial establishment, set type in this fashion has no rival.

The Specimens here appearing were composed in the establishment of the WYNKOOP HALLENBECK CRAWFORD CO., of New York City, and are chosen practically at random from the firm's regular output of job-work. Page 2 is transferred bodily from the Annual Report of one of the leading Railroads. The points to which attention is particularly requested as being those wherein **The Monotype** outdistances the work of any other machine upon the market are these:

——**The Width of the Matter,** far exceeding that which it is possible to set by any other machine.

——**The Varieties of Measure,** attention being called to the fact that all these varying measures are set at one operation, also to the accuracy of the box headings and the tabular work in general.

On page 3 are two specimens, the upper one of which emphasizes the capacity of **The Monotype** to handle unusually wide measures. This is 40 ems pica wide, but the machine can easily accommodate 42 ems. The latitude allowed by **The Monotype** in the use of differing type-faces is also to be noted, as exemplified on page 2.

The lower specimen on page 3 renders more obvious this last named advantage, possessed only by **The Monotype.** Here the variety of type-faces is almost startling: Upper and lower case in Antique, upper and lower case and small caps in Roman, are used at the will of the operator without checking the speed of composition for an instant.

WOOD & NATHAN CO.

SOLE SELLING AGENT

1 Madison Avenue **New York City**

SPECIMEN OF MONOTYPE COMPOSITION DONE BY WYNKOOP HALLENBECK CRAWFORD CO., NEW YORK.

REVIEW OF TRAFFIC.

AVERAGE MILES OPERATED.	1899 6,912.12		1900 7,545.17		1901 8,654.97	
FREIGHT TRAFFIC CLASSIFIED	TONS	Per Cent.	TONS	Per Cent.	TONS	Per Cent.
Products of Agriculture	2,678,685	21.14	3,303,373	21.65	4,312,577	23.23
Products of Animals	580,351	4.58	573,533	3.76	636,677	3.38
Products of Mine	1,351,172	10.67	1,512,736	9.92	2,116,038	11.40
Products of Forest	1,482,776	11.70	2,252,676	14.77	2,825,050	15.22
Manufactures	2,418,418	19.09	2,606,268	17.08	3,156,045	17.01
Merchandise	1,122,608	8.86	1,144,918	7.50	1,327,749	7.15
Miscellaneous	336,537	2.65	642,181	4.21	540,062	2.91
Tons of commercial freight carried	9,970,547	78.69	12,035,685	78.89	14,914,198	80.30
Tons of Company's freight carried	2,699,267	21.31	3,221,304	21 11	3,658,470	19.70
Total tons carried	12,669,814	100.00	15,256,989	100.00	18,572,668	100.00
Tons of commercial freight carried one mile	3,453,994,364		3,988,460,193		4,873,257,728	
Tons of Company's freight carried one mile	488,370,608		700,291,381		821,512,912	
Total tons carried one mile	3,942,364,972		4,688,751,573		5,694,770,640	
Tons per mile of road—all freight	570,355		621,424		653,802	
Average distance hauled—all freight	311.16 *miles*		307.31 *miles*		321.27 *miles*	
Receipts from commercial freight	$32,717,704 56		$38,183,673 51		$48,564,840 22	
Receipts from Company's freight	$2,014,139 79		$1,631,927 01		$1,666,242 69	
Total receipts—all freight	$34,731,844 35		$39,815,600 52		$50,231,082 91	
Average amount received from each ton—commercial freight	$3 28		$3 17		$3 45	
Average receipts per ton per mile—commercial freight	.947 *cents*		.957 *cents*		.997 *cents*	
Receipts per mile of main track—all freight	$5,025 26		$5,296 97		$5,803 73	
Receipts per train mile—all freight	$2 34		$2 51		$2 69	
Average tons per train—all freight (per train mile)	264 89		295 30		305 34	
Average tons per train—all freight (per traffic mile)	225 93		241 85		254 23	
Average tons per loaded car—all freight	16 37		17 00		17 38	
PASSENGER TRAFFIC	1899		1900		1901	
Number of through and local passengers carried	7,486,167		8,993,269		11,506,090	
Number of ferry—suburban passengers carried	14,253,748		5,348,722		15,910,023	
Total number of passengers carried	21,739,915		24,341,991		27,416,113	
Number of through and local passengers carried one mile	532,179,588		674,848,563		786,895,220	
Number of ferry and suburban passengers carried one mile	132,680,034		142,485,119		148,248,106	
Total passengers carried one mile	664,859,622		817,333,682		935,143,326	
Number of passengers carried one mile, per mile of road	96,188		108,325		108,047	
Average distance carried—through and local passengers	71.09 *miles*		75.04 *miles*		68.39 *miles*	
Average distance carried—ferry—suburban	9.31 "		9.22 "		9.32 "	
Average distance carried—all passengers	30.58 "		33.60 "		34.11 "	
Receipts from passengers	$13,041,859 55		$15,852,802 87		$18,862,094 27	
Average amount received from each through and local passenger	$1 60		$1 64		$1 54	
Average receipts per passenger per mile—through and local	2.251 *cents*		2.180 *cents*		2.246 *cents*	
Total receipts of passenger trains	$16,130,157 48		$19,068,710 93		$21,908,625 93	
Receipts per mile of main track	$2,333 46		$2,527 28		$2,530 74	
Receipts per train mile	$1 60		$1 65		$1 62	
Average number of through and local passengers per train	52.72		58.32		58.01	

Specimen of Tabular Composition, including box-headings, done at one operation on the Monotype.

Default. After one year's default in the payment of interest or sinking fund payment or default in the payment of principal or in respect to any other covenant the Trustees may take possession and operate the property, or upon like default the Trustees may, and upon the request of holders of $200,000 of the bonds shall, sell the property at public auction after three months' notice and apply the net proceeds to the payment of the principal and interest ratably. In case the property be sold as authorized, the principal of all the bonds shall become due and payable.

Note.—At a meeting of the Directors held January 3, 1876, it was voted that the bonds issued under the above mortgage shall not exceed $20,000 for each mile of main track to a point in or near San Antonio, Tex., including a branch to New Braunfels, if the main line does not go by way of that town; in other words, that no bonds shall be issued under that mortgage for extensions, reserving to the Company, however, the right to issue bonds on any such extensions and secure the same by an independent first mortgage, notwithstanding anything contained in said mortgage.

Interest February 1 and August 1, free from United States government tax.

June 1, 1880, payable June 1, 1905.

Trustees named, Andrew Pierce and George F. Stone.

On February 1, 1878, a supplemental mortgage was executed containing the above vote of the Directors and also conveying to the Trustees all the lands that have been or may be hereafter acquired along the line of road limited by this Indenture by virtue of any general or special act of the Legislature.

Authorized issue, $1,000,000.

Property mortgaged, From Harrisburg and Houston to San Antonio, together with the bridges, equipment, depots and depot grounds and other lands occupied by said Railroad, also income and franchises appertaining to the same; also including all lands that have been or may be hereafter acquired by virtue of any general or specific act of Legislature for the construction of said line of road.

Default. After six months' default in the payment of principal or interest the Trustees may, and upon the request of the holders of not less than $200,000 of the bonds shall, sell the property at public auction after at least sixty days' notice and apply the net proceeds to the payment of the principal and interest ratably.

(*Specimen of wide-measure composition done on the Monotype.*)

Ottilie Orphan Asylum Society of New York (formerly ORPHAN ASYLUM OF THE REFORMED CHURCHES OF BROOKLYN AND NEW YORK) (incorp. 1892), Forest ave., East Williamsburg, Brooklyn. For the care and disposal of orphan, half-orphan, or destitute children, particularly of German Evangelical church members. Supported by voluntary contributions and annual membership fees. Rev. H. Schenk, Supt.

Private Home for the Treatment of Female Alcoholic Habitues, 140 South Portland ave. To effect their cure by medical care. Dr. Agnes Sparks in charge.

Roman Catholic Orphan Asylum Society, 44 Court st., Brooklyn. For relieving the poor, protecting and educating orphan and half-orphan children. John T. Breen, Secretary. Maintains also

ST. JOHN'S CONEY ISLAND SUMMER HOME, Surf ave.
ST. JOHN'S HOME, St. Marks and Albany aves.
ST. JOHN'S PROTECTORY, Hicksville, L. I.
ST. JOHN'S ASYLUM, Willoughby and Sumner aves.
ST. PAUL'S INDUSTRIAL SCHOOL, Clinton st.

St. Agnes' Home for Destitute Children, Pacific st., near Rockaway ave. Under the care of the Sisters of the Good Shepherd.

St. Malachy's Home, Van Siclen and Atlantic aves. For the care of Roman Catholic orphans and destitute children from two to sixteen years old. In charge of the Sisters of St. Joseph. Rt. Rev. C. E. McDonnell, D.D., Pres. Sister M. Ambrose, Superior.

Sheltering Arms Nursery of Brooklyn (incorp. 1873), 157 Dean st. For the care of infants and destitute children up to seven years of age. Sam'l A. Wood, Treas.; Robt. W. Skinner, Sec.

Society of St. Vincent de Paul, Particular Council of Brooklyn (org. 1857). Objects: 1st, the practice of a Christian life; 2d, to visit the poor at their dwellings and to carry them succor in kind; 3d, to promote the elementary and religious instruction of poor children; 4th, to distribute moral and religious books; and 5th, to undertake any other charitable work to which their resources are adequate. Its headquarters are in Paris. Rt. Rev. Mgr. P. J. McNamara, V. G., Spiritual Director; T. W. Hynes, Pres.; P. O'Connor, Treas.; C. J. Dellahunt, Sec. Meets at St. Vincent's Home for Boys, 7 Poplar st., 2d Thursday of each month.

State Charities Aid Association, KINGS COUNTY VISITING COMMITTEE. A Special Committee, consisting of Mrs. Tunis G. Bergen, Mrs. Daniel C. Hood, and Mrs. Henry R. Pierson. To study the " placing

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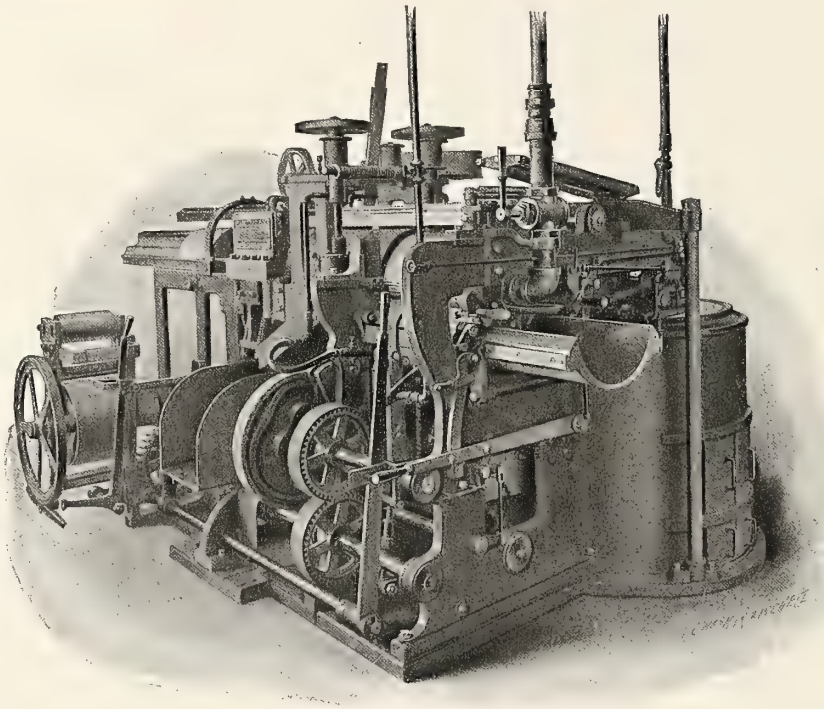


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Regarding the AUTOPLATE



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In an address at the February Convention of the American Newspaper Publishers' Association, MR. DON C. SEITZ, of the *New York World*, said:

"We dress the equivalent of ten sextuple presses, four starters to the press, in about fifteen minutes, taking all delays into account. It used to take fifty minutes, and often an hour, to do all the work by hand. I should say that in any plant of more than three sextuples, or quadruples either, the Autoplate would be as good as an additional press. Many offices base their idea of celerity upon quick starts, but the real test is a quick finish, and here is where the Autoplate comes in.

"On our Evening runs we start presses now so rapidly as to almost make it seem like an instantaneous jump, and we have decreased our running time one hour and ten minutes, which means just that much more selling time for an afternoon paper."

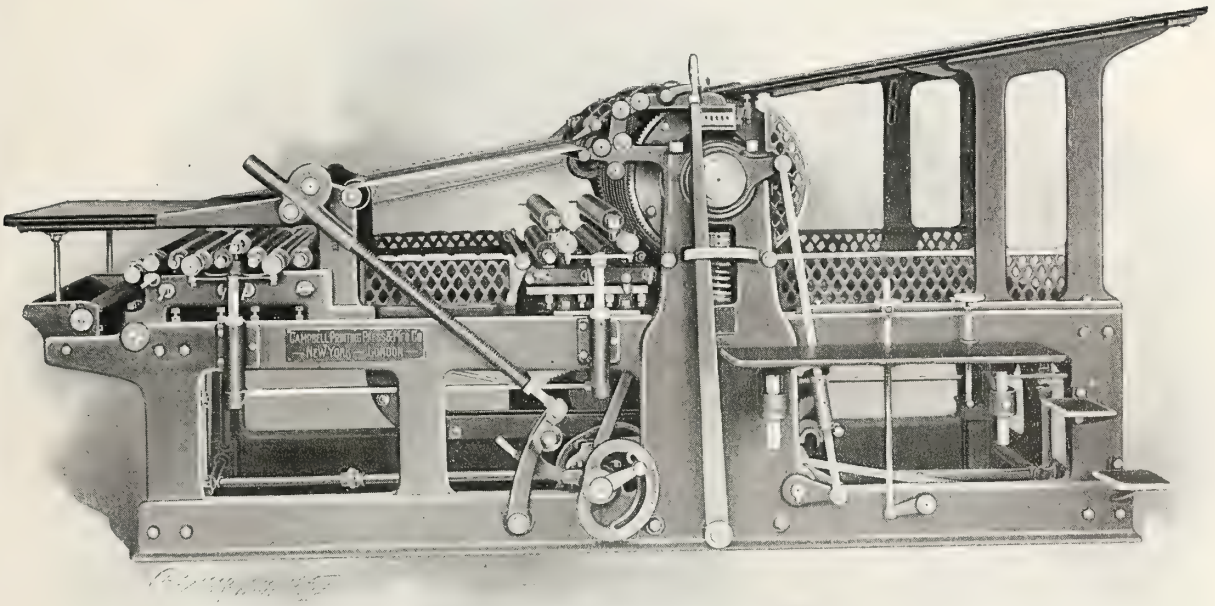
The work of the NEW YORK HERALD, THE NEW YORK WORLD, THE CHICAGO TRIBUNE and THE BOSTON POST is now done by AUTOPLATE MACHINES, while other leading papers throughout the United States have Machines under order.

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HENRY A. WISE WOOD, President

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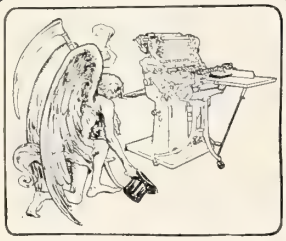
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When you can decrease the time required for make-ready—
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When you can use less ink with as good results—
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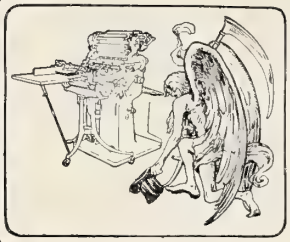
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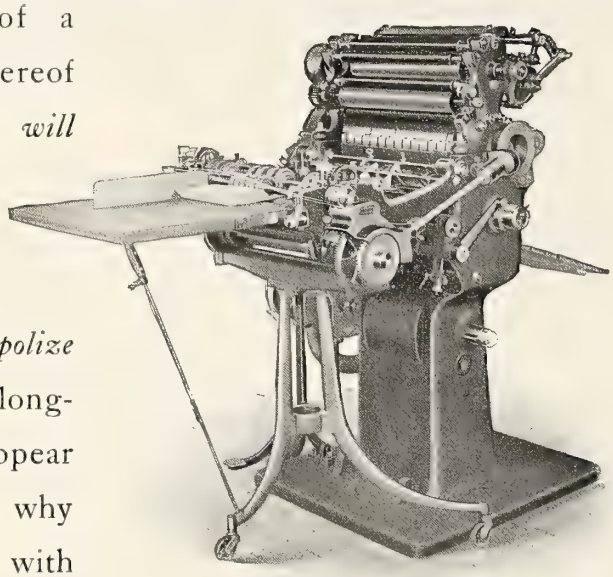


The HARRIS AUTOMATIC PRESS COMPANY



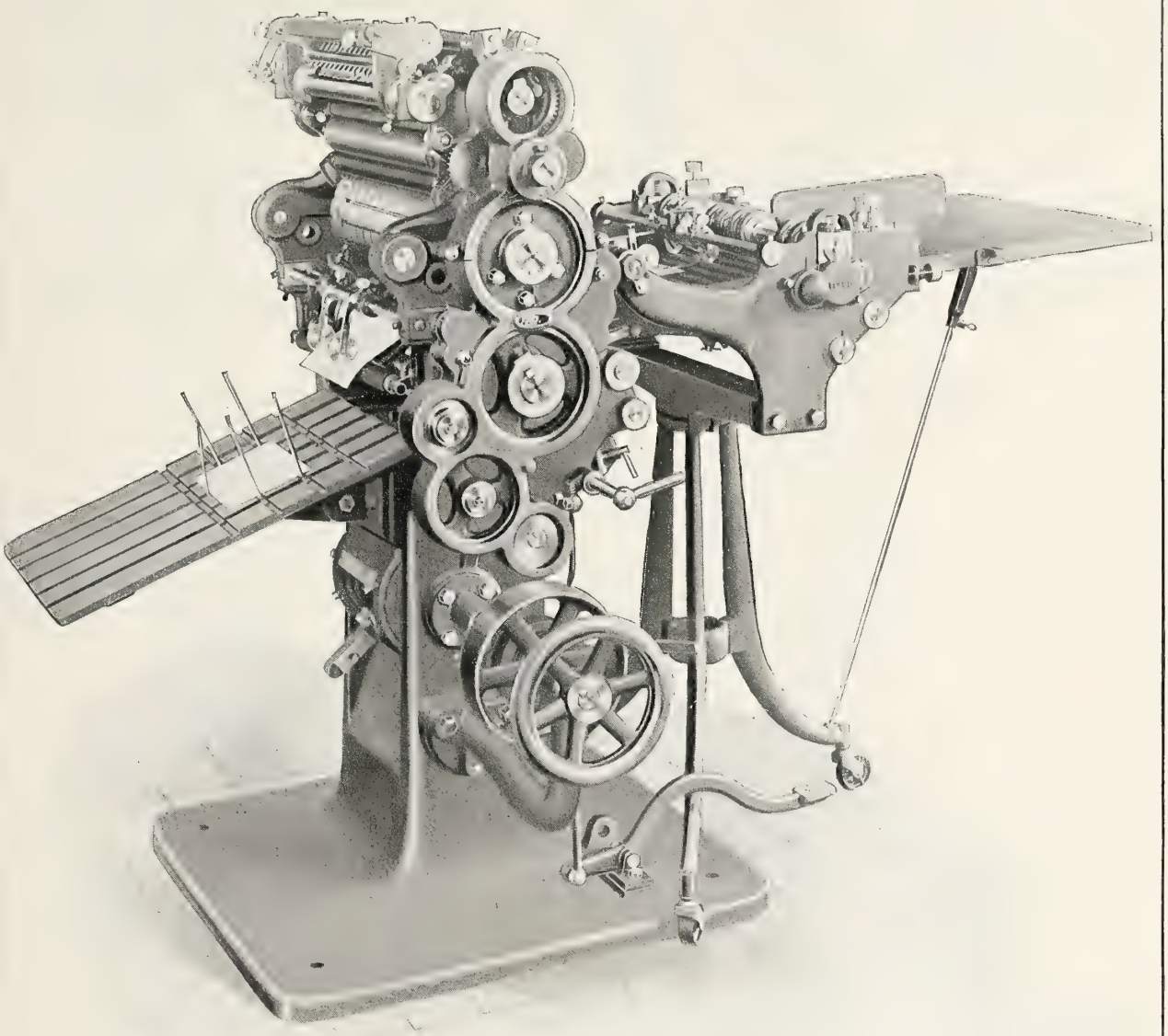
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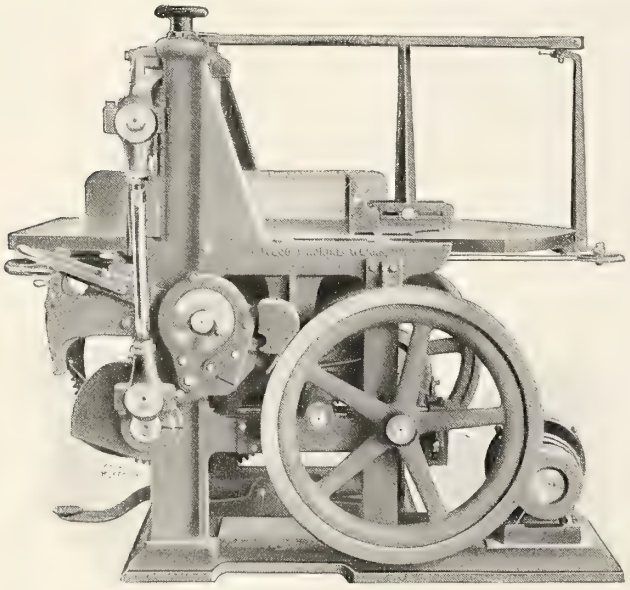
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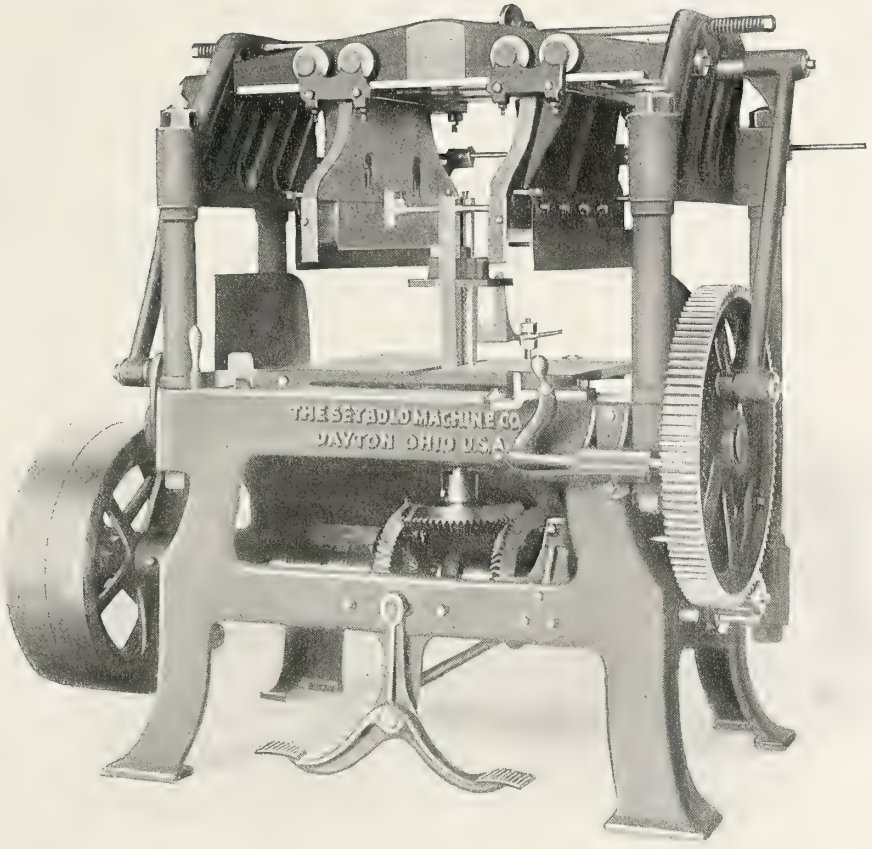
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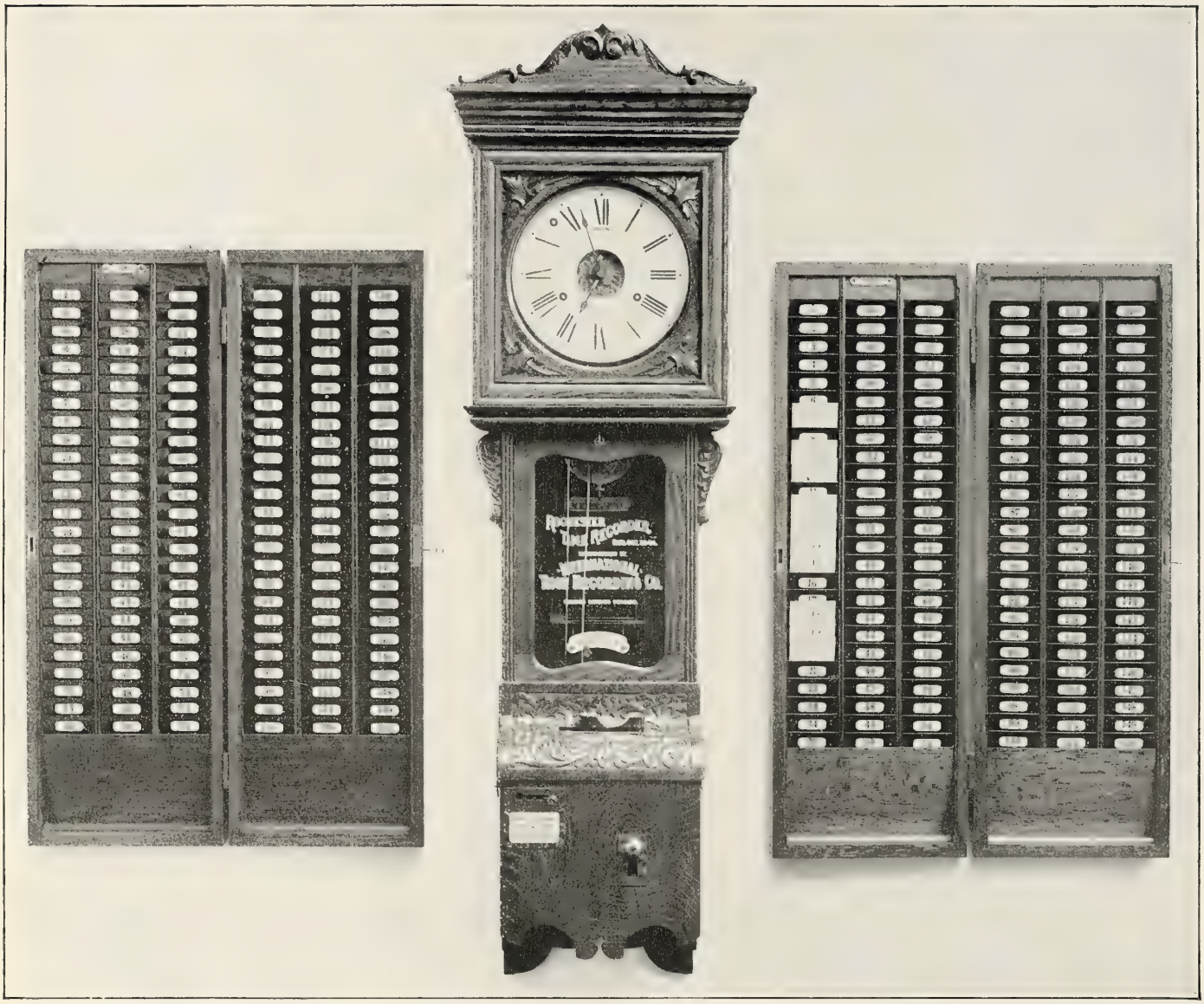
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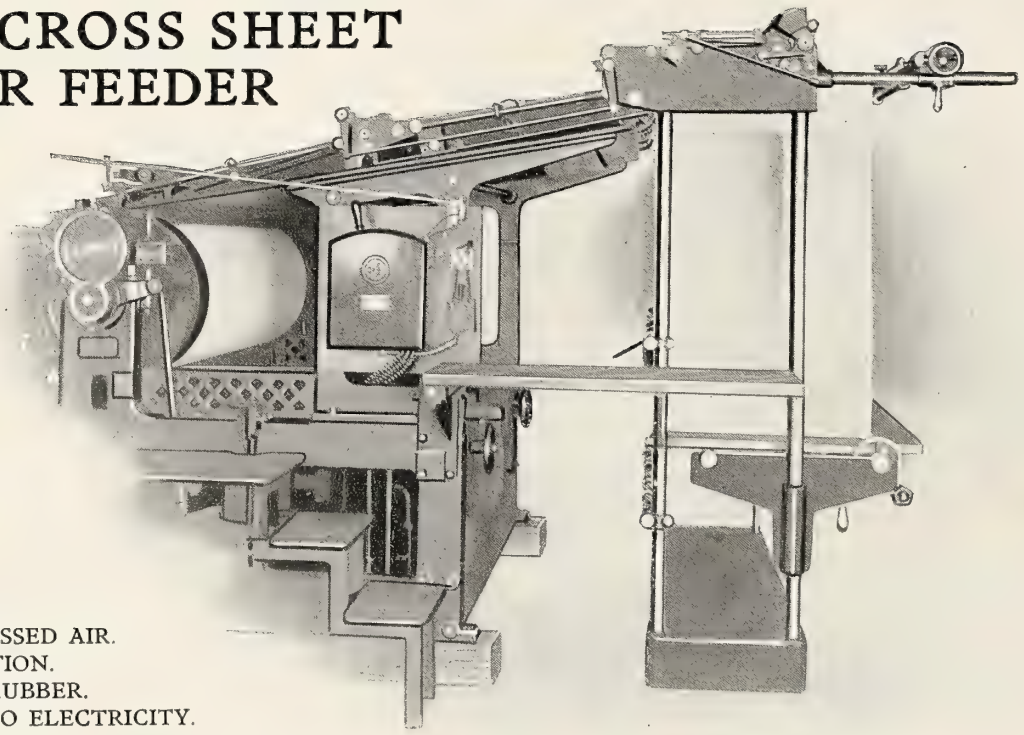
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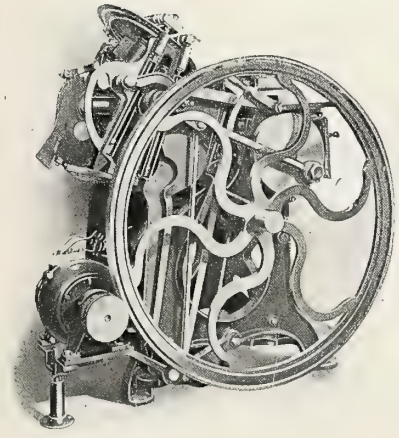
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Complete modern up-to-date Printing and Binding Plant, machines operated by individual electric motors, all purchased new within five years, now in operation, will be sold at a sacrifice, as it stands, in modern building, long lease, with cheap power and light. Plant is owned by a concern of highest financial standing, and satisfactory reasons for sale will be disclosed to *bona fide* inquirers. No Good Will is offered. This is an exceptional opportunity for men of capital to acquire a going plant in a first-class location in the city which, above all others in the United States, is the best field for enterprising printers.

F. WESEL MANUFACTURING COMPANY

Agents for Owners

82-84 Fulton Street, NEW YORK CITY

That Name

TRADE **Challenge** MARK

On a GORDON PRESS or PAPER CUTTER means better than the best of any other make. If you wanted to buy this trade-mark you would be surprised at the large amount of money we should want for it. Such a reputation as the Challenge has is not obtained in a day; and it stands to reason we are making it more popular every day by putting our best efforts in keeping the Challenge right up to date. Printers who want to keep in front, who want to have better equipment, cannot afford to buy anything but Challenge make. You can buy of any dealer in printing machinery.

CIRCULARS OF ANY OR ALL CHALLENGE MACHINERY SENT ON APPLICATION

MANUFACTURED BY

THE CHALLENGE MACHINERY CO.

2529 to 2555 Leo Street : : : : CHICAGO

To the Ambitious Printer

WE know you wish to rise in your profession. How do you propose to get higher up? It is the business of this School to show you how. Not only do we propose to show you how to get higher up, but we mean to *put* you there. Will you let us? We have tried to indicate how we can be of service to printers, in the advertising pages we have inserted in the printing-trade papers. The responses have been coming in steadily, and we are already proud of the size of our class.

But we want more; we hope the class will have one or more pupils in every good printing office. We promise distinct and large benefit to every pupil. If you are a printer "at the case," you can stay there or get to a foreman's desk, just as you choose. You cannot get a foremanship unless you are fitted for it. We will fit you.

One of the best features of our course is the opportunity it offers to all to ask questions. Thus we will be giving each pupil individual instruction—just the assistance he knows he wants.

Do not you wish to know some particular thing about your work? If you are our pupil, ask us. If the answer given is not just what you need, ask us again. If we cannot finally fully satisfy you we will refund the fee you have paid.

If you are in earnest in wishing to add to your knowledge and improve your condition, we can help you to do it.

If you don't know all about our course and our terms, ask for our prospectus. It tells.

The American Correspondence School of Typography

36 East Twenty-second Street **New York City**

To the Ambitious Master Printer

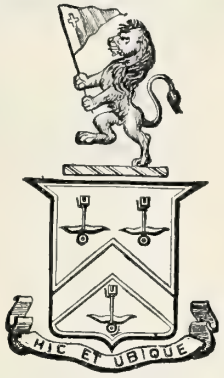
THE courses of THE AMERICAN CORRESPONDENCE SCHOOL OF TYPOGRAPHY have been planned to give suggestions and examples, in every line of printing, that will be of interest and value to master printers. We endeavor to make a careful survey of the whole field for each topic we treat. We do not hesitate to buy material—manuscript and examples—when necessary. We honestly believe that each one of our lesson sheets will prove to be worth twenty times its cost to every progressive master printer.

The printing business is progressing by leaps and bounds. Look back ten, twenty, thirty years. Can't you see the tremendous advance? The improvement must go on. Printing is now an art—the best printing. If you are not among the best printers you will find yourself losing ground. You can only advance by advancing.

What this course aims to do for the master printers is to epitomize the evidences of progress for them, so that instead of going through many volumes, and studying periodicals and stray specimens tediously, ramblingly and aimlessly, an earnest hour's study will give them the gist—the kernel—of the progress made in each branch treated.

These courses are primarily intended for the education of working printers, but as they purpose to present the best examples of work obtainable, and set forth the most advanced methods, they offer the master printers exceptional facilities for keeping well up with the times; and they will furnish numerous suggestions that can be so utilized as to turn them into cash. Try these lessons a year. Give them the honest and earnest study they will deserve. You will find that they will be worth to you not less than twenty times their cost.

The American Correspondence School of Typography, 36 E. 22d St., N.Y.



THE AULT & WIBORG CO.

CINCINNATI
NEW YORK
CHICAGO

MAKERS OF
Letterpress,
Steelplate,
Copperplate
AND
Lithographers'
INKS

ST. LOUIS
TORONTO
LONDON

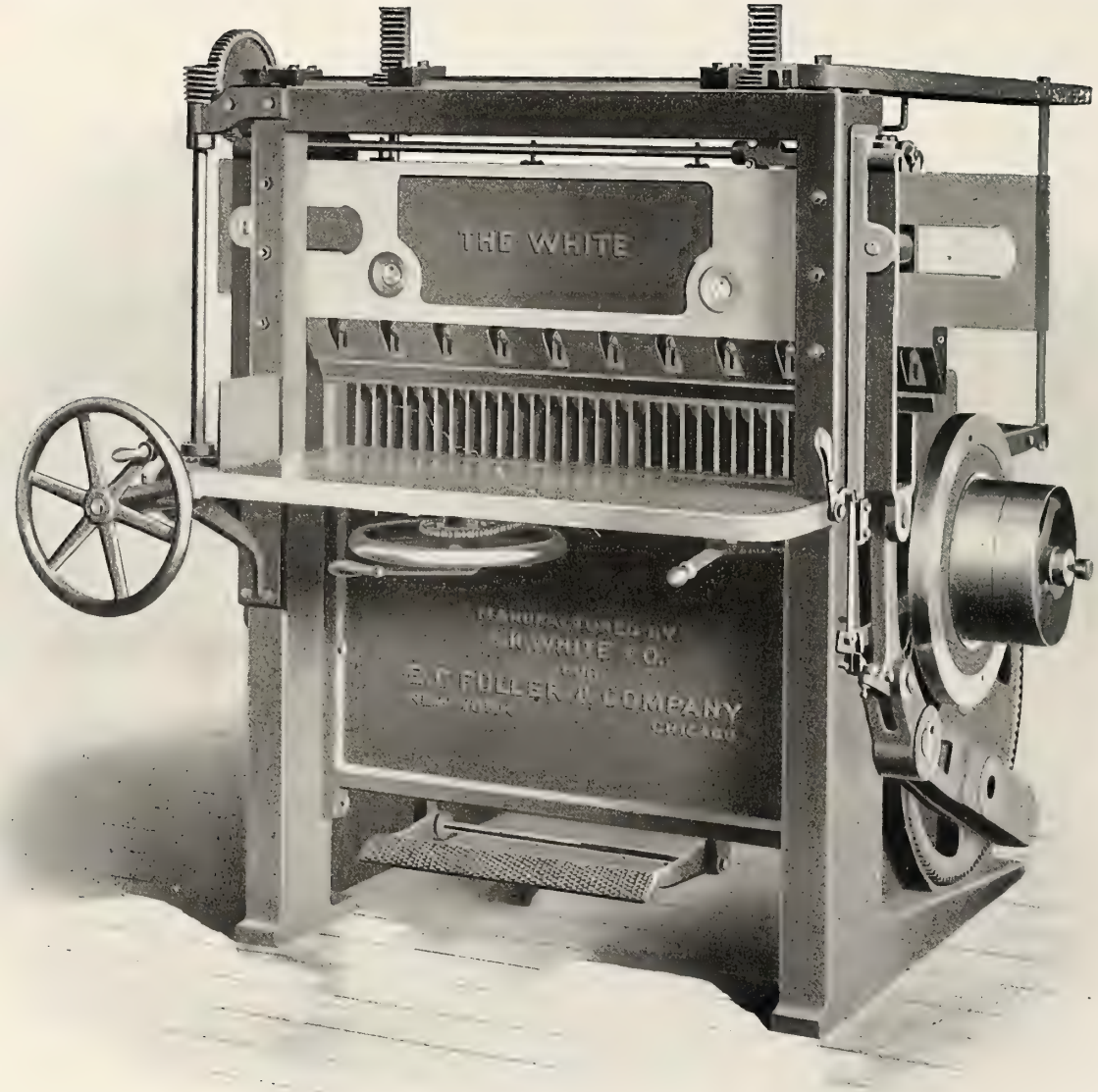
Dry Colors,
Varnishes,
Oils and Dryers.

IMPORTERS OF
Lithographic Stones,
Supplies and
Bronzes.

CARMICHAEL, WILSON & CO., Ltd., *Agents*, SYDNEY, AUSTRALIA

1-2

"THE WHITE"



The Best Paper Cutter Ever Produced

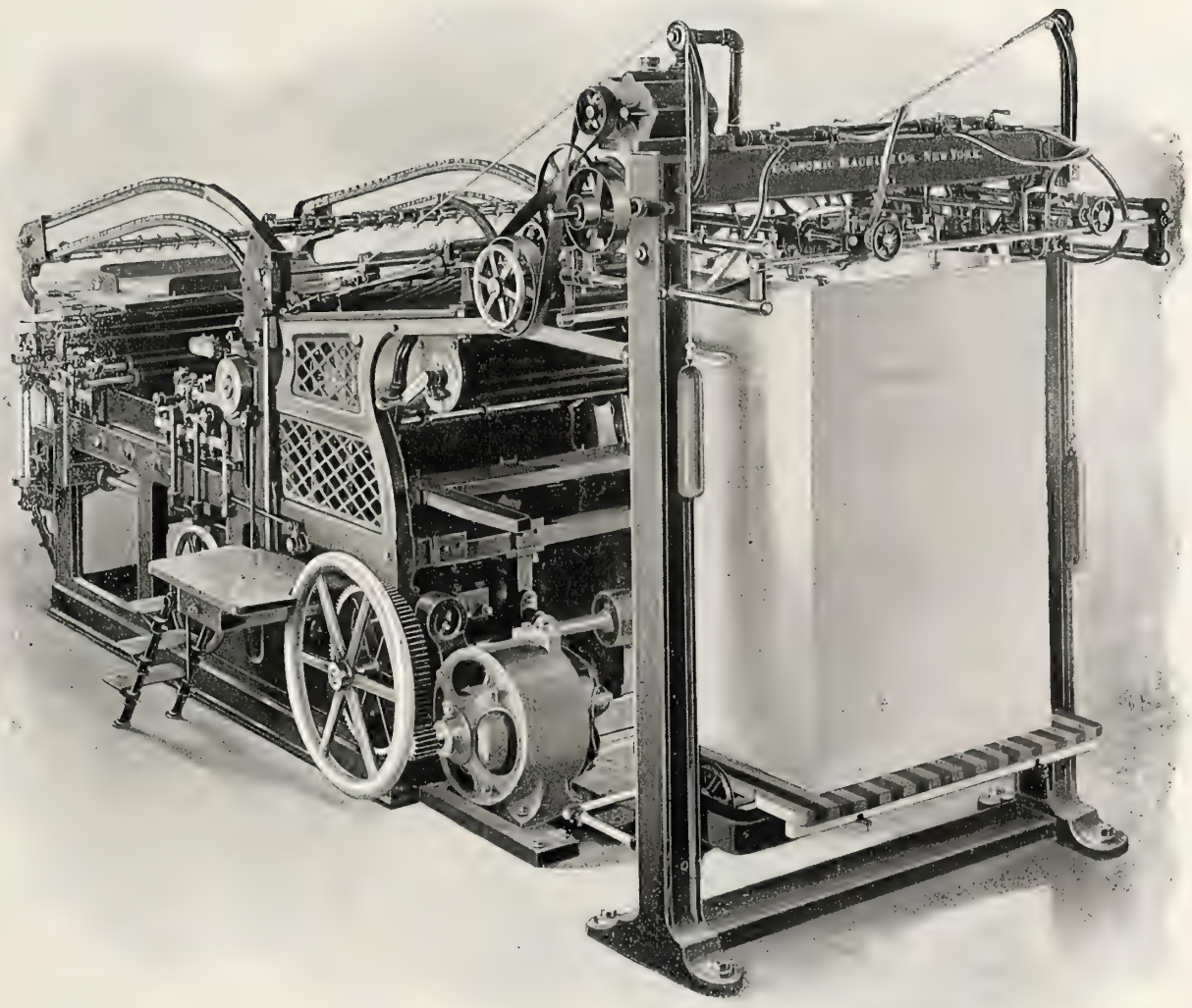
(AUTOMATIC CLAMP, FOOT CLAMP AND HAND CLAMP)

Rapid, powerful and accurate. Material and construction superior to any other machine on the market. Automatic clamp is strictly automatic, no friction or weights.

FOR FURTHER INFORMATION, ADDRESS

CHICAGO **E. C. FULLER CO.** NEW YORK

ECONOMIC
Automatic Paper-Feeding Machines

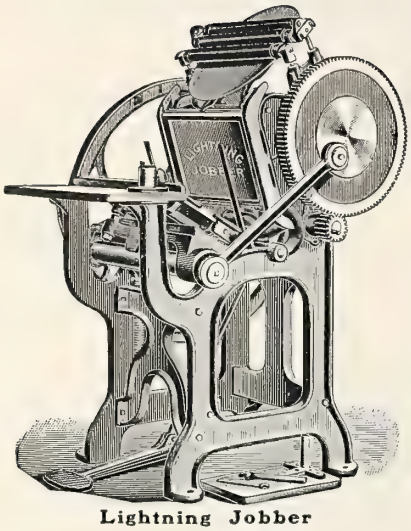


The above cut shows the "Economic" Feeder as attached to nineteen stop-cylinder front-delivery printing presses at Ladies' Home Journal office, Philadelphia, Pa.

OVER two thousand "Economic" Feeders in daily use attached to printing presses, folding machines and ruling machines. Can be attached to any make or style of cylinder printing press and will give an increase in production over hand-feeding of from ten to twenty-five per cent, according to speed of the press, without *increasing* the speed. Absolute register, saving in wastage of paper and the convenience of having a feeder always ready, are advantages a printer will appreciate. All press-feeding machines are equipped with simple automatic devices for stopping or tripping the press, detecting two sheets, preventing imperfect register or damage to plates.

SEND FOR NEW CATALOGUE

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Lightning Jobber

The Lightning Jobber

The Best Low-Priced Job Press in the World

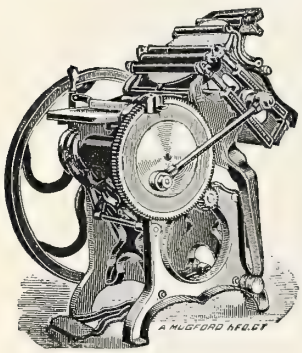
What a Recent Purchaser says of it:

COBDEN, ONT., June 2, 1902.

Gentlemen,—* * * As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. * * * I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

Yours sincerely, F. B. ELLIOTT.

Write for Circulars and Descriptive Matter.



Jones Gordon

The Jones Gordon

THE BEST JOB PRESS IN THE WORLD

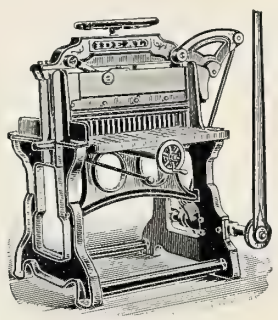
HAS

Distributing Ink Fountain, Ink Roller Throw-off, Self-locking Chase Hook, and other improvements.

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The Ideal Paper Cutter

Has Time and Labor Saving Devices found on no other cutter.



Ideal Cutter

(Successors to The John M. Jones Co.)

The Jones Gordon Press Works, Palmyra, N. Y.

ACME BINDER No. 6

Patented in Europe and United States



ACME Wire Staple BINDERS

"The Best Automatic Wire-Stapling Devices on the market."

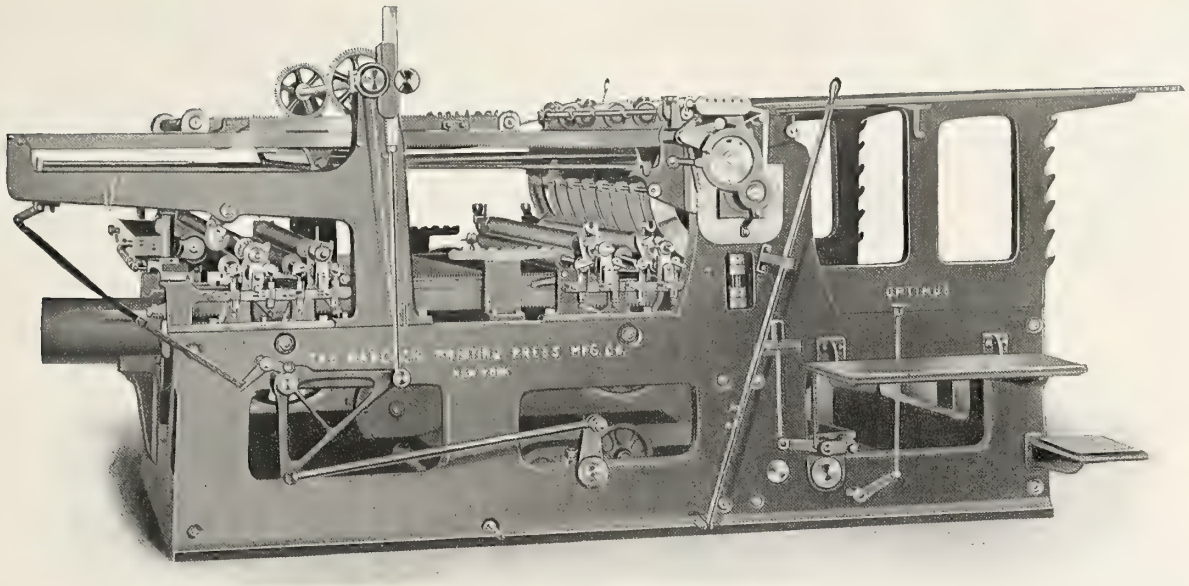
Operated by hand or foot power.

Equipped with Automatic Clinching and Anti-clogging Devices.

Full information promptly furnished on application.

ACME STAPLE CO. Ltd.

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THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

Optimus
The Best
Optimus
The Best
Optimus
The Best
Optimus
The Best
Optimus

The cause of one man's failure in the printing business was said by a shrewd manager to be: "He did not fire the poor help quick enough, nor raise the wages of the good soon enough. The poor ones staid, and the good ones left for better jobs."

Would it not be wise to fire the poor machines that consume unreasonable time in make-ready; that work slowly and indifferently; that produce the grumbling customer, and do it quick enough? Just now they are more valuable in trade than they will be by and by.

Would it not be wise to get the best, the up-to-date; to get a press that will both save and make time, money and customers, and do it soon enough?

The Optimus is the only machine meeting fully the most exacting demands of the modern printer in economy, amount and character of production. There is not a condition it does not fill. It is undeniably superior.

SET IN BARNHART BROS. & SPINDLER'S BOLD PASTEL AND OLD STYLE NO. 59

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FROM

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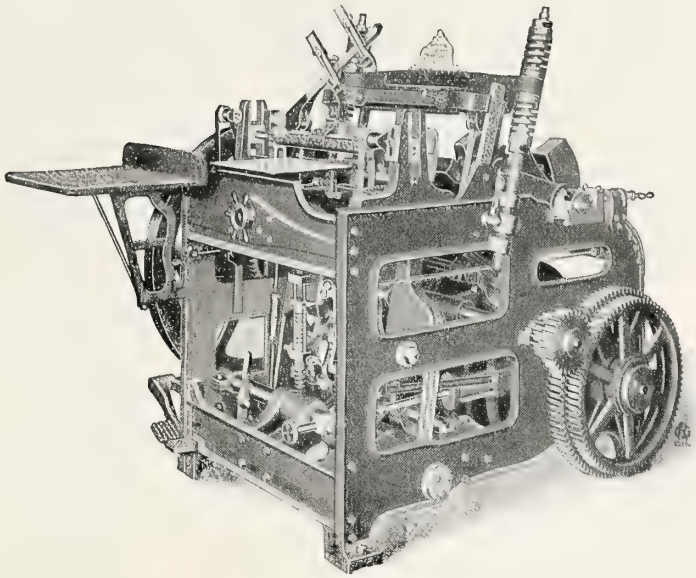
TO

358 and 360 Pearl Street

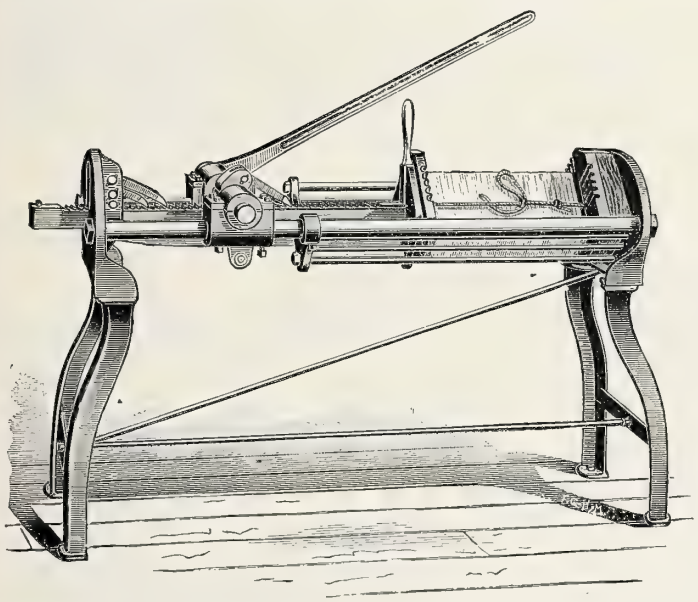
NEW YORK

The Crawley Rounder and Backer is the greatest money-saver in the bindery.

The Crawley Rounding and Backing Machine



Workmanship on Crawley's Rounder and Backer is A No. 1, while the work it does is superior to all other methods.



The Crawley Bundling Press

Requires no belts or pipe connection, but is a portable press, very easily moved from place to place.

WRITE FOR CIRCULARS

E. CRAWLEY, Sr., & COMPANY

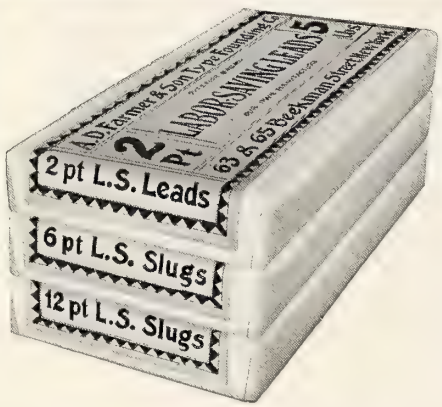
Newport, Kentucky, United States of America.



This foundry has been making Type continuously for a hundred years, and is truly a pioneer in the trade. Type made by the "Farmer Foundry," consisting of the best Modern and Old Style faces, is used in the finest books published. Its Display Faces and Borders are seen in the best known publications, and are used in nearly all the leading American printing houses.

Don't get the idea that all Brass Rule is good Rule. There is a wide and expensive difference in good Rule and poor Rule. Most printers have found this out from experience. We therefore use the best material, and take great care to make all our Brass Rules accurate to body and height, with clean, sharp faces.

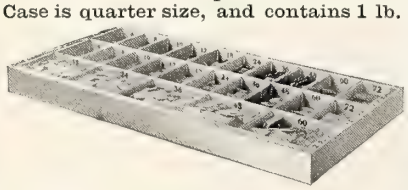




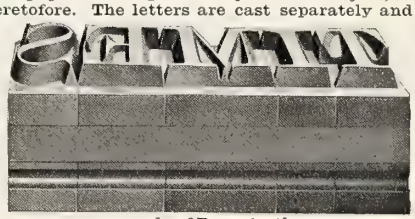
The reason our capacity for manufacturing Leads Slugs and Metal Furniture is continuously taxed to the utmost, is because of the perfection we attain in these goods. We know that the benefits of point system Type are practically lost if Metal Furniture, Leads and Slugs used in connection are not accurate to guage.



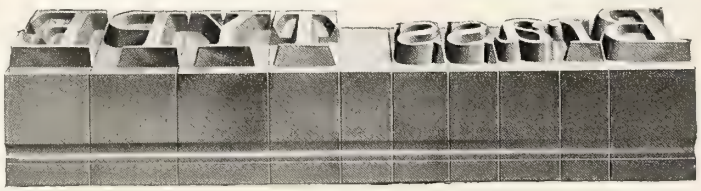
Our new Thin Space Cases are real money savers. The Case is quarter size, and contains 1 lb. of half-point Copper Thin Spaces; 1 lb. of 1 point Brass Thin Spaces, cut 6, 8, 10, 12, 18, 24, 36, 48, 60 and 72 points, and 3 lbs. of 2 point Metal Thin Spaces cut 18, 24, 36, 48 and 60 points. Good spacing quickly done if you have a Thin Space Case. $5.15



We make Brass Newspaper Headings of many different styles, at a price unheard of heretofore. The letters are cast separately and braised, making a Heading as substantial as if cut on a solid bar, and at much less cost. These Headings are cast of the hardest brass, and will outlast engraved headings. Sub-Heads & Running Heads, Date Lines, Folios, and Take Slugs for Newspapers are made of Brass in the same way.

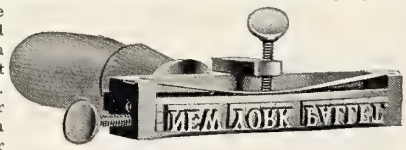


We are making many of our late type faces in BRASS. Upon request, we will send you our Brass Type Specimen Book, showing a large variety of

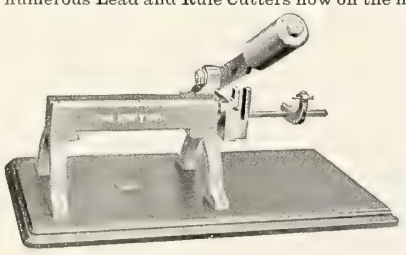


styles. Our Brass Type for Bookbinders, Badge Printers and Box Makers, and for printing on cloth, leather and other hard surfaces, gives the very best results.

We make only one style of Lettering Pallet, the "New York," which has the advantage over others of clamping the type on side and end, and holding it in true alignment at all times. This popular tool is listed on page 83 of our Brass Type Specimen Book which will be sent upon request.

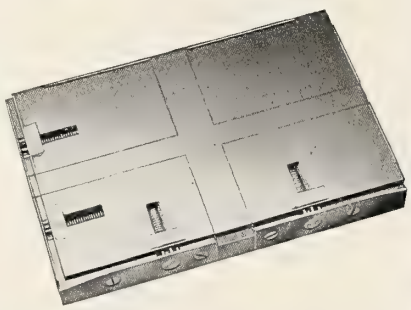


Our New York Lead and Rule Chopper is much heavier than the numerous Lead and Rule Cutters now on the market. It has been used in our Brass Rule Department with much satisfaction, and also in a few of the largest printing establishments for many years. It gauges and chops Brass Rule, Brass Leads or Metal Leads and Slugs to lengths from 6 points upward without bending the material or leaving a rough edge. It has guides which hold the blade and prevent it from varying in its downward course. It gives best results in large plants where a great deal of this material is cut. Price, $30.00. Weight, 20 pounds.



These **EXTENSION BLOCKS** are accurately made of iron. For mounting and printing Book Plates they have no equal. They are rigid and adjustable to all size Plates.

For Color Plate Printing, fine register work and narrow margins, our Color Plate Base and Iron Register Blocks are the best. Illustrated booklet and circulars sent upon request.



ALL THE ABOVE GOODS ARE OUR OWN MANUFACTURE.

A. D. FARMER & SON TYPE FDG. CO.

189 FIFTH AVENUE, **CHICAGO** — Quality Type for Quality Printing. — 63 & 65 BEEKMAN STREET, **NEW YORK**

THE LARGEST AND BEST EQUIPPED MILL IN THE WORLD MAKING
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All grades of **Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks and everything connected with the Paper and Printing Trades.**

Brehmer Wire Stitchers



Are made in more than thirty-six different sizes and styles.

Over 25,000 in use

PRICES

No. 59	Heaviest work -	$400
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Large variety of styles.

Their durable construction is the excuse for their great popularity

There are more Brehmer Stitchers sold than all other makes combined

Brehmer Stitchers for Calendars, Pamphlets, Booklets, Baby Stitch for Booklets, etc., Advertising Novelties, Heavy Books, Telephone Books, Box Corners, Fan Handles, Shoe Gussets, etc.

Chas. Beck Paper Co., Ltd.
609 Chestnut Street, Philadelphia, Pa.
Machine Shop, 604 to 610 Ranstead Street.

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Cover Papers

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21x33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses.

Our Other Specialties are

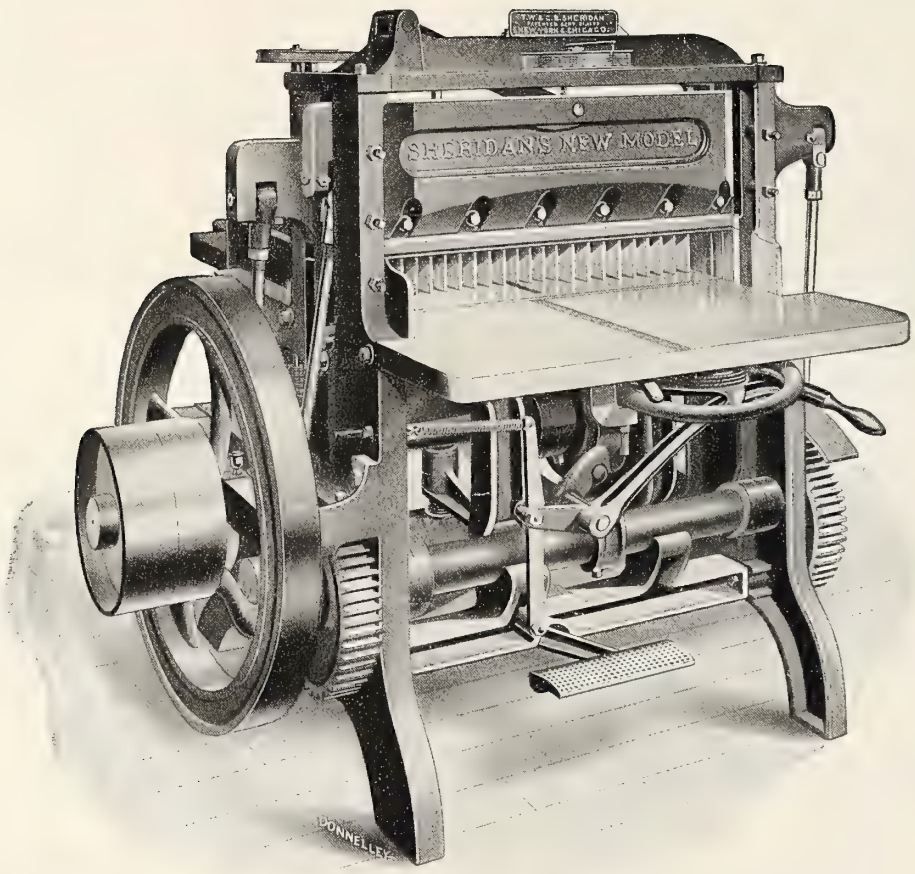
Vellum and Satin Tints
In fifteen colors, 21x33, 60 and 80 lb.

Onion Skin Bond
In Folio, Royal and Double Cap.

Half-tone Writing
In 17x22, 19x24 and 17x28.

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TURNERS FALLS, MASS.

SHERIDAN'S NEW MODEL



Automatic Clamp, built in sizes 36 inches to 70 inches.

Write for particulars, prices and terms.

T. W. & C. B. SHERIDAN

NEW YORK	CHICAGO	LONDON
56 Duane Street	413 Dearborn Street	46 Farringdon Street

From CHARLES ENEU JOHNSON & COMPANY

PHILADELPHIA, Aug. 9, 1902.

Referring to yours of the 6th inst., we find the Peerless Black fully maintaining the superior quality that has characterized it over other carbon blacks.

From FRED. H. LEVEY COMPANY

NEW YORK, April 11, 1898.

Referring to our conversation, we certainly expect to renew our contract with you for "Peerless Black." We shall continue to use "Peerless" in our half-tone and letterpress inks, as we consider it superior to any other black, especially for fine half-tone work.

PEERLESS CARBON BLACK

USED BY THE PRINCIPAL PRINTING INK MAKERS THE WORLD OVER FOR MAKING THEIR FINEST INKS

THE PEERLESS CARBON BLACK COMPANY

THIS PUBLICATION WAS PRINTED WITH INK MADE OF IT

From B. WINSTONE & SONS, Ltd.

LONDON, Oct. 17, 1902.

It affords us much pleasure in adding our name to the ever-lengthening list of printing ink makers who speak well of Peerless Black. We have used Peerless Black for more than ten years and consider it by far the most superior we have yet examined for density, luster, smooth working and general excellence. In conclusion, we beg to enclose herewith contract for supply of Peerless Black for 1903.

From JAENECKE BROS. & FR. SCHNEEMANN

NEW YORK, March 3, 1898.

We supply the black ink used by "The Inland Printer" for their letterpress and half-tone work, and this ink is made with your Peerless Black, experience having taught us that no other black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit.

BINNEY & SMITH COMPANY
SOLE AGENTS
(FOR THE PEERLESS CARBON BLACK CO., PITTSBURGH, PA.)
81-83 FULTON ST., NEW YORK U.S.A.

APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.



Size, 1⅛ x ⅞ inch. Type High. Made entirely from Steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

PATENT PROTECTED, BY THE PATENT TITLE AND GUARANTEE CO. NEW YORK.

New York Stencil Works, 100 Nassau Street, NEW YORK CITY

All Automatic with MEGILL'S AUTOMATIC REGISTER GAUGE

Basic Patents in United States and Europe.



All Autogauge with MEGILL'S PLATEN GUIDES GAUGE PINS GAUGES

Value beyond prices. Experience and quality.

STYLES AND PRICES IN VARIETY — WRITE FOR DESCRIPTIVE MATTER

The FIRST in the World, BEST and LATEST.

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Blomgren Bros. & Co.

RELIABLE

ENGRAVING AND
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STANDARDS

ADOPTED BY THE LEADING PRINTERS OF THE WORLD



The Standard Printing Ink Co.

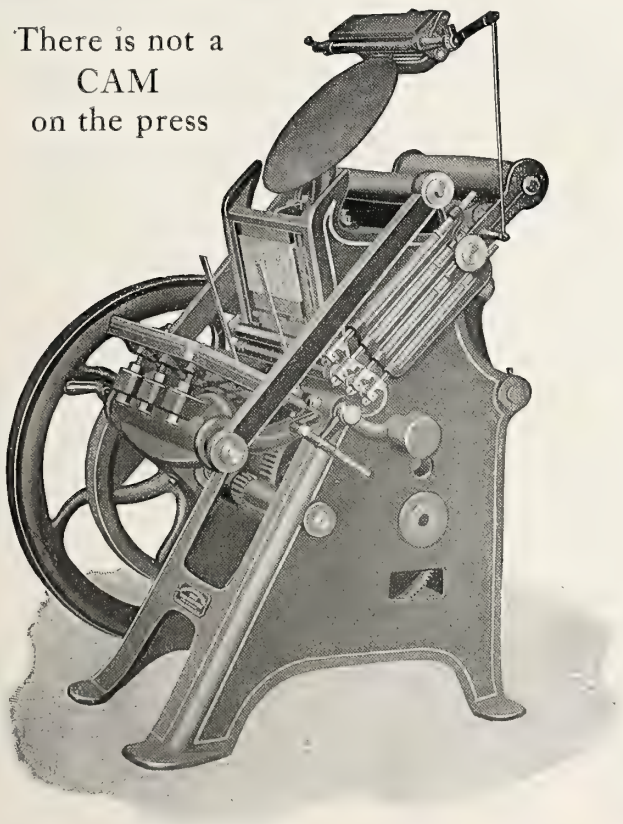
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AND OTHER HIGH-GRADE BLACK AND COLORED PRINTING INKS

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There is not a CAM on the press



Have increased facilities and can ship promptly.

"Perfected Prouty"

Job Printing Presses

ARE THE BEST. They are guaranteed to the purchaser.

For an up-to-date job printing press, for all kinds of work and for speed, easy feeding, strength, perfect ink distribution, buy the

"PERFECTED PROUTY."

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176 Federal Street, BOSTON, MASS., U. S. A.

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DES MOINES PRINTERS' EXCHANGE, - Des Moines, Iowa.
McMATH ADVERTISING CO., - - - - - - - - Dallas, Tex.
GREAT WESTERN TYPE FOUNDERS CO., - - Omaha, Neb.
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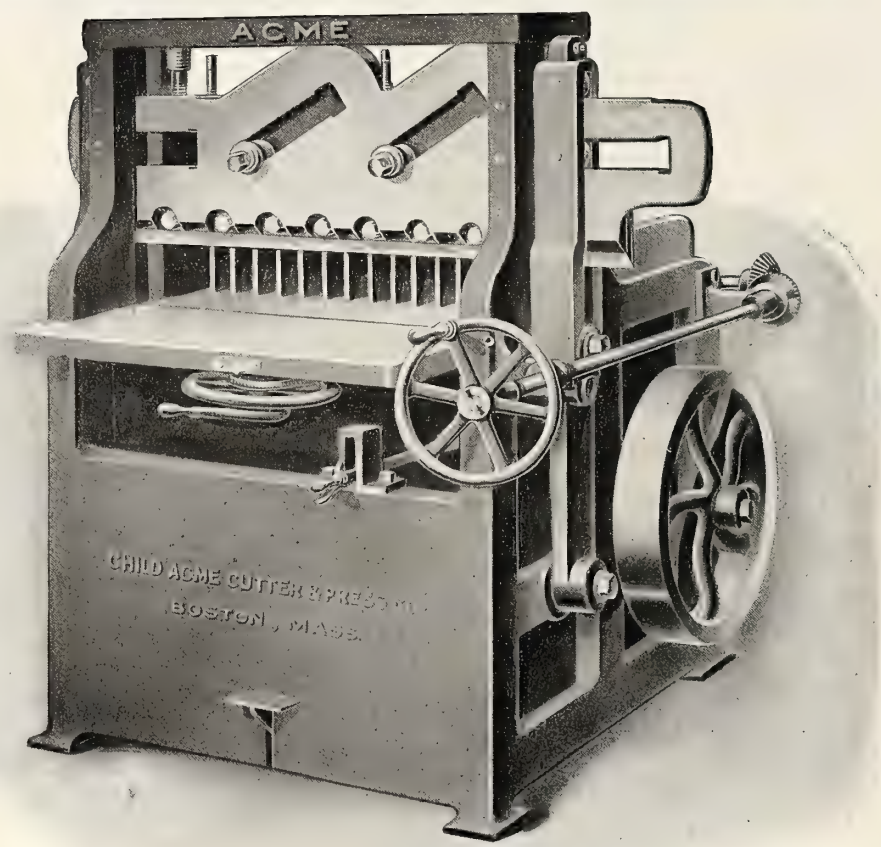
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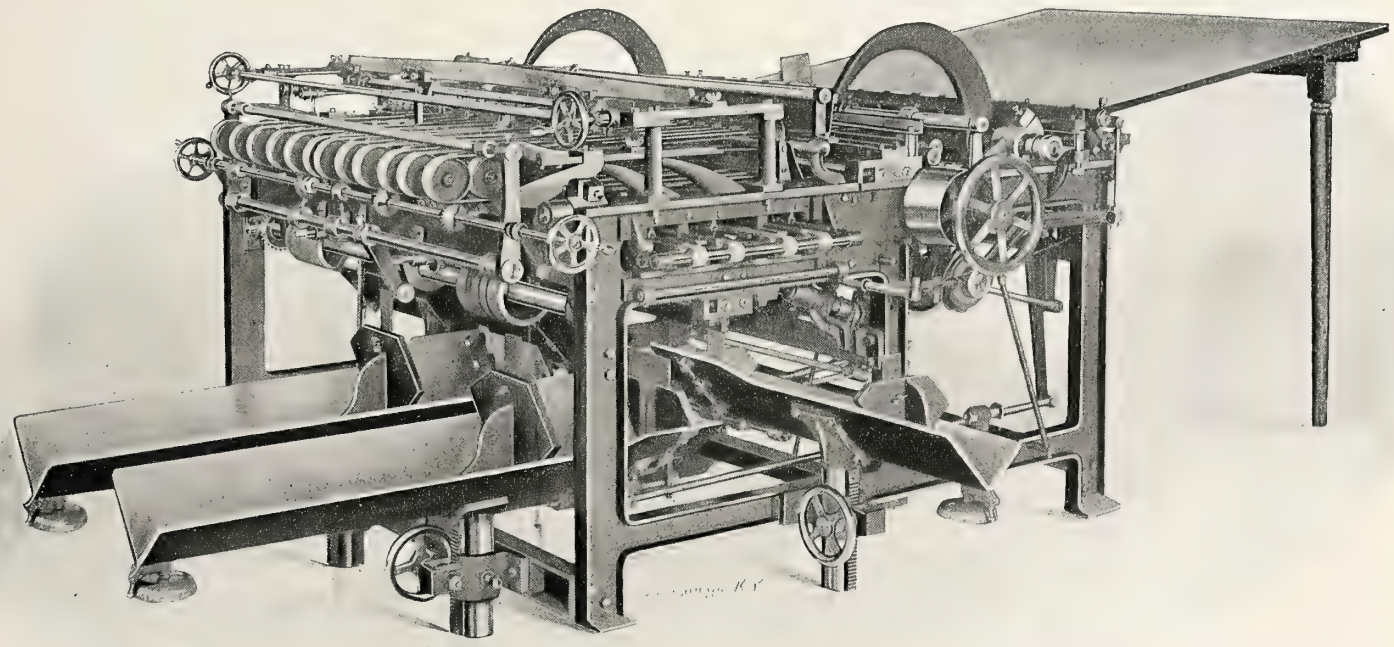
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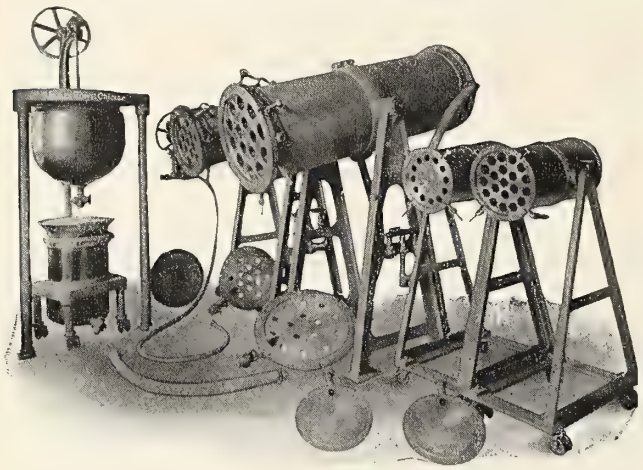
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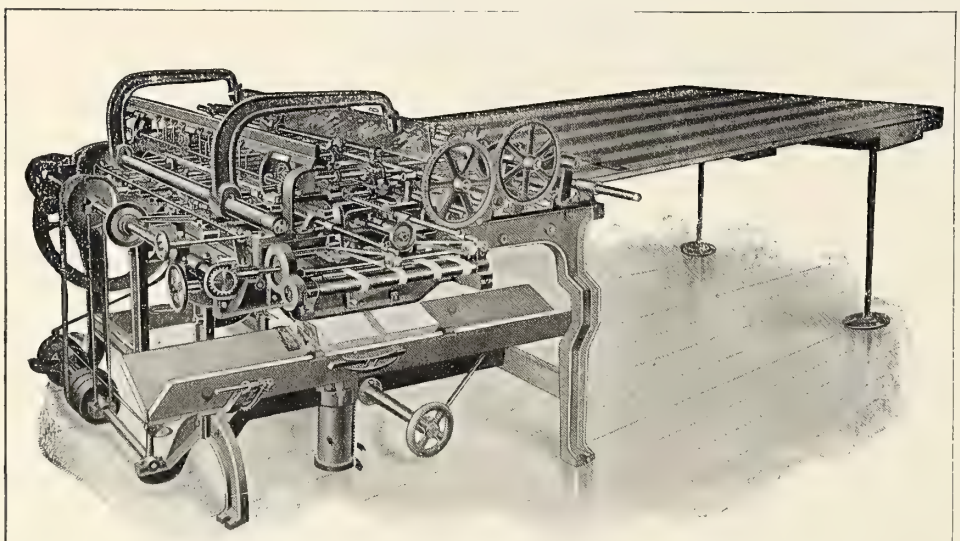
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AN ILLUSTRATED MONTHLY MAGAZINE OF THE ART OF PRINTING AND OF THE ALLIED ARTS OF ENGRAVING AND BOOKBINDING

THE University Press, Cambridge, Massachusetts, takes much pleasure in inviting attention to a new illustrated monthly magazine, which is issued under the title of THE PRINTING ART.

Its Claim to Existence

¶ The widespread interest which at present exists among printers, publishers, and all lovers of fine printing in the Art of Printing warrants the belief that a magazine conducted upon the highest plane, containing articles upon general subjects relating to the field it enters, written by the best-known authorities, and demonstrating by actual examples the best work which is today being issued from the foremost printers and their allied branches, possesses a just claim to existence.

To Demonstrate by Example rather than by Description

¶ The technical side of printing is already admirably covered by the trade journals of the day. This magazine will demonstrate by examples, bound in as inserts or upon mounts, rather than by explanation. These inserts will represent the actual work, printed upon its own paper, of the leading printers, both book and commercial, in America, and will consist of representative title-pages, interesting samples of attractive book-pages, engravings, color-work, general printing, etc., together with reproductions of fine bindings and cover-designs.

The Letterpress

¶ The letterpress will consist: first, of leading articles by the best-known men of letters of the day, upon subjects relating to the Art of Printing; second, articles upon timely subjects by writers of authority; and thirdly, comment upon the exhibits of printing, illustrating, or engraving contained in each number.

The March Issue

¶ The first issue of THE PRINTING ART was under date of March. The leading article was by Dr. Richard Garnett, C.B., late Keeper of Books at the British Museum. Another article dealt with "Modern 'Special' Types," illustrated by European and American faces. The insert examples consist of pages of the new Elizabethan Shakspere printed by Theo. L. DeVinne & Co., New York; folders by George H. Ellis Company, Heintzemann Press, Boston, and the University Press, Cambridge. The book-page examples were composed by the Gilliss Press, Theo. L. DeVinne & Co., New York, and the University Press, Cambridge.

The April Issue

¶ The April issue contains important articles and notable examples of typography and color-work, including an article, "About Pages and Margins," by Theodore L. DeVinne. This is illustrated by diagrams showing methods of determining book-page proportions and margins. The frontispiece is in photogravure, engraved and printed by John Andrew & Son, Boston. Other features are book and catalogue pages and typographic models by D. B. Updike (The Merrymount Press), Bruce Rogers, of the Riverside Press, George H. Ellis Company, and Southgate Press, Boston; and others.

THE PRINTING ART, UNIVERSITY PRESS, CAMBRIDGE, MASSACHUSETTS

[OVER]

To Printers, Publishers, Book-lovers and Buyers of Printing

THE distinctive form of a publication demonstrating by example gives a double interest to THE PRINTING ART. It affords models and information as to processes and materials for those directly concerned, and suggestion as to styles and standards for the large number who, in all lines of business, must by necessity keep in touch with printing. The following cordial expressions from those whose judgment is highly valued indicate the manner in which the publication of THE PRINTING ART has been received:—

THE PRINTING ART exceeds my expectations. It shows that the field for the exercise of ingenuity is as great in book- as it is in job-work. I am sure it will give teachings that are much needed by compositors who have hitherto regarded book-work as the plainest of plain composition, that gives small opportunity for the exercise of taste and skill.— THEO. L. DE VINNE, New York.

We are in receipt of the first number of THE PRINTING ART and we cannot compliment you too highly upon it. It is the first time a printer's magazine has been issued that is of real benefit to the printer. — THOMAS E. DONNELLEY, President, R. R. Donnelley & Sons Co., Chicago.

The first number of THE PRINTING ART has just been examined with the utmost satisfaction. It is a splendid beginning. The new Magazine springs full-armed not only from the head of Jove but to the head of the procession! Let me present my most hearty congratulation upon your conspicuous success. — HENRY TURNER BAILEY, of the Massachusetts State Board of Education.

I have just received the first number of THE PRINTING ART and hasten to write you my deep satisfaction with it. I foresee great enjoyment in its careful study, and, more than that, a great deal of help to my studious people here who enjoy with me evidences of the good work of others in this great but neglected art of ours. — J. HORACE MCFARLAND, of J. Horace McFarland Co., Harrisburg, Pa.

Allow us to congratulate you for the taste, ingenuity, and artistic workmanship displayed in the first number of THE PRINTING ART. — SUMMERS PRINTING CO., Baltimore, Md.

The first number of THE PRINTING ART arrived this morning, and we are overwhelmed with admiration and surprise at your achievement. No magazine in the world has attained such a high mark. I congratulate you on what seems to be in every way a triumph for the Art of Printing. — JAMES E. DUNNING, Managing Editor, *The Evening Advertiser*, Portland, Me.

A warm welcome awaits THE PRINTING ART. It is of value alike to the printer, the book-lover, and those who are indirectly concerned with good printing. Boston may well feel proud of this new addition to the literature of the Art of Printing. — *The Boston Transcript.*

The complete file of THE PRINTING ART will be a comprehensive exhibit of printing and allied arts. For a limited period orders for subscription dating from Vol. I., No. 1 (March, 1903) will be filled. The Annual Subscription to all countries within the Postal Union is $3.00.

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXI. NO. 1. CHICAGO, APRIL, 1903. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra.

HOW SAMUEL E. KISER BECAME A HUMORIST.

BY FORREST CRISSEY.

OFTEN the inquiry is heard: From what source are the ranks of America's writers mainly recruited? To the initiated there is but one answer to this question. Beyond doubt the newspaper offices, and especially the "country print-shops," graduate more men into the literary craft than enter it from all other vocations or callings. Because of this fact, THE INLAND PRINTER proposes to present its readers with a series of short character studies of some of the writers who have recently made national reputations while serving in the great training school of the printing-office.

One of the most interesting of these newcomers into the literary field is Samuel E. Kiser, whose column of "Alternating Currents," in the Chicago *Record-Herald,* is one of the most delightful and widely read "department features" published in any American newspaper.

A true humorist is a rare literary acquisition. Mr. Kiser is all of this — and much more — for he mingles with his humor a delicate vein of pathos which has the homely human quality that goes straight to the heart. There is the right ring in his more serious verses that makes a sure appeal to the heart, and exalted literary tastes are not necessary to the appreciation and enjoyment of Mr. Kiser's poems. Any person who can spell out English print can get the core of this poet's meaning and will not fail to be touched by the sentiment that lives in his simple lines.

Although by no means the best thing he has done, the following verses from a recent issue of *Harper's Magazine* will give a fair idea of Mr. Kiser's powers in the realm of serious verse:

POVERTY.

"The people call him rich: his lands
Stretch very far and very wide;
They call him rich, yet there he stands
Ill-clad and bent and hollow-eyed.

"The people call him rich: his gold
Is piled in many a yellow heap,
But he is all alone and old,
And when he dies no one will weep.

"They call him rich, but where he dwells
The floors are bare, the walls are bleak:
They call him rich; he buys and sells,
But no fond fingers stroke his cheek.

"They call him rich: he does not know
The happiness of standing where
Sweet winds across the meadows blow
And toss the verdant billows there."

The story of how Mr. Kiser came to desert the telegraph operator's key for the desk of the newspaper reporter is well worth recording. He was holding a position as "press operator" in the office of the Cleveland *Press,* earned a good salary and lived at one of the most fashionable boarding-houses in the city. Through daily association with newspaper men he had gradually acquired an itching to try his hand at the work, but the opportunity and inspiration for a start seemed to be lacking and consequently he plodded along at the key, vaguely waiting "for something to turn up."

One winter morning, when the thermometer stood at 20 degrees below zero, he arose to find that the queen of the dining-room force had eloped with the janitor. As a result of this romantic episode, the furnace, the grates and the kitchen range of the boarding-house were fireless and the boarders fled shivering back to their beds or went out to get their breakfast at public restaurants.

Mr. Kiser's keen sense of humor at once grasped the absurdities of this situation and at the office he found time enough between press dispatches to write an account of the occurrence. It described the indignation of the shivering boarders, touched upon the coolness which the episode had caused between the newly married husband and wife who occupied the front parlor, and told how the "high C" of the operatic soprano had been frost-bitten.

As the city editor eagerly published the article and declared it was "good stuff," Mr. Kiser felt that he had made a fine beginning, and looked forward to the jolly time he would have that evening, at the

supper table, in hearing the comments of the boarders on his "maiden effort" as a newspaper man. That the boarders, and even the landlady, could fail to enjoy the humor of the sketch did not for a moment occur to the "budding journalist."

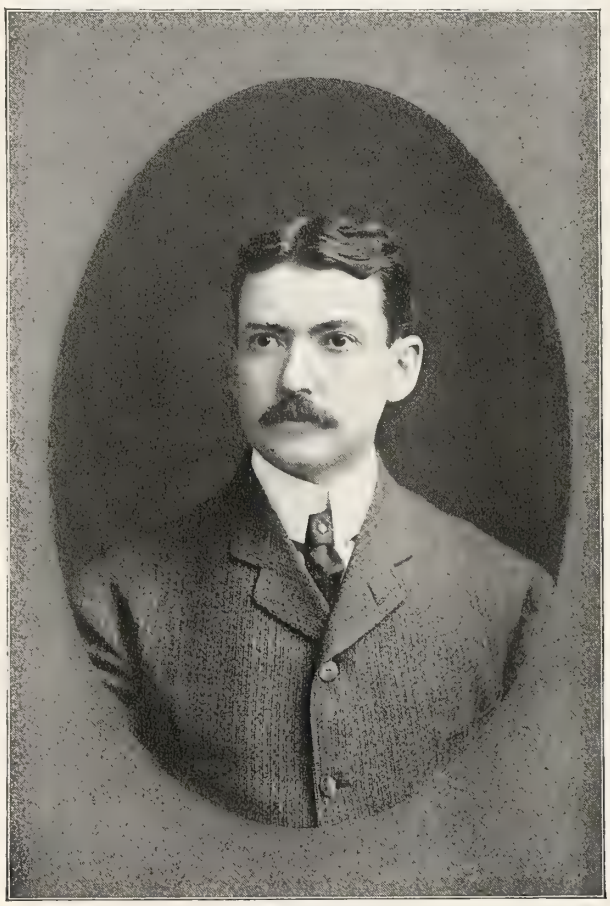
At the door of the boarding-house he was met by its proprietor, whose blazing eyes prepared him for what followed.

"You are a mean, low, nasty-spirited thing," declared the landlady, "and your trunk is in the hall waiting for you to get out. You can't spend another night under my roof."

He attempted to explain that the article was "all in fun" and tried to point out some of its most telling features, but was interrupted with the assertion that he "had no sense of either humor or propriety, and was neither a writer nor a gentleman." By the time he had become installed in a new boarding place he was almost convinced that his former landlady was right, at least so far as his sense of humor was concerned.

Next morning he related to the city editor the consequences which had followed upon his attempt to be funny in print. After that individual had laughed until his sides ached, he declared:

"But it is a good joke all the same—and I'll carry it out to the limit. If you want to quit the telegraph business I'll give you a place on the local staff."



SAMUEL E. KISER.

This was the kind of appreciation for which young Kiser was looking and he at once accepted the offer. He was given the position of sporting editor, with instructions to "cover the churches and write art criticisms on the side." At once he scored a hit by writing his reports of baseball games in verse; but his muse balked at sermons and impressionistic art. Some of his critiques of local art exhibits, however, were decidedly illuminating and are distinctly remembered, to this day, especially by the exhibitors.

Mr. Kiser has the traditionally grave countenance of the professional humorist. The impression made by his personal appearance in general is well illustrated by an episode which occurred in his reportorial experience in Cleveland. Religious circles were at that time greatly disturbed by the furore incident upon the publication of Mrs. Humphrey Ward's brilliant, but unorthodox novel, "Robert Elsmere." A local minister preached a sermon commenting so favorably upon the story that his utterances were deemed heretical and he was called upon to stand trial before a jury of his peers.

It was announced that unusual precautions would be taken to maintain absolute secrecy regarding the proceedings of the trial. In view of this situation, Mr. Kiser, who was assigned by his city editor to cover the ministerial investigation, arrayed himself in his black Prince Albert and his most serious cast of countenance and presented himself at the church, in the study of which the trial was convened. He was very graciously greeted by several of the pastors and with them went unchallenged into the secret session.

That evening his paper published the only report of the proceedings printed in the city. Next day, in spite of his misgivings, he was able to repeat his "scoop." On the third day he once more took up his ministerial rôle. But in the ante-room he encountered the reporter of another paper who was protesting, to a group of ministers, against the gross favoritism in which they were indulging in relation to the publication of their proceedings. However, Mr. Kiser contrived to slip past the reporter into the session-room, where he took his seat as usual.

Just as he had about made up his mind that the danger point had been passed, the door was suddenly opened and the rival reporter, pointing an accusing finger at him, loudly declared:

"You bet he's a reporter—and a sporting editor at that!"

"Why," exclaimed the astonished minister who stood guard at the door, "that's Brother Smith, of the west side."

"Not much!" was the angry response; "that's Sam Kiser, of the *Press*, and he writes up all the horse races and prize fights that come to this town!"

The humorist was then politely invited to retire; but he took with him the consolation that, thanks to his ministerial appearance, he had already beaten his rival newspapers for two days running in a way that made him talked of in every "local-room" in the city.

Once, however, Mr. Kiser found himself in a situation in which he was, to use his own words, "worse scared" than when asked to read his poems before a woman's club. That, however, was when he manipulated a telegraph key at Rock Island, Illinois. He had "picked up" his knowledge of telegraphy at the railroad station in Chardon, Ohio, and, by his own confession, had left more information on the subject scattered around the depot table than he had carried away with him. Soon after he secured his position at Rock Island, a leading wholesale grocer brought to him, for transmission, a message ordering five hundred boxes of oranges. The number was indistinctly written in figures with the stub of a lead-pencil. As he sent the message, the young operator read it five thousand boxes, and so transmitted it, making the mental comment that this grocer was doing business on a large scale.

A few days later he was called to the headquarters of the telegraph company, in Chicago, and asked to read the original of the message. He did so, correctly, and between the operator at the other end of the line and himself the responsibility for the order of five thousand boxes of oranges was "hung up on the telegraph poles, somewhere along the line." But for several months the sight of an orange was almost sufficient to throw the future humorist into spasms.

When, as a boy, Mr. Kiser removed from Shippenville, Pennsylvania, the place of his birth, to Chadron, Ohio, he determined to become a farmer. He hired out at $8 a month, as a farm hand. At the end of the first month of service he was discharged for incompetency and then took to telegraphy.

Mr. Kiser has a great fondness for his first book of verse, which was called "Bud Wilkins at the Show." As proof of the assertion that his partiality for this book is artistic rather than commercial, he explains that his royalties on its sales amounted to exactly $1.

His next appearance between covers was in the form of a collection of letters in dialect, called "Georgie," which were originally published in his column of "Alternating Currents," on the editorial page of the Chicago *Record-Herald,* to which paper he was called by Mr. H. H. Kohlsaat, after a brief service on the Chicago *Daily News.*

His latest book, "Love Sonnets of an Office Boy," is altogether his cleverest book and can scarcely fail to give him an enviable rank among the younger humorists of America. Both the conception and execution of this book are admirable, and the sonnets are uniformly deliciously droll, as are the illustrations by John McCutcheon, the cartoonist. With the popularity which this book is enjoying, Mr. Kiser's reputation in his peculiar line of literary work is undoubtedly secure.

Mr. Kiser is married, has two boys and is of a quiet homekeeping disposition. His forty years have not given him a gray hair and he looks decidedly youthful. While continuing his regular newspaper work and still cultivating his humorous vein, he aspires to write "something that will do more than start a grin"—and the few poems of sentiment he has printed in *Harper's,* the *Cosmopolitan* and other publications, are proofs that his ambition for more serious attainments is well founded. His latest literary performance is a unique venture, in the form of a humorous love story told in verse. It is called the "Soul Sonnets of a Stenographer," and is soon to appear in the *Saturday Evening Post.*

Written for The Inland Printer.

THE LIMIT OF THE COUNTRY OFFICE.

BY E. T. GOSSETT.

ONE of the most serious questions that confronts the proprietor of the small country office is, "What shall I do with the order for a job of printing which is seemingly above the limit of my office?" That this question frequently arises and that it is rather a serious one, the writer knows from experience. While it is true that the average country printer is often seriously handicapped by the absence of the proper facilities, yet too often the office is hampered more by the lack of ingenuity on the part of the printer,



REDUCED FROM 20 BY 7.

rather than by any lack of material. The writer has been "up against" some of the many propositions that the average country printer meets with, and takes pride in asserting that in most instances he got the best of the deal.

The particular point which the writer wishes to bring out is the printing of two or three color posters. Few printers outside the medium-sized cities would attempt to print a 24 by 36 two or three color poster.



REDUCED FROM 20 BY 7.

And yet there are but few offices in the country so poorly equipped that this work can not be done, and, too, with credit to the office. A Washington hand press, a few fonts of fair-sized wood or metal type, ten feet of inexpensive wood border and the nerve to tackle the job are all that are required.

The prominent lines and headings are carved upon blocks of wood of the proper size and thickness. The

best wood to use is yellow poplar, as it is easily worked. This can be procured at any planing mill or carpenter shop. The board should be dressed down perfectly flat and smooth and as near type-high as possible. The design should be drawn on the block — reversed, of course — with a soft lead-pencil. Fasten the block securely to a bench or table, and with a sharp knife or chisel cut out the parts you do not want. The work will be much easier if you have a set of carving tools, but they are not necessary. (The writer has cut a number of headings, and the only tool used was a common jack-knife.) The rough edges of the design may be smoothed up by the use of a small piece of glass or emery paper.

A very pleasing effect can be obtained on a two-color poster heading by *cutting out* the lettering, producing a "sunken-letter" effect. When this block has been trimmed up, pull a heavy proof from the block with news ink. Lay this proof face down on another block of the same size and thickness and subject it to pressure. When the proof is removed, a copy of the carving will be left upon the surface of the new block. Now, with your knife or chisel, cut away all the surface blackened by contact with the proof. In this way blocks for two-color printing can be made easily, which will give excellent results. When care is used to get a perfect register in printing, some very showy work can be produced in this way.

Written for THE INLAND PRINTER.

VERBAL CRITICISM.

NO. II.— BY F. HORACE TEALL.

ERRORS in the use of words have sprung up, as if autochthonously, have had their day, and have been overcome. Hardly any of them have been less entitled to perpetuation than are those which persist, yet by some agency their unwisdom must have been revealed to the common apprehension. Some of these cases may well be noted, also a few in which the desirable effect has not yet been fully attained, if only to emphasize a *raison d'être* for verbal criticism, for that is the agency of the correction.

"Equanimity of mind" is far less often used now than it was a short time ago. Its practical suppression — for everybody now seems to know that equanimity includes mind — is one of the good accomplishments of the verbal critics.

Of course, no one could prove that "inaugurate" is less used instead of "begin" than it once was; but the writer can say with certainty that he believes this misuse to be far less common now than formerly. If people generally have actually learned that it is a bad use of the word, so that its frequency is even diminished, that is a clear gain.

Alfred Ayres says of "luxurious" and "luxuriant" that "the line is drawn much more sharply between these two words now than it was formerly." This is true, and it is surely well that it should be so. No doubt the change is one of the beneficial results of repeated publication of the essential difference in meaning.

A persistent error that seems to be comparatively new is the one shown in the following sentence from the "Green Fairy Book," edited by Andrew Lang: "It happened one day that when they were all standing together by the tree that a young knight came riding along." A man like Andrew Lang might be expected to perceive and correct such a glaringly unnecessary intruder as the second "that" in this sentence, but evidently he did not. Such repetition of this conjunction is frequent in newspapers, but not in good books. Its use by every writer in the language could not make it strictly good English, if the criterion is to be logical, or a matter of principle; that would simply show universal agreement in the use of bad English, just as such agreement was evinced in the former currency of the double negative, which was never any more logical than it now is. These are fair examples of misuses in the correction of which verbal criticism may be expected to be useful.

It is a deplorable truth that almost every book on words and their uses has done much harm as well as much good. Professor Harry Thurston Peck, in his essay on "What is Good English?" says that the best teacher of English must "impart a knowledge of the formal rules, but in doing so he will never fail to show how every formal rule is only a convenience; how it embodies only a portion of the truth, and not the whole of it; how it stands for a norm, a convenient every-day expression of usual fact, and not for an ultimate and invariable standard to which all usage must of necessity be conformed. . . . He will, above all, show that usage makes a rule rather than a rule the usage, since he will show that there is an unconventionality which is slovenly and vulgar, as well as an unconventionality which is original and magnificent."

Charles A. Dana used to express the same opinion as to rules in the terse sentence, "Rules are made to break." Yet no person ever was more scrupulous than he in conforming to rules of grammar and rhetoric when nothing was to be gained by ignoring them. Some rules he never did break; and in this he was right. Professor Peck goes a little too far in saying that *every* formal rule embodies only a portion of the truth, of which we have forcible evidence in the last sentence of our quotation.

So much is said here about rules because the pedantic effort to enforce the letter of rules, which is stigmatized under the name of purism, is largely responsible for much mischief that has resulted from ill-advised strictures against certain expressions on the plea of violation of rules. A pernicious influence has been exercised by specious restrictions based on failure to recognize the principles of semasiology — the science of meanings. Many writers have made outcry against well-founded progression in the application of certain words, and their fallacious vaporings have been widely

accepted as real lucubrations, though fortunately within limits.

One of the most widely accepted errors that have arisen through misunderstanding or worse on the part of purists is the use of the phrase "over his signature," instead of "under his signature." Of course the position of the signature has here been assumed as the determinant, when it really has no bearing on the sense, which is that the matter is uttered under the sanction given by the signature. Most writers of books, however, protest against this error, but seemingly without much effect, since the error — for such it is — persists, and even spreads, in use.

Many of the mischievous notions about correct expression do not seem to have been published in books, and this fact was in mind when the phrase "as if autochthonously" was written in a preceding paragraph. A good guess might be made in suggesting that the ground from which they mostly spring is the school-teacher's imagination; but no definite assignment of origin seems possible, beyond the fact that they mainly arise through over-scrupulous effort to conform to dogmatic rules.

Dogmatism, purism, and pedantry, however, are offensively prominent in many books, often intermingled with criticism of such really excellent quality as to make the cacodoxy (bad or erroneous doctrine) more obnoxious to worthy judgment than it would be otherwise. One such work, of which a large number of copies were sold, and which must have influenced many persons in forming opinions, has a list of preferences as between different words, including the following:

"Prefer 'believe' to 'think'; 'coffin' to 'casket'; 'church' to 'sanctuary'; 'dwell,' or 'live,' to 'reside'; 'forbid' to 'prohibit'; 'house' to 'residence'; 'kinsman,' or 'kinswoman,' to 'relative,' 'relation'; 'land' to 'real estate'; 'the morrow' to 'to-morrow'; 'much' to 'a great deal'; 'oversee' to 'supervise'; 'station' to 'depot'; 'unexpressed' to 'understood'; 'various,' or 'diverse,' to 'different.'"



Photo by R. R. Sallows, Goderich, Ont.

WHY THE BUTTER DOESN'T COME.

The following words are said to be objectionable: Accountable, unaccountable, answerable, unanswerable, antagonize, direful, environment, ignore, necessitate, presidential, tiresome, and many others.

Not one of the preferred words is preferable, except for certain uses, depending on the meaning; but undoubtedly many users of the book have been led to think that the others are not good words. On the contrary, "think" is often the right word, and "believe" the wrong one; and so in each other instance, the contemned word is sometimes preferable.

In most cases no reason is given for objecting to the word noted as being objectionable. "Direful"

and "tiresome," however, are said to be not properly formed, because the first part of each of them is not a noun. It is true that most of our words of this kind are composed of a noun and a suffix, but some such words are as good as any in the language, including those instanced, notwithstanding departure from the etymological rule. The dogma is just as strong against "ceaseless," "fulsome," "tireless," and "mournful";



No. 1.

but each of them is thoroughly established in a place that would simply be left vacant if it should be rejected, except possibly "tiresome."

Such teaching should never be accepted as correct, no matter who the teacher may be; and no work on grammar or diction is known to the present writer in which he could not find something erroneous. We can not afford to annul our own discriminating sense by blindly following the dogma of any one authority, although every person who expresses carefully the opinions resulting from special study is entitled to respectful consideration of those opinions.

(To be continued.)

IT GOES THE ROUNDS.

After the proprietors and their wives have read THE INLAND PRINTER it goes to the office employes, and is read by all, from foreman to devil, then placed on file for future reference. We find a marked improvement in the work of many of our mechanical force after they read a few numbers of THE INLAND PRINTER and begin to apply the good suggestions and illustrations of work, and believe that it should be carefully studied by every person connected with the printing business.—*Russell & Sheppard, The Express, Fort Collins, Colorado.*

Printers as Decorative Artists

Second Paper on the Penotype Process by G. F. N. Thomas

THE word "decorative" indicates a range of effort almost limitless. To the beginner it is incomprehensive and full of mystery. To the skilled it is an inspiration and a field free and boundless. The craze for decoration finds expression in all branches of artwork, from sign painting to portraiture. Even the humblest printer feels the presence of artistic elements in every piece of work he is required to execute. Whether it be a railroad tariff, book-heading, cover-design or pretentious booklet, that most potent of all art elements, harmony, means as much to the printer as it does to the decorative or portrait artist, embracing arrangement, proportion, the relative adjustment of black and white and the delicate shade values which lie between. The finished work is good or bad commensurately with the attention these important elements have received.

It is refreshing to note that printers to-day are making greater efforts to become artists, rather than plodding mechanics. They are beginning to comprehend that a working knowledge of harmony and the



No. 2.

application of the principles of design are as much a necessity in their profession as they are in those of their brothers of the pen, or their cousins of the brush. Never before have they realized just how closely they are related to these other members of the art family.

That these are facts I am fully convinced. All forms of modern printing may be cited as proof. Verily, the modern magazine is a work of the highest perfection. It reflects the combined skill of the printer, his brother



No. 3.

the pen artist, and his cousin the brush artist. The work of each supplements and beautifies the work of the others.

It has occurred to me, however, that the printer is the most favored member of the art family, inasmuch as he may not only become artistic and skilful in the use of printing material but a pen or brush artist as well. He may employ them conjunctively or separately, as may best suit circumstances or his inclinations.

I have received many letters since the appearance of my article in the January issue of The Inland Printer, wherein I endeavored to explain and illustrate a method of combining type impressions and pen-and-ink decoration to produce designs for printing purposes. These letters contained varying questions in reference to the process, and some of the writers enclosed samples of their efforts, which, though somewhat crude, indicated that there exists



No. 4.

a desire, on the part of some printers at least, to study advanced methods and grasp opportunities which will help them to acquire greater knowledge and skill in their profession.

In view of these facts and the generous encouragement extended by The Inland Printer, I have herewith undertaken to demonstrate a little farther the practical advantages of the Penotype process by submitting additional examples which have received a little more elaborate treatment, depending on these means and the intelligent comprehension of the reader to establish a clear understanding of the process rather than on a tedious technological explanation of details.

To justify the appearance of Example No. 1, as one of the designs of this series, just a few words are necessary. This design appeared as an advertisement in a furniture trade journal. The design was submitted along with the copy, drawn roughly in pencil. The compositor was expected to reproduce same as nearly as possible. A glance at the ad. will convince



No. 5.

any printer that it could not be composed in type and brass material in less than a day's time, at the least. It was thought best to employ the Penotype method for two important reasons, namely, to save time and to secure better results than would be possible with type and brass rule. The total time consumed in setting the type and drawing all the rulework in india ink was four hours.

Example No. 2 will illustrate how the same ad. could have been improved by more elaborate pen treatment. Indeed, there are a thousand forms of decoration which could have been applied to the same

ad. without changing the arrangement of the reading matter.

Example No. 3 is a simple, though striking, design for an envelope card. It is neat and bold, requiring less time to execute than a similar all-type design.

Example No. 4 is another good illustration, showing how a tedious amount of pen lettering was avoided by the use of type.

Example No. 5 is a Penotype cover-design. It is a purely decorative effort, capable of reproduction in two or more colors, as was intended. In black this design suggests a preponderance of decoration over the text, but by a proper use of colors the effect would be diametrically reversed.

The heading of this article is also a simple bit of decoration and shows how a few curved and straight light and shaded lines may be worked into pleasing harmony. Patient practice and a good eye for effects are all that is required for this class of work.

To the individual who has talent for decorative work but lacks the ability to create original, neat, well-balanced and evenly spaced lettering, the Penotype process is a real boon. To the individual who has the ability it is recommended as a time-saving process. In the great number and variety of type-faces which are being constantly turned out by the foundries there



Photo by R. R. Sallows, Goderich, Ont. "FOOLING DADDY."

can always be found one just suited to the character of an artist's design. In fact, the foundries have lately recognized the importance of catering to the odd and fanciful tastes which are peculiar to the artist's treatment of all the letters of the alphabet, and some of their latest creations are patterned after the styles of certain prominent original letterers. Hence it is no difficult matter to suit one's fancy in the character of letter desired for use in a decorative design.

Just a few words to those who are about to delve into the mysteries of decorative art, and I am done. In the first place, select a good school and begin at the beginning. In the next place do not become one of that numerous class of "tissue-paper" artists — in other words, do not copy. Be original in your work or leave it alone. I do not mean by this that it is not proper to study and examine the work of skilful and original artists. Do this by all means. It is the source from which you will receive inspiration to acquire a style of your own. The person who starts out with a skill to produce symmetrical lines and pleasing effects but who lacks originality is forever helpless and dependent upon those who have acquired this higher mental qualification.

THE DEGENERATING INFLUENCE OF "FOLLOW-COPY" LAWS.

BY W. B. PRESCOTT.

OCCASIONALLY some level-headed journeyman protests against the tendency among printers to insist on copy being prepared to the last dot, thereby making the straight-matter compositor's work as nearly mechanical as possible. There is some excuse for this in book offices, where the foibles of the author must be treated with due deference and the office is not expected to expend any time in correcting his errors. In newsrooms, however, where the style is the autocrat and the office has to pay for the alterations — if any are made — there is no justification for employes blindly following copy. Looking at the matter from the somewhat low plane of self-interest, printers are standing in their own light when they seek to avoid responsibility by shifting it on the editorial department. The more the management is dependent on the composing-room force for the production of the paper the more valuable will that force be in the management's eye, and the greater the remuneration and the more liberal the privileges accorded it. The demand for rings for all deviations from copy is a relic of the piece-work era, and while much could be said in support of the justness of the unions' contention at that time, it must be admitted that they usually went too far. They "protected" their members from possible injustice to such an extent that it required no knowledge of the language or of affairs of the day in order to set type, and the elimination of the need for mental activity made it an easy matter to master the trade sufficiently well to earn a livelihood. Now that time-work is the custom, there is little reason for the continuance of the drastic rules calling for rings, and it should be the aim of every compositor to "fill in" copy, correct palpable errors of grammar and of fact, and to punctuate and capitalize without regard to the editor's marks; and, if a proofreader's marks be ringed at all, it should be when the compositor has made an intelligent effort to improve on the copy, and, for some reason failed to do so. There is no doubt but that the manage-

ment must place a higher value on the services of a staff that turns out indifferent and unedited copy in presentable shape than on one that follows copy whither it listeth. It is admittedly to a compositor's credit that he should know George Frisbie Hoar is not a "Representative" from Massachusetts, or President Roosevelt was not formerly Governor of New Jersey, or Mary Stuart Queen of Ireland, and there is no good reason why union laws should not be framed with the idea of encouraging rather than repressing the exploitation of such knowledge. A union that adopts legislation tending to make the members sharpen and use their wits is building well, for it is materially assisting the compositor to make of himself a more important element in the production of printed matter, and therefore one less easily dispensed with than if he were a mere "key pounder."



Photo by R. R. Sallows, Goderich, Ont.

"SOME PUMPKINS."

Another relic of hand-composition days that is ripe for relegation is the "no-sub.-list" law. It never had good substantial reason for existing, and did not particularly concern employers while piece work was in vogue, but proved to be a most effective agency in lowering craft standards. Who can compute the number of half-fledged apprentices who were induced to declare themselves journeymen because they knew the possession of a union card entitled them to seek work in an office where a union rule compelled the copy to be edited with such care and precision that it was "easier than reprint?" These men worried through, and many became excellent printers, but the easy-going conditions brought about by the system were the more or less direct cause of the ruination of many young men and proved detrimental to the morale of the union. Probably such a state of affairs is convenient for and suits the intellectual endowment of Box-car Charley and may be pleasing to the mind of Square-man Thingamajig, but it is injurious to the great body of craftsmen, and the union perpetuates an evil so long as it fathers such regulations. Speaking broadly and truthfully, the "no-sub.-list" law is practically a dead letter, and has been since the introduction of machines. A condition arose with which the law was not fitted to cope, and it died a natural death. It is still on the books, to be sure, but to enforce it in letter and spirit, as of old, is beyond the power of union officials — not that they or the union are weaker, but because the members do not believe it wise to revitalize the law, though with mistaken good nature they refrain from officially proclaiming it to be dead. The younger members, with little experience, imagine they see their salvation in closely edited copy, but they should know that now is the time to learn how to edit copy. Every year that passes will make progress in that line more difficult for them.



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"LET ME LIGHT IT."

THE Inland Printer

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SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. — To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to A. W. Rathbun. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

NOTICE TO FOREIGN SUBSCRIBERS.

On and after July 1, 1903, the foreign subscription rates for The Inland Printer will be increased from $3.70 to $3.85. This increase is made necessary to equalize the postal rates on papers sent to foreign readers.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18. Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
James G. Mosson, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

SELDOM has a financial measure received as much attention as the Aldrich bill, and there has never been a proposition, affecting the dealings of the Government with the people through the money market, which has made such a line of cleavage through political parties as this measure. The alignment in the financial world illustrated the proverb that "there is no politics in money." The difference was an honest one. On the one side was arrayed a formidable element, chiefly from the speculative centers, that regarded the measure as offering adequate relief in periods of money stringency; the other element, and the larger one, was composed of the interior bankers, who, figuring from the purely profit-and-loss standpoint, saw disaster instead of relief in the propositions of the bill.

Undoubtedly, friendship for the bill was inspired more by sentiment than by pure reasoning. After all of the fight, the filibustering which defeated the bill, the public clamor, the calamity shouting, one may ask: what was the end sought? Simply the enlargement of Government deposits; an effort to get into circulation cash that is held for national expenditures. The object sought was highly desirable. The Government ought not to take from circulation any part of the currency. But, unfortunately, our fiscal policy is an inelastic one. Senator Aldrich sought to give it the element it lacked.

On the general policy, the banking interests of the country are in agreement. It was the method upon which they divided. The proposed tax on the deposits, which commended the bill to the legislators, discredited the end sought, from the banking point of view. The Government was to require either its own bonds, or municipal bonds, as security — the latter at thirty-three per cent over the amount loaned. Charging against the bonds, the premium they command, the excess security in the one case, the obligation to hold in reserve twenty-five per cent of the deposits, the practical banker could not figure out a profit. Without an incentive in dollars and cents, it was asserted that the banks would return present deposits, instead of seeking additional ones from the Government, and a worse condition than the one sought to be relieved would ensue.

The defeat of the bill has not materially changed the money outlook. The amount of additional funds that would have been loaned is comparatively small. It is only the working balance that can be deposited. The statement for March shows that the Government held in the general funds $224,000,000, of which $150,000,000 was on deposit in the national banks. Not more than $50,000,000 of this could have been advanced to the market; and that can yet be done by the Secretary of the Treasury, who last fall assumed the responsibility of accepting municipal bonds as security. If he should regard the non-action of Congress as a command not to repeat his measures of last fall, the money market may become more acute. The

way is still open for the deposit of idle funds on Government bonds. Banks could afford to pay one per cent over the bond interest as a borrowing charge for deposits, and have a margin of profit, which was denied by the one and one-half per cent interest that the Aldrich bill exacted.

The bill was simply one form of expression for some sort of elastic currency demanded by the condition of the money market. It is this feature which was ignored by the Congressmen. Few of the national legislators are familiar with the financial currents of the country, and consequently are possessed of hobbies and theories that retard a proper consideration of the subject.

The pulse-beat of the money current is the weekly statement of the New York associated banks. All surplus funds find their way eventually to the Eastern market. The exhibit for the past three years carries its own conclusion. Take the item of reserve funds held — that is, the currency compared with the money in actual circulation. The period here given is that of February, when the New York banks show their largest holdings:

	Circulation.	New York Holdings.
1903.....	$2,355,738,000	$249,846,000
1902.....	2,250,951,000	267,325,000
1901.....	2,190,780,000	267,929,000

Here is an increase in the circulation of the country in two years of $164,958,000, and a decrease in the New York holdings of $18,083,000. An increase of eight per cent of money in use in the country at large, and a decrease of three and one-half per cent of the amount in the chief financial center of the country.

All great financial dealings, as a rule, reach a focus in New York city. The banks of the country clear through the banks there. Nine-tenths of our business with the Old World is upon exchange issued on or from New York. Here, then, is a weak condition at the center of activity. The interior has been absorbing not only the natural increment, but taking from the chief reserve center. It is to New York that the country turns for relief when money is acute. It is to New York that the capitals of the Old World turn for gold when balances must be paid, and any crippling there is felt in the most remote parts of the country.

Another comparison is given, though wholly superfluous. It serves to intensify the contracted money market at a period when it should show the widest expansion — the largest surplus. Here are the comparative loans and deposits of the New York banks at the high level of February — the highest of the year:

	Deposits.	Loans.	Excess Deposits.
1903.....	$ 963,219,000	$950,308,000	$12,911
1902.....	1,019,474,000	936,757,000	82,717
1901.....	1,012,514,000	914,209,000	98,305

Deposits in two years fall off $49,295,000 and loans increase $36,099,000.

This exhibit impresses the necessity of some relief. For the present there is none, the money market must work out its own salvation. The surplus reserve at New York has reached its lowest at this period in the history of banking. The interior is drawing steadily from all reserve centers, and will continue to do so for a month or more. There should be a period of comparatively easy money, according to precedent, from April to July, but against this normal situation we have the pressure on the foreign exchange market. Since last September the sterling rate has clung just below the point where it is profitable to ship gold. The winter grain and cotton shipments have reduced the balances somewhat, but the import trade continues remarkably large, and any disturbance in Europe would create an acute stringency here. Thus far the New York bankers have been successful in defeating the payment of balances abroad. The high interest rate here, compared with a low one in London and Paris, has operated in our favor.

The February statements of the national banks show a larger retention of the funds taken from the East in the crop movement of last fall, and the belief is slowly crystallizing in financial centers that the interior will have less balances in the future and that the period of high money rates will be an extended one.

Probably within the coming year the treasury accumulation phase of the money market will be eliminated. The increase of $75,000,000 in the Congressional appropriations ought, in the nature of things, to wipe out the unwieldy and useless surplus.

P. S. G.

TYPOGRAPHICAL UNION LAWS WHICH SHOULD BE ABROGATED.

IT is said that one of the typographical unions — never mind which one, other than that it is a weak sister in the union family — is about to make a special effort to enforce the International Union's law relative to the "giving out" of situations and the hiring and discharging of help. The union's officials charged with this mission, being men of experience and possessing some knowledge of what constitutes the legitimate work of the organization, as well as of what is just in the premises, do not favor the laws they are called upon to enforce. They are honest, earnest men, anxious to advance the union's interests, and the unenviable position they find themselves in is made acute by their inability to determine just what the laws mean, and they doubtless think the mischiefmakers might have been consistent while they were brewing trouble for the officials of local unions. One of the difficulties of this character that confronts them is that while the International Union declares that members shall not work more than six days in any one week, except in cases of emergency, it also requires foremen on seven-day papers to "give out" seven-day situations. The advocates of "we-control-the-situations" laws have not yet vouchsafed to their fellow unionists, or any one else for that matter, what a man who is allowed to work but six days wants with a seven-

day job. Aside from that, if the officials succeed in having the law obeyed, what benefit will it be to the union or its members? Their earning capacity will not have been increased by as much as a sou, nor will the work be distributed more equitably; indeed, the chances are that there will be more inequities than ever, as a stable system of extras and phalanxes under the direction of a foreman actuated by a desire to have the work distributed as fairly as possible so as to insure a spirit of contentment among the men will be supplanted by the planless, haphazard custom of the "regular" engaging the first "sub." that puts in an appearance when the former feels like taking a day off to avoid being compelled to work more than six days on his dearly bought seven-day situation. Even if the officials do not find that, owing to lack of room and large Sunday editions, it is a physical impossibility to obey the law in some offices, the complete success of their efforts will merely result in inconvenience to managers and foremen and the development of a very natural disposition on their part to "get even" with the union, by asserting their rights in as ruthless a manner as that in which the union invaded their domain. The net result of the campaign will be to hamper and harass the union's best friends, thereby alienating their sympathies, and it never pays to do that. It is worthy of note that the so-called conservative element contend that this particular provision is not lived up to in "cities of the same class." As has been mentioned, this local is a weak link in the chain, and perhaps a reason for its debilitated condition can be found in its penchant for exploiting the fads of frothy union statesmen and devoting its energies to the enforcement of unreasonable and profitless laws. The stronger unions are evidently content to leave the distribution of situations and similar problems to be solved by those best qualified to do so, while the union officials devote their time to gathering non-unionists into the fold and attending to other legitimate union work. Of course, an easy method of putting a quietus to such action as this union contemplates indulging in would be to name some of the self-styled "advanced" members as the committee and let the employers argue them to a standstill. But even if men of that class could be found who would act, it would be too hazardous an experiment, for in floundering around in attempting to justify their position they might precipitate a *coup* not at all to the liking of the union. Meanwhile, if the conservative element will not intervene and prevent the union from being misrepresented by having such demands made on employers, the International Union owes it to its reputation to withdraw all color of support from the mixers and muddlers by repealing such of its regulations as interfere with the internal affairs of offices. No considerations of personal feeling or false pride should deter the lawmakers from slaughtering those regulations that breed trouble and have no compensatory benefits in their wake.

W. B. P.

MAY EMPLOYERS BE MEMBERS OF THE TYPOGRAPHICAL UNION?

"SHOULD employers or stockholders, working actively at the business, be members of the union?" is asked by a gentleman who has had experience as an employer, a stockholder and a journeyman, and there is some doubt as to whether he desires the expression of an opinion on the abstract question, or merely wishes to know what is required of him by existing union law. The question as a whole is not easy of determination, and, if anything, perhaps the status of International Union law on the subject is more confusing. The law says, "all persons performing the work of foreman or journeyman . . . must be active members," which would seem to be clear enough to withstand the assaults of a corporation lawyer, but this is followed by a proviso to the effect that local unions can prohibit employers from becoming active members. One of the delights of being a union official is to make enactments of this character square with the theory that the enactors were sensible men and knew what they wanted when they adopted such contradictions and solemnly labeled it "Law." It is not known what the intention of the lawmakers was in this instance, nor what construction — if an attempt has been made to unravel the tangle — has been placed on the law, but it seems that the question is left to local unions, that is, taking the text of the law for our guide.

It is the general practice for unions to require stockholders working as journeymen or foremen to retain their connection with the organization. Little objection is raised against the practice, as it is in consonance with the law of natural selection, the stockholder of this class inevitably gravitating toward the union. His investment being limited, he is more interested in maintaining wages or in increasing them five or ten per cent than he is in having the dividend on his capital enhanced several cents per centum. In other words, his efficiency as a wage-getter is of more importance to him than his earnings as a capitalist, and accordingly his desire is to increase wages rather than dividends. There is some difference between this small investor and the man who embarks in business for himself in the hope of ultimately being the owner of a large concern. The latter would be justified in making sacrifices to keep his head above water that the investor would not dream of making. Though such a man's interests are more nearly capitalistic than the stockholder's, even he, in his early business days, is interested in maintaining good wage conditions, as they mean higher prices for work in which labor cost is an appreciable factor, and less of the competition he most fears — that of men, who, like himself, are starting in business. In all probability the International Union would not have attempted to legislate on this matter had it not been that some local unions went so far in the direction of placing the ban on stockholders that they opened the way to possible demoral-

ization. With stockholders declared ineligible for membership, it would be a comparatively easy matter to undermine a strong union by the joint-stock company method, while the stock of the laborer-capitalists could and would be so distributed as to make it a practical nullity so far as directing the management was concerned. Men so situated are of necessity laborers, in the sense of being dependent on their wages for a livelihood, and their alienation from unionism will never be general in scope or of long duration, no matter what the union laws or their employers' wishes may be concerning them.

This line of reasoning brings to mind the fact that there are employing printers who object to the union maintaining jurisdiction over foremen. It is not, as some suppose, a cardinal principle of unionism that foremen should be members of their trade organizations, as some of the best and most thoroughly disciplined of American unions exclude them from full membership, and it is not at all likely that the printing-trade unions would be appreciably weakened if they were to relinquish jurisdiction over those functionaries. Employers who seek to change the custom with us usually urge that a man "can not serve two masters," insinuating that a union foreman must necessarily be dishonest. There is not so much force in this assertion as might appear to some at a superficial glance. As a rule, where unionists are foremen, the union scale is fully recognized and all men are engaged with the distinct understanding that union wages will be paid. Employers and the union — not foremen and the employes — make the scale and settle all disputes of moment that may arise out of it, so that the same conditions as to wages, etc., would obtain whether the foremen were union or non-union. Nor would relief from the necessity of paying dues make a man more capable in employing the most efficient labor or keener in using it to the best advantage, or make him more honest than he was before. A man who would use such a position for the purpose of "providing" for his friends would do so just as freely without a card as with it; in truth, the union's policy is to discourage the bestowal of situations for any reason other than competency, while professional non-union foremen are noted for having "followers," whom they soon find means of foisting upon the office employing them. If an employer wishes to evade living up to the scale, and wants an underling to devise ways and means whereby penny-wise-and-pound-foolish economies can be effected, there may be reason in having a non-union foreman. But no wide-awake, self-respecting man would play catspaw in such a game, as the policy is sure to lead to agitation and provoke sentiment, and in the end result in a demoralization, causing more loss than can be recouped by the savings resulting from the meanest cheese-paring practices conceivable. If the change is desired for the purpose of creating trouble in the manner just indicated, the best interests of the craft as a whole will be subserved by opposing the innovation. But the greatest factor in settling the controversy will be the fact that — whether in the union or out of it — the economic environment of foremen is such that their material condition is dependent upon the standard maintained by the journeymen, and this influence is so powerful and so well-recognized that foremen will be among the loudest in asking the union to "stand pat!" if the question of surrendering jurisdiction over them ever comes to the front.

W. B. P.

"BUSINESS-BRINGING BIDS" — CRITICISM AND COMMENT.

IN a letter to THE INLAND PRINTER commenting on the editorial under the above title which appeared in the February number, Mr. W. F. Whitman, president of the Excelsior Printing Company, of Chicago, says:

> F. W. T. means well, but has too much time on his hands. His method would result in doing an old maid's business and would consist chiefly in wind.

In a way I like this letter. There is a fearless candor about it that is too often lacking in trade paper discussion.

However, I wish Mr. Whitman had gone further and said just what he thinks a "business-bringing bid" should be. The only inference that can be drawn from his complete condemnation of the kind of bids suggested by the writer is that he approves of the other kind, the hurry up, made-while-you-wait kind.

It would be interesting to know just how much less than a complete, carefully considered bid Mr. Whitman would advise in order to avoid doing "an old maid's business." About how many minutes would he think a fair limit for considering a five or six hundred page catalogue? Would he put such an estimate in writing, past misunderstanding, or would he tell the man, or telephone it, and trust to luck? Does he think the customer will be prejudiced against a bidder because his bid shows great care? If so, why?

It is not my intention to further urge my own views in this matter as they were given in the original editorial, and reiteration would prove nothing.

It is, however, pertinent to quote the opinions of other printers whose standing gives weight to their ideas in support of my position.

I may say that the editorial in question was suggested to me by the manager of a large and successful house who himself makes bids even more elaborate than those advocated.

In response to a letter asking their opinion, another large printing and engraving firm who have been remarkably successful in securing large catalogue work, much of it outside of their own city, write as follows:

> The point at issue, in our opinion, leaves no room for argument. Any well-organized printing-house, conducted on up-to-date business methods, would certainly desire a clear understanding with its customer regarding details before closing a contract, and the best way to interest a probable customer

would be to convince him that you are doing business along that line.

Replying to a similar request, Mr. George E. Matthews, of Buffalo, writes as follows:

BUFFALO, February 24, 1903.

DEAR MR. THOMAS,—I have not time to give your favor of the 21st such careful answer as I would like, if my communication is to be printed over my signature, but I am very glad to express my entire approval of the plan you advocate in your editorial in THE INLAND PRINTER. It seems to me that the criticism which you enclose is based upon the very common and, to my mind, erroneous impression that doing printing is a positive good to the printer. What the printer wants, to quote a saying old enough to be a truism, is work, not wages.

The question that settles the value of the stock in a printing concern is not its production but its profits, and the only way that I know to do work profitably is to give it thought and to let the customer know that you have taken the time and pains necessary to serve his interests. Your friend, who thinks that your methods would result chiefly in wind, had better try them, for I am sure that by so doing he would increase the percentage of his estimates accepted, or at any rate, would increase the profits on the work done. It might cost him a little more to handle his estimating department, but there would be no harm there, for one of the worst curses of the business is the impression which such treatment as he recommends gives customers of the value of estimates. I do not think that customers are greatly to blame in asking a dozen or a score of printers to estimate on their work, when so many of them jump at a scribbling-pad and give an estimate while their customer is lighting a cigar.

Apropos of this question, I said something in my address, as president, to the fifteenth annual convention of the Typothetæ:

"If properly done, the hardest kind of work about a printing-office is the preparation of estimates and proposals, and no customer now thinks of paying anything for such work. Any buyer, by asking for bids numerous and elaborate enough, can inflict an expense upon the trade greater than the total amount received by the successful bidder. I know of at least one instance of this kind, which involved several thousand dollars. The victims were over twenty-five in number. It cost every one of them something like a hundred dollars to compete. If the custom of the printing trade was to make a charge of, say one-half of one per cent for estimating, and a proper charge for furnishing dummies and designs, there would not have been for the trade such a disastrous outcome of a job which ought to have netted a profit. There would probably have been five bidders instead of twenty-five, and each of the unsuccessful ones would have received back something like half of what he spent on his work."

You can see from this how I think estimates and proposals should be made, and how, in the practice of the concerns which get the best and what should be the most profitable work, they are made.

With best wishes for your success in educating the trade up to a more self-respecting attitude in this particular, I remain, Yours very truly, GEO. E. MATTHEWS, President.

To the above I care to add only an incident related to me by a Chicago printer a few years ago. He bid on a catalogue. The customer went to another shop, got a bid while he waited. He watched the printer while he figured, noticed he forgot the item of stock (in this case a mere bagatelle of $500), asked for a written bid, "so he would not forget it," and accepted it then and there.

If this printer had been a little more of an "old maid" he might have got the order, or perhaps not; but at any rate he would not have dropped several hundred dollars on the order as he did.

I still retain my old notion of what makes a "Business-bringing Bid," but if Mr. Whitman can suggest a better one I am still open to conviction.

F. W. T.



Photo by R. R. Sallows, Goderich, Ont.

EVENING AT THE HARBOR.

GOZINTA.

SMALL BOY (just home from school).—"Papa, what does *gozinta* mean?"

FATHER.—"I don't know, my son. Where did you hear that word?"

BOY.—"At school. I heard the teacher say '6 gozinta 12 twice.'"—*School Educator.*

"A COURSE IN THE PRINCIPLES OF DESIGN."

OWING to unavoidable delays, the continuation of the series of lessons on design contributed by Mr. E. A. Batchelder is held over to the May issue. As a substitute and with the object of showing the practical result which Mr. Batchelder's instructions will obtain for the studious printer, the second paper on the "Penotype" process, by Mr. G. F. N. Thomas, is printed elsewhere in this issue.

THE INLAND PRINTER EMPLOYMENT DEPARTMENT.

ELSEWHERE in this issue of THE INLAND PRINTER will be found a department devoted to a comprehensive plan for placing those seeking help and those seeking situations in correspondence with each other. A full explanation of the system is given in the department noted. A large number of applicants in both classes are already listed, and the attempt of THE INLAND PRINTER to be of increasing service to its readers in this direction is evidently destined to be a growing success. A nominal amount is charged to cover clerical labor, printing, etc. In no case must it be understood that THE INLAND PRINTER endorses the statements submitted either by employers or employes. The parties are placed in communication with each other, and there the responsibility of THE INLAND PRINTER ends.

Written for THE INLAND PRINTER.

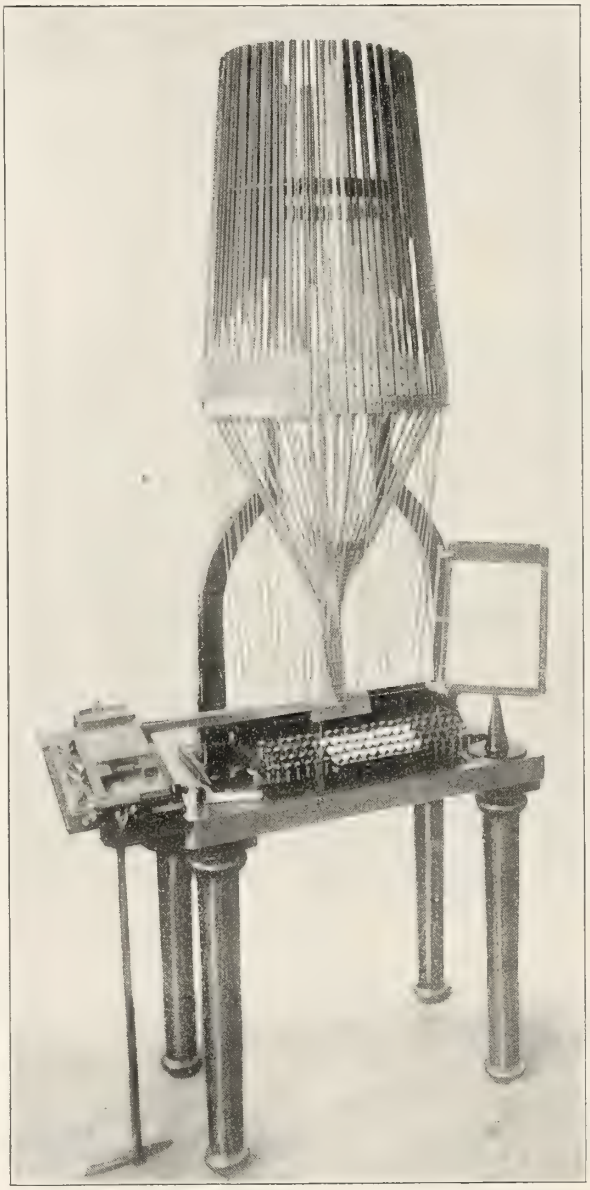
COMPOSING MACHINES—PAST AND PRESENT.

NO. VII.—BY JOHN S. THOMPSON.

A ONE-MAN typesetting and justifying machine which seems to embody all desirable features in an individual-type machine was brought out in 1893 by Alexander Dow, of New York city. Departing from the plan of typesetting machine invented by his father, Lorenzo Dow, in 1888, Alexander Dow successfully combined an automatic setting and justifying machine. In the earlier machines, specially nicked type were used to accomplish distribution, a separate machine being designed for this work.

The Dow composing machine occupies seventeen feet of floor space, is over six feet high, and weighs about a ton. The type magazine is divided into two parts for greater convenience in handling, when changing from one face to another. The machine is capable of composing all sizes of type, from 5 to 12 point. The type channels are four feet in length and afford a large capacity for type, which is further increased by duplication of channels most used. The type is released by positive actions, the touch of the keys merely serving to set in motion certain releasing mechanisms. An average of twelve thousand ems per hour is possible on the keyboard.

The types are ejected into a raceway. Rapidly reciprocating type-drivers traversing this raceway push the ejected type to a central channel, where another blade pushes it down into the assembling stick. As the type is assembled, temporary brass spaces are brought into place between the words. When the line is complete the depression of a line key causes the stick to make a half turn and the type is ejected onto a raceway, where the line is automatically measured and the exact amount it lacks of complete justification



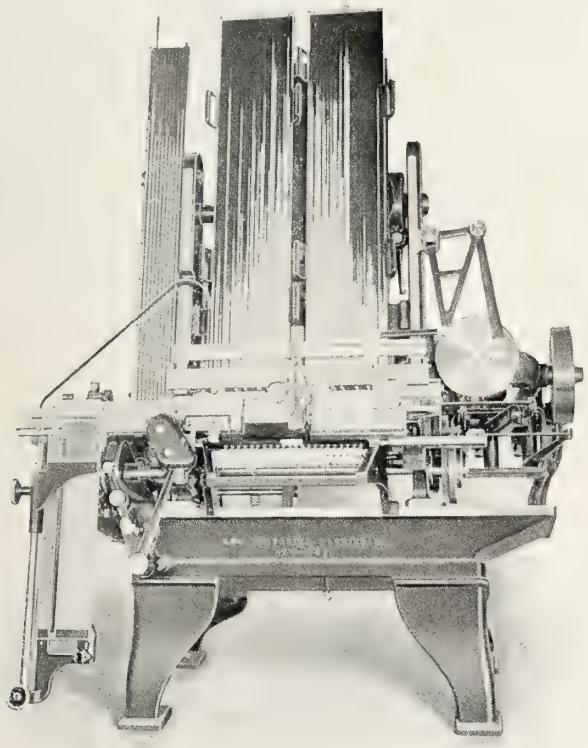
LORENZO DOW'S MACHINE, OF 1888.

is registered by the calculating device. This shortage is thereupon divided by the number of times the space key was struck by the operator in setting the line, the quotient being the proper thickness of space which, when inserted between the words, will accurately justify the line. The line is then separated word by word, the temporary brass spaces being removed and returned to the magazine and the proper justifying space brought from the space magazine and deposited between the words as the line is advanced to the galley, where it is delivered, leaded or solid, as desired.

This justifying apparatus is really the most ingenious part of the Dow machine. If the calculation

shows that no even division of the ten available spaces will exactly justify the line, the mechanism will select any combination of these spaces that will do so, and places them between the words.

The distributing machine used in connection with the Dow was somewhat similar to the McMillan dis-



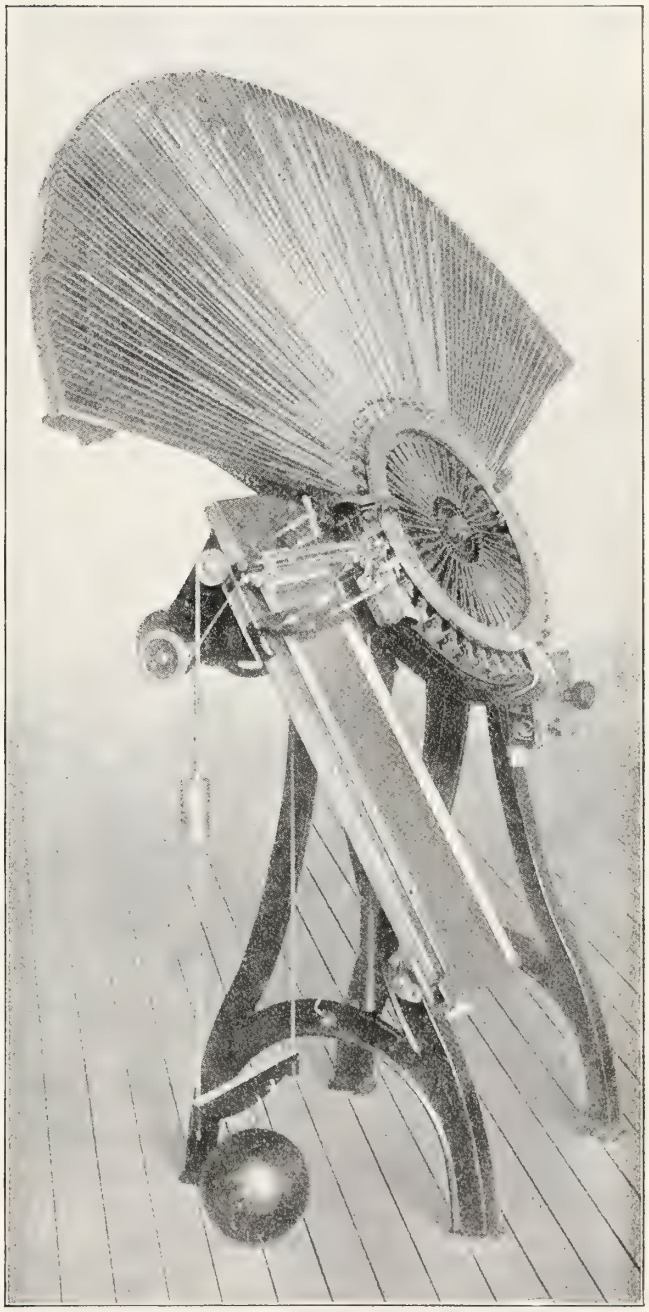
DOW COMPOSING MACHINE.

tributor. A central rotating disk supported on its periphery thirty-six type carriers. As these carriers revolved step by step past the type galley, each carrier received a single type, which was deposited in its proper channel as the carrier arrived opposite it in its revolution, the wards at the entrance of the channel and the special combination of nicks on the type permitting this distribution. When any channel was full it was removed and placed on storage racks, ready for the composing machine. It had a capacity of from twelve to fifteen thousand ems per hour, and was entirely automatic in its action.

The announcement that users of Dow composing machines would be supplied daily with new type cast by the Wicks Rotary Typecaster was made early in 1902. The importance of this arrangement lies in the fact that this type can be furnished at about one-half the cost of foundry type, it need not be distributed, but can be returned after being once used and new type supplied in its stead.

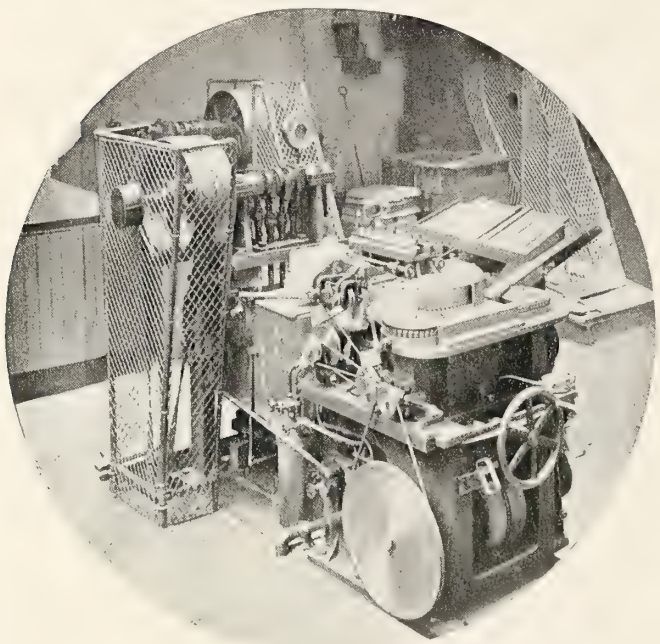
The Wicks Rotary Typecaster, which is the invention of an Englishman, Frederick Wicks, was brought to this country in 1902, after demonstrating its economical advantages for several years in England. The product of the Wicks typecaster may be used in any typesetting machine using individual type, and in this connection offers a solution of the distribution problem by eliminating the factor, as the type is produced so economically and rapidly that it is cheaper to return the type metal to the rotary machine after use and replenish the composing machine with new type.

In the Wicks process, type is cast at the rate of sixty thousand letters an hour. In two hours the rotary typecaster can cast enough type to last a composing machine all day. The type is cast in complete fonts, in proper proportion, and is said to be true and accurate as may be. It requires no dressing after being cast, but is merely divided into character groups and sent to the composing machine. The casting of the type is effected by forcing a stream of molten metal from a pot, containing about a thousand pounds at a temperature of 700 degrees, into the type dies, which



DOW DISTRIBUTOR.

are mounted on a chain which revolves at a speed of twenty-five miles an hour before the nozzle of the pot, presenting each mold in turn to the stream of metal, and depositing the resultant type in a channel ready for the composing machine, or the type case. The



THE WICKS ROTARY TYPECASTER.

Wicks Rotary Typecaster requires three horse-power and the services of a man and a boy, and occupies thirty square feet of floor space. The machines themselves are not for sale — only the product.

Mr. Wicks is also the inventor of a composing machine, which, however, is not ready for the market.

(To be continued.)

Written for THE INLAND PRINTER.

A CONCISE MANUAL OF PLATEN PRESSWORK.*

BY F. W. THOMAS.

THE average platen pressman is a graduate feeder who has acquired his knowledge of making ready by haphazard observation of the older hands. He has learned to go through the motions, often without any competent instruction whatever in the reasons for them, and often has no appreciation of the principles involved in producing good presswork.

These articles are written with the hope of aiding many young pressmen and others, who are anxious to advance, by giving practical methods and at the same time explaining the reasons or theory for their use, so that the pressman, understanding the whys and wherefores, may be more capable of overcoming the many difficulties which confront him, and which vary so much in detail that it is impossible to cover all of them in any article.

Making ready is largely a matter of correcting imperfect conditions. It will be of advantage, therefore, to consider what ideal conditions are, in order that we may better study how to remedy ordinary conditions so as to approximate the ideal. If all type, rules and cuts were new and of absolutely uniform height; if the bed and platen came together perfectly true and without any spring; if rollers and ink were perfect; then the only make-ready necessary would be the overlaying of the extra heavy portions of the printing — for a flat surface is not a correct printing-surface except when the form consists entirely of type, and the same kind of type. The moment the form consists of some light type and some heavy, or contains cuts having some portions darker than others, just that moment must the printing-surface, theoretically at least, become uneven, being made higher for the heavy portions so as to give those parts more impression.

The conditions then that we must strive for, in order to obtain perfect printing, are: first, an adjustment of the press which will result in a square, even impression; second, a uniformly level surface to the type-form; third, a make-ready graduated in thickness so as to give a proper relative impression to all portions of the form; fourth, a proper condition and set of the rollers; fifth, suitable ink.

With these items properly taken care of, practically perfect printing will result. If the work is defective in any way it is the pressman's best plan to study carefully just which of these essentials is being violated, so as to apply the remedy in the right place. A great deal of time is wasted in making ready by failure to follow this plan intelligently. I have seen pressmen work away at the impression, when a little observation and thought would have shown them that the real source of the trouble lay in the lack of proper inking, and I have seen others putting on more and more ink when the real fault was lack of impression. It is a great rule to think while you work. Never putter aimlessly at remedying defects. Locate the cause; then you can work intelligently and rapidly.

Taking up more in detail the first essential, brings us to the consideration — as primarily in order — of the subject of

IMPRESSION.

Considered theoretically, correct platen impression is where the platen advances, in the final movement, in a direct slide to the bed, touching with equal pressure at every point at the same instant. In this, the Universal or Colt's Armory type of press, it is necessary to set the impression screws but once, and afterward the whole impression can be regulated for all ordinary needs by the action of the adjustable latches connected with the throw-off device, or by a slight variation in the amount of tympan used.

In the "clam-shell" style of press, the platen is hinged close to its lower edge. In this type of press it is necessary to raise the screws on the upper edge of the platen when any considerable increase is made in the amount of tympan, or, if the impression is increased

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by means of the screws, the upper ones must be advanced more than the lower ones. Some makes of presses using the "clam-shell" motion, notably the Golding and the Perfected Prouty, have special devices for tilting the platen to overcome this defect.

In the Gordon type of press this difficulty is reduced to almost nothing by carrying the hinging-point nearly to the floor. This brings the top and bottom of the platen and bed together with so nearly a sliding motion that it is seldom necessary to change the screws. This is another of those things, however, that pressmen differ about; but if you will go into any good-sized shop, equipped with a proper complement of presses, where all jobs can be put on machines adapted to them, there you will find an iron-clad rule that the impression-screws are to be let alone. On the other hand, go into some small shop where they try to run everything, from an envelope-corner to a 10 by 15 bill, on a 10 by 15 Gordon press, and there you will perceive the man who is always "monkeying" with the impression-screws. And he is all right in doing it, not because it is the right way, but because he is doing with his press what it never was built to do, and he has to resort to really incorrect makeshifts to do the work. If a pressman has to do such a wide variety of work on one press of the Gordon type, he will doubtless have to change the impression-screws, but he will be a lucky man indeed if he succeeds in keeping the platen true with the bed even a small part of the time. The right way is to have each press adjusted for the class of work that should go on it, and then never touch the screws. And in this connection it will not be amiss to caution pressmen not to put too heavy forms on their platen presses. Manufacturers delight in claiming that their presses will print a single line or a full form. And probably they will. You can doubtless lift five hundred pounds, but it will strain your back. A solid form 10 by 15 inches takes about five tons pressure to print it. Now look at the quarter-medium Gordon, and ask yourself if it ought to be expected to deliver eighteen hundred or fifteen hundred, or even one thousand, five-ton blows in an hour. A good, safe rule is to put every platen job on a press with a chase twice the size of the actual form, if possible. If you are compelled to put on a full form, use a fairly soft tympan, plenty of ink, as light an impression as possible, and run your press at a moderate speed only.

All platen-press forms should be locked a little below the center of the chase.

TYMPAN.

The amount and character of tympan to be used for each job is a matter which calls for careful consideration.

The soft tympan, being more elastic, accommodates itself somewhat to the inequalities of the form and less making ready is required than with a hard tympan. It is, however, much more wearing on the type, especially on long runs. I believe it should be used only on dodgers and the cheapest class of work, or where the worn, rounded condition of the face of the type renders it necessary.

An especially soft tympan, as a sheet of blotting-paper or a thin rubber blanket, topped with a number of sheets of print, can be employed to advantage in printing envelopes when the printing runs across the gummed portions, as this will tend to save the type if it strikes a hard lump of mucilage.

Hard tympan is the right thing for all good work — one sheet of hard pressboard and three to five sheets of good print, with a top sheet of manila, or, better yet, all manila instead of part print. Such a tympan stands up for long runs. It does not wear the face of the type off rounding. It shows less impression on the back of the sheet than does the soft tympan and gives a cleaner, sharper print. In printing on linen and other



Photo by R. R. Sallows, Goderich, Ont.

ON HURON'S SHORE.

harsh papers an especially hard tympan is necessary. In taking a first impression, care should be taken not to have on too much tympan-paper, as it only injures type and strains the press, and an impression taken too strong is not as good a guide for making ready as one that is a little light. Start light, and add tympan until the general run of the form has sufficient impression.

The tympan consisting of one pressboard and five or six sheets of manila, as before recommended, is for presses of the Gordon type, on which the impression is not sufficiently accurate and rigid to make it a good practice to use a still harder tympan.

On presses of the Universal or Colt's Armory type, where the bed and platen come together absolutely true, and in which the impression is more rigid, I would dispense altogether with the pressboard and use about five thicknesses of (24 by 36 35-pound) manila. On this type of machine the rollers are set more accurately than on most Gordon presses, and, so far as possible, all make-ready, except cut overlays, should be by means of underlays.

Having the impression properly adjusted and a suitable tympan selected, the next step is to bring the face of the form to a uniform height by

UNDERLAYING.

This consists in applying varying thicknesses of paper behind portions of the form, for the purpose of bringing type, rules and cuts that may be low, up to the general level of the whole form. Type that is old and worn needs underlaying, for, if it is badly worn, it will not be thoroughly inked by the rollers, as the newer and higher type will serve to hold the rollers away from the worn letters, which really need good roller-pressure more than the new type. This is especially true if the worn type or rule is very close to other matter, and still more so if the rollers have lost some of their suction. Good rollers will cover many such defects, but if they are hard, then especially must the greatest care be exercised to underlay the form to a perfectly even surface. Many times cuts are low in the center or at a corner, or on one whole side. An underlay is the only logical remedy for these defects, for they are defects in the leveling of the form, and should be remedied by a plan that will correct both the uneven impression and the uneven inking at the same time. It is a curious thing, but a fact, that an inch circle of paper behind the center of a wood-base cut four inches square will increase the impression of the center while making no perceptible difference on the edges, and this increase in impression is gradual from the center out, which result would be very difficult to obtain by overlaying. Some pressmen advocate underlays for pretty much everything; others contend that overlaying is the only thing. The contention is a good deal like the rivalry of the Homeopaths and Allopaths, and we must conclude that in presswork, as in medicine, there are good points in both systems. The writer's belief is that the true object of underlaying is to bring the form to a level surface and that overlaying is to provide for that variation in impression necessitated by the varying character of different portions of the form, including the bringing up of the solid portions of the cuts. Undoubtedly this is the correct theory, and, as a rule, I believe it to be the best plan to follow in practice.

If a line of type or cut is very low, it will not ink, and must be brought up by an underlay; but if it is a very heavy line and needs still more impression, it is manifestly incorrect to further underlay it, as that may cause it to hold the rollers off from adjoining lighter type. The additional impression should be given by overlaying on the tympan. In practice, it may make no difference whether a tissue paper is placed behind the form or on the tympan, but the influence of habit is powerful, and a habit of doing things correctly is of great value to a workman. The pressman who always chooses either an underlay or overlay according to correct principles, whether it is a cardboard or tissue paper, is forming a habit which will go far toward making him a better workman.

(To be continued.)

Written for THE INLAND PRINTER.

STATIONERY STYLES OF THE SMART SET.*

NO. I.— BY FLORENCE HEATH.

OF the woman — and incidentally of the mere man — in the social world fashion makes many demands aside from the apparently all-absorbing one of dress. As the fashionable woman is known by her attire, so is she also recognized by her stationery, which plays a most important part in the course of a social season.

Elegance in stationery does not necessarily indicate the social position of its possessor, but poor paper and pasteboard and incorrect engraving are certainly not found on the writing-table of the up-to-date society man or woman, and dame fashion, with her caprices, is ever making incorrect the modes of yesterday.

Styles in stationery, while not subject to as rapid change as are gowns and hats, nevertheless vary sufficiently to warrant a watchful eye for detail on the part of the woman who entertains, for she must have the newest visiting cards, the correct quality and shade of note-paper, the latest type and even the latest wording for invitations and the fashionable size and shape in cards and envelopes, not to mention a monogram in good style (if, indeed, she prefer the initial combination to the printed address), and placed, by the way, in the exact spot on the writing-sheet which the very latest dictates of fashion have decreed. At the present writing the spot in question is the upper left-hand corner, as preferred to the center near the upper edge of the sheet, where, for many moons, the illuminated initials of miladi have been wont to adorn the page. The monogram, strictly speaking, should contain

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inseparable letters, as its name implies, but, in combining several initials with a continuous stroke, there is a tendency toward illegibility and in this matter-of-fact age the artistic puzzle of "ye olden time" is often set aside for a combination of letters which he who runs may read. The suspended or cipher monogram, illuminated in water-colors and steadily diminishing in size, is having the greatest vogue at present, but society is divided on the subject of the picturesque initials versus the stiff and businesslike house address at the top of the writing-page. The latter form of heading is certainly a great convenience to the woman of many social duties, and now that the type has been considerably reduced from the billboard size at first prevailing, the plain but useful address has rather the advantage of the pretty monogram.

The aforesaid mere man of society, if he be (or, whisper it low, if he pretends to be) the descendant of a noble warrior bold of the Middle Ages, has one advantage in the decoration of his stationery over his fair sister. This is the right to display a coat of arms. Attention is called to this because of the fact that this distinctly masculine privilege is, strange to say, sometimes usurped by the unthinking wife or daughter of the head of the family. Naturally the coat of arms belongs to the man of the household. The incongruity of a shield and helmet and — horror of horrors — a warcry, on anything so personal as a gentlewoman's letter-paper ought certainly to be evident to the woman who gives a thought to the meaning of such insignia.

Good taste will not permit the combining of the monogram or coat of arms, as the case may be, with the address, as the effect of both on one small sheet of paper is rather ostentatious, to say the least. In choosing between the monogram and the house address, a point in favor of the former is its personal relation to the writer, whereas number 400 Blank street may house, and therefore be used, by a score of persons.

As to the paper forming the foundation for these conceits, the linen lawn, brought out some time ago, has found such favor that a number of substitutes, differing in some small respect for variety's sake, have been recently put on the market. Linen lawn, by the way, is not the only cognomen under which this popular paper may be procured. According to the fancy of its manufacturer it is also known as French organdie, dimity and Holland linen.

A very new substitute for the above is called etamin, but resembles the seersucker, such as nurses wear, more closely than its higher sounding namesake. The surface is pleasant to write upon, and, altogether, it is sure to be liked.

Dotted Swiss is the interesting name of another style of note-paper just coming to the fore. It is of transparent quality, and when held to the light discloses delicate soap-bubble circles of various sizes. These effects are especially beautiful in ocean green and pale blue shades. The newest French organdie has a surface quite rough to the touch, but one over which the pen glides easily. Another paper of uneven finish, which has just made its appearance, is called the two-tone, and has a surface like fine burlap.

In envelopes, a fad of the hour for those who like the unique, is a two-fold affair, an extremely long sheet to be folded by the correspondent into octavo form. The seal for envelopes is gradually losing its popularity; in fact, one seldom sees wax on a letter nowadays. Of its utility, in these modern times, there has never been any question; it had none; but that is neither here nor there, for usefulness is not a necessary quality to fashion. A perfectly made seal is certainly a thing of beauty, but, alas, so few letter-writers have been able to accomplish the feat with any degree of success that the result has been any quantity of wax-sealed notes circulating about, exhibiting chunky and vague designs, and showing up as handsomely as a bump on a log or a blot on a landscape. Therefore, it is *"a bas"* the seal until the art of its making becomes easier or better known.

In the matter of color in stationery there could hardly be a greater variety from which to choose than is afforded at the present time. Pale blue, gray and cream are equally elegant, though the very conservative will probably cling to the cream shade to the end of time. Light tints are generally preferred to the Delft blue and other more pronounced shades. The bright colors have had their day with all but the occasional woman who is overfond of showy things.

Tints are, of course, not permissible in cards of invitation. Society is a unit on this point. There may be a hundred shades of so-called white, but white it must be for the engraved card. One or two exceptions that prove the rule have been made in the case of recent small Lenten affairs, when some hostess has ventured to set forth her intention to entertain on gray pasteboard in delicate compliment to the sackcloth and ashes period of existence.

(To be continued.)

THE SCHOOL FOR JOURNALISM.

"What was the fire?" asked the city editor of the sallow journal.

"Nothing at all," the new reporter answered; "only an old shed burned."

"Many people there?"

"Ten thousand, I should say, mostly children."

"Good! Give it half a page."

The six o'clock extra came out at 1:30 with this scare head:

TEN THOUSAND CHILDREN

SEE A SHED

DESTROYED BY FIRE.

"CAN NOT GET ALONG WITHOUT IT."

I have never been a subscriber before, but when I received your sample copy and looked it over, I found so many good things in it that I feel I can not get along without it.— *George Ziegans, The Reporter, Sharon, Wisconsin.*



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THE HUMORS OF A "PRINT-SHOP."

No. IV.

"By jing, that boy o' mine has the makin's of a great editor, hain't he?"

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

It is not often that a single number of any magazine comes forward as a complete and valuable unbound book; yet that is the only classification proper for the winter number of the *International Studio*. This number is a book entitled "Corot and Millet." It includes a large number of excellent reproductions of work by the artists named in the title, and three most readable essays on the subject.

There is a certain kinship — involved perhaps more in a common contrast with other men than any real mutual feeling — that makes the association of these two artists peculiarly appropriate. And there was a demand for this work, in view of the fact that opportunities for the study of its themes have been hitherto rather difficult. This volume brings together a great fund of material that has been scattered or contained only in publications of almost prohibitive price.

Of the essays, that by M. Gustave Geffroy, on the life and works of Corot, is particularly pleasant, and finely appropriate in spirit. Says M. Geffroy: "The life story of Corot tells itself all the world over. One recognizes it in the public gallery, in the private collection, in the drawing-room. . . . That life story is his work — those moist, quivering, luminous paintings in which there is water and herbage, trees and clouds, with light rising or sinking on the horizon, a presentiment or a memory of the sunshine, a sweet harmony of moonlight and stars, a silvered reflection speaking amid the silence and the night."

The life of Corot here presented is not in any strict sense critical, but by its intimacy, and the peculiar characteristic quality that makes it specially fitting to Corot the man, it attains a place perhaps higher than a mere critical essay could reach; for it is distinctly the kind of work for such a book, and no one will cavil at the manner in which it has been done.

Corot never knew the periods of emotional stress that have fallen in the lives of so many great artists; he never starved, nor can he be said to have revelled. There was calm even in his struggles. This was partly due, no doubt, to the modest but entirely dependable paternal allowance that followed his failures in the business affairs to which he was originally consigned. There is little of the melodramatic in the life of a painter who could always rely on a munificent income of $25 a month.

Yet the biographer can make a very interesting story, even of annals so easy and so simple, if the painter will but help him along by doing the right things; which is precisely what Corot did. And so we have this chatty, idyllic and thoroughly charming affair for his biography: all for fifteen hundred francs a year. It ends in triumph, and the clouds gather beautifully at the sunset.

In the matter of reproductions of his paintings, the book is not so satisfactory. It could not be expected that halftones or color-prints could be made to show the light and color in a Corot. The publishers have done their best, but the result is a gray and monotonous series of translations of monotonous compositions, with an occasional dash of inefficient color.

M. Alexandre's treatment of Millet is more analytical; written in a more somber, and perhaps, a deeper vein. He dwells on Millet's antecedents, and gives a thoughtful study of his peasant boyhood and youth. This part of his life, so vitally responsible for the fruit of his manhood, is the most enthralling period of his story; for in every misguided effort the painter made to shake off the shadow of his first score of years, he was in some degree false to himself, and to what men are now pleased to term his destiny.

The narrator touches briefly upon the time when Millet sought to do the work most in demand, and to please the critics and buyers of the day. It was a time as barren in development as in result. But in the great period following, when the master, still unrecognized and unappreciated — according to the measure of subsequent fame — was pouring forth his epic of the soil, the narrator becomes perforce more alert, enthusiastic, and critical. Taken altogether, the portrayal of Millet seems inferior to that of Corot, but this may be excused by the difficulty of the subject.

In showing examples of Millet's work, however, the difficulties are considerably lessened. He was not, by any means, confined to painting in oil, and often rendered the same composition in several different media. Hence the engraver has at hand monochrome drawings by the master's own hand, and can work without feeling his limitations. The book gives an almost complete series of reproductions from the etchings, as well as a very interesting note on this phase of the artist's work from the pen of Mr. F. Keppel. It also includes halftones from many minor studies and sketches, originally executed in chalk, crayon, pen-and-ink, water-color, dry-point, and woodcut.

From a typographic point of view, the number is worthy of all honest praise; the type used is Caslon, set with beautiful decorative initial letters, well and carefully printed. A wrapper of heavy cover-paper is supplied by the publisher, but the whole book immediately cries out for a binding.

Between this number of the *Studio* and the other similar publications now in the market there is a definite contrast. Most of the monographs on artists are intended merely to instruct, and to extract any real enjoyment from their perusal is a task few readers care to undertake; of course the opposite is true of Mr. Hubbard's "Little Journeys," which are done with another purpose, and from which one finds equal difficulty in extracting any reliable instruction. The matter in the *Studio* seems to cover the ground from both ends.

* * *

From the same publishers (John Lane, New York), comes Part I of "Representative Art of our Time," a portfolio containing original etchings and lithographs, and reproductions of oil and water-color paintings, pastels, monotypes, etc. It is evidently the intention to include a paper on some kindred topic with each part, the first being "The Modern Aspect of Wood Engraving," by Charles Hiatt.

The illustrations are separately tipped to large sheets which serve as individual wrappers when the binding threads are cut, and the essays are consecutively paged, so that the entire text may be bound, and the illustrations framed or preserved as a collection of prints.

Nearly all the processes of reproduction are employed in this series, and in most cases with notable success. The subjects are mainly those chosen for illustrations in the regular numbers of the *Studio*, or at least from the same artists. From this doing arises the question of the aptness of the title. "Representative Art of Our Time" is a large subject, and the *International Studio* has always shown a somewhat limited editorial policy. However, as long as no artistic magazine of equal merit and importance is published in America, one can not consistently object to the somewhat British tone of Mr. Lane's publication.

Mr. Hiatt's note on Wood Engraving is particularly interesting, in that he gives a clear and sane general view of the subject, traces its history broadly in a few words, classifies the various masters of the craft according to a liberal and logical scheme, and notices the modern workers in the same spirit. He recognizes the value of the woodcuts produced

under the inspiration of William Morris, and their special fitness to the work for which they were made. In conclusion he says: "As a mere reproductive process for the ordinary purposes of illustration, I believe its sun has set. It will doubtless be employed from time to time to illustrate special publications, such as those of the Kelmscott Press, of great price and limited appeal. But I am not without hopes that it will come to be esteemed for its own sake, on account of its inherent qualities. The fine wood engraving will then take its place by the side of the etching and the auto-lithograph. When the collector and the virtuoso have welcomed it, it will no doubt become popular with that great number of people who, while they do not pretend to special knowledge, desire to surround themselves with things of beauty." This, when all is said, is a fair answer to an old question.

The prints in the first part include an etching by Edgar Chahine, a woodcut by W. O. J. Nieuwenkamp, and reproductions of a monotype by Alfred East, A.R.A., a pastel by E. Aman-Jean, a tinted chalk-drawing by G. Dupuis, and a water-color by Josef Israels.

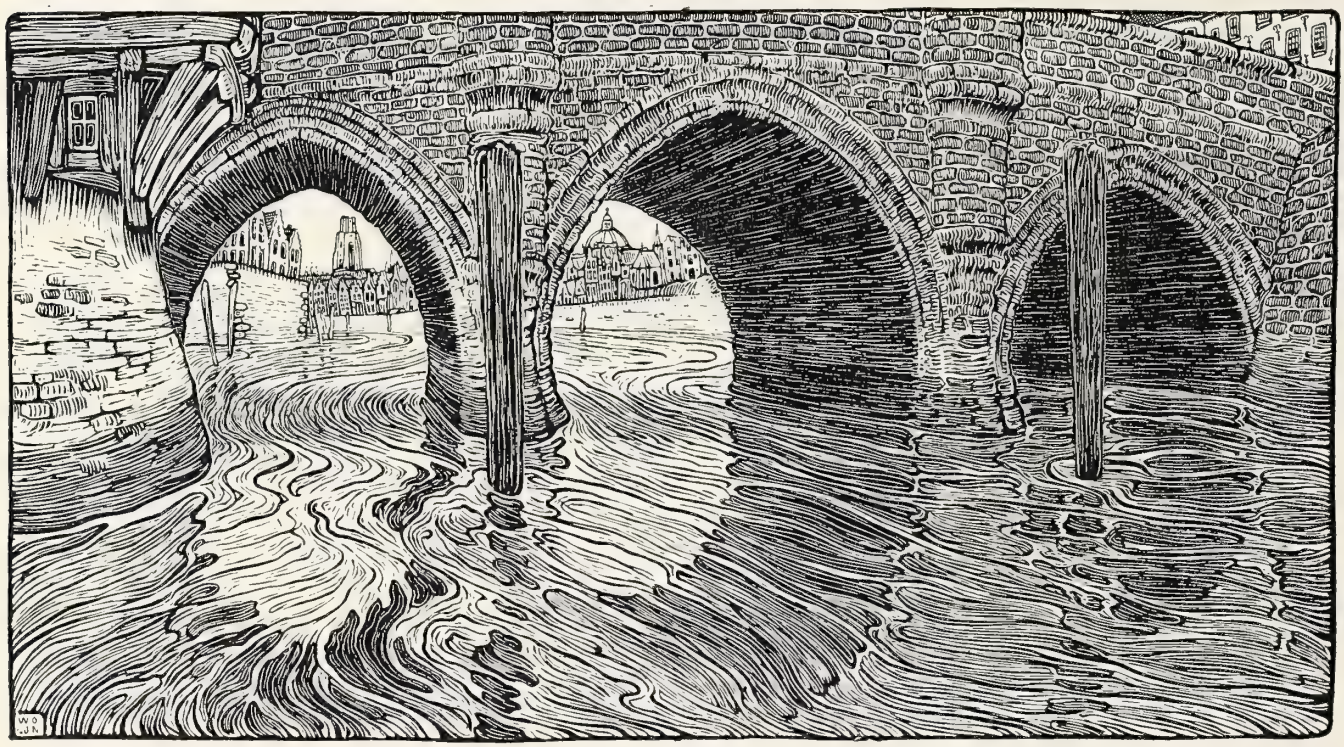
* * *

We receive from Stonebraker Brothers, of Baltimore, a "Monograph of the First Decade of the Fidelity and Deposit Company of Maryland," and we find it, by certain commercial standards now in vogue, a sumptuous piece of printing. Perhaps, since I am utterly out of sympathy with this class of work, it is unfair to criticize it in this department; but since the printers have evidently done their best according to their lights, a frank opinion can hurt nobody.

The book is printed in Cushing type (or some similar face), on heavy enamel book-paper. I estimate the number of colors used, counting tints printed in illumination of the initials, at two dozen. There does not seem to be a single color harmony in the entire job. In two dozen places the page of type is broken in the middle, and a portrait, printed in brown and very carefully vignetted, is set in the irregular hole that is torn, like a bullet wound, through the very heart of the book.

The type page is, in all cases, in the exact center of the sheet — in flat contradiction to the artistic truth that has been known to printers for four and a half centuries. The initial letters present a truly alarming variety of design, no two, so far as I can discover, being in any one manner, and no sense of harmony or fitness being observed in their selection.

The book states at the very beginning that "it was deemed but meet and proper that the history of that memorable period be chronicled and preserved in some enduring form." When you lift this book, it has the feel of a block of metal; when you open it, you find it no more living than lead. It is built up, from cover to cover, of disintegrating chemicals. The copies that will endure are those that will be kept in dark vaults, undisturbed in their slumber for generations; and it is probable that when these are taken out they will go to dust like filaments of chalk, when the binding tissue had been eaten away by time. As for the copies preserved in the ordinary manner, they will be old and ugly relics in a decade. Under ordinary use, no means has yet been discovered to keep this sort of paper in a binding, because its weight is far too great for its tensile strength.



"THE OLD BRIDGE."

Reduced from woodcut by W. O. J. Nieuwenkamp, in "Representative Art of Our Time."

Further, and to the credit of the book's makers, be it said: the register of colors throughout the work is remarkably perfect; the vignetted half-tones have been handled on the press in the most irreproachable manner; no effort, nor time, nor money has been spared to carry out the design of the book in absolute mechanical perfection.

And all this effort (as well as time and money) has only helped to make the artistic deficiencies more glaring, and to carry the finished book further from its purpose.

* * *

I am in receipt of a curious and unpleasant communication from a misguided friend. It is written around the margins of some sheets from the circular announcing the new Roycroft edition of Gray's Elegy. The note says: "The latest Roycroft fraud; this is a leaflet of the supposed hand-illumined book; you need not be told that it is a lie; even the draw-



From "A Remarkable Almanack."

ings are stolen from a French work; as long as my name is not used publicly you may have it; shall be pleased to see justice done."

There is no interest in publishing the writer's name, or I should not feel in the least bound to keep it. There would be no object in paying even so much attention to this matter, if it were the only one of its kind; but in the Donnybrook Fair wherein we live there are too many folk who follow literally the motto, which Mr. Hubbard formerly confessed, of hitting illogically at every head that rises above the crowd. And the Roycrofters get far more knocking than they deserve.

In the present instance, the case is particularly pointed. If the man had read the circular through, he could not have been so eager to disfigure it with strong language. For the announcement distinctly states that the book differs from the pages shown, in that it is colored by hand and not printed from tint-blocks. And further, I should like to know to whom my mistaken friend wishes to see justice done.

Surely the designs may have been stolen from a French book, yet it is hard to see the point of that; one can readily conceive an earnest but incapable artist drawing such designs; but if they are stolen, surely better things might have been chosen. And our informant does not confide the name of the French work rifled.

All this sort of thing is very depressing. We know the Roycrofters do not always succeed in their bookmaking efforts; indeed, they frankly admit their failures, even in their advertisements. True, in the circular before me they say: "There may have been better, more unique, and more artistic books than this printed in America, but we do not just remember what they are." Should they really desire information about this matter, we can furnish them a list of several hundred titles.

* * *

But for the fact that some publishers are even now thinking on the preparation of similar things for next year, it might seem out of season to speak of the "Remarkable Almanack" published in limited edition by Alfred Bartlett, of Boston. This curious little book is quite in the manner of the old almanacs, being decorated with woodcuts (some of them beautiful blocks by Gordon Craig, and some very crude affairs from the old chap-books), and filled with that marvelously useful miscellany so common in older books of its kind.

The text of this almanac does not suffer by comparison with any similar publication, being made up of all forms applied to all topics; it has essays on ethnological subjects, poems — including one "Sonnet" of thirty-six lines — on various jovial themes, philosophic observations, receipts, etc.

Altogether this book is commendable on counts other than those of intrinsic interest. It is full of pseudo old-fashioned things, such as are frequently given us at retail by publishers and bookmakers — the kind of stuff that has merit because it is old, and for no other reason whatever. Now I hold that it is healthful to have all this amusing stuff in one lump — where one can get one's fill of it, rather than scattered through a number of serious publications, where it is more than likely to disfigure the good and serious work of our own day.

* * *

Some excellent work in limited editions has recently been done by Lewis Buddy, 3d, at the Kirgate Press, Canton, Pennsylvania. While some of Mr. Buddy's first books are rather deficient in the qualities that come of good presswork — chiefly through the use of hard hand-made papers without dampening, and without sufficient impression — his more recent books are distinctly creditable.

The edition of President McKinley's last speech, in particular, suffers from the unskilful hand of the pressman, though otherwise it is nicely planned and carefully composed. The margins in this book have not been properly observed, and in fact all his books might be greatly improved in this respect.

For his edition of Hawthorne's "Main Street," for which a preface was specially written by Julian Hawthorne, an old type of very unsatisfactory design was used, and the book is not as comfortably readable as it deserves. The designs for head and tail pieces, drawn in imitation of woodcuts, could also be improved. But the book is worth printing, the paper is good, the binding in perfect accord, although rather delicate for the purposes of usefulness, and the whole book has an air of earnestness that is distinctly pleasing.

The most interesting single volume issued by Mr. Buddy, in our opinion, is the work on "Horace Walpole and the Strawberry Hill Press," by Munson Aldrich Havens. This work is specially pleasing to all collectors of private prints and limited editions, since it details in a thoroughly delightful manner the history of the strange playtimes in which Walpole indulged. The press at Strawberry Hill was, in its own day, a fine and original fad for a gentleman; curiously enough, the fad is still good, albeit some of its followers seem to forget that its day of originality in the rôle is past.

The Kirgate Press edition of this work of the famous letter-writer and his dilletante publishing is a very attractive book aside from its text, being supplied with excellent portraits of Walpole and Kirgate, and many facsimile reproductions of title-pages, etc., from the Strawberry Hill Press.



From "A Remarkable Almanack."



"FLEEING FROM THE FLAMES."

By Adolph Schreyer.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

AN EX-"SITUATION-SEEKER."

To the Editor: CLEVELAND, OHIO, February 26, 1903.

The result of my "ad." for situation, placed in THE INLAND PRINTER a few months ago, was so satisfactory that I desire to thank you and express my appreciation of the merits of your columns.

I was located in a small city with little or no opportunity of advancement and desired a position in a larger place, with a concern where I would have opportunity of extending my knowledge of presswork and the assurance of advancement. My advertisement brought eighteen replies, mostly from good concerns. I accepted an offer I considered best and have been for some time in my new position. I feel that the change has been a good one and, as it came through THE INLAND PRINTER, I take pleasure in acknowledging my thanks to your valuable paper. L. R. C.

IN RE "THE DEMAND FOR SKILLED MEN."

To the Editor: NEW YORK, N. Y., March 7, 1903.

At the request of some of your readers and with the permission of "C. D." who recently placed a want ad. in your magazine in an effort to locate the "demand for skilled labor at a compensation above the scale," and who then followed it up with a letter of inquiry as to disappointing results, the following is submitted:

1. That those volunteering opinions in reply to the letter, not being in possession of all the facts in the case, present more or less erroneous deductions. That is the charitable view.

2. That the ad. mentioned appeared simultaneously in the two most prominent craft magazines — THE INLAND PRINTER being one.

3. That the ad. contained nothing more than facts — a reliable, skilled workman, assistant foreman, seeking employment on high-grade work at compensation in keeping with same and decent working conditions.

4. That after a lapse of two months from date of ad., *one* "unavailable," out-of-town offer of a situation was the total result.

5. That the letter of inquiry above mentioned then followed.

6. That opinions in answer thereto show a desire to flout one supposed to be a mere seeker of employment and ignore the fact that "nothing is more clumsy than being unfair."

7. That no matter how "self-laudatory" an ad. may appear, if it contains the facts, that is its justification. Besides, employers, as a rule, lose no time in "firing" one who can not "make good."

8. That if there *is* an actual demand for certain goods, there will be "something doing" when the advertiser points out where they may be obtained.

In conclusion, the experience of "C. D." demonstrates beyond cavil the assertion that there is a "demand for skilled labor at compensation above the scale" — that is worth while — is "poppycock." The one or two or three dollars extra per week that some workmen in the jobbing branch receive do not rise above the dignity of a few cents extra per day, which advantage(!) is surpassed in a number of other crafts not necessitating, by comparison, the varied qualities that go to make up the workmen whose efforts, as a rule, "put the imprint on the job" and make the reputation of the house.

It would be well if some members of that class that has thrown away by throat-cutting competition the advantages of the point system in the jobroom, the typesetting machines in the bookroom, the fast machines in the pressroom and many other advanced facilities, would "sing exceedingly low" in criticizing even humble efforts that have for their end betterment of conditions.

It may happen that some resentment may be created by the "spanking" herein administered. In such event it will be of some consolation to that one who may "take his pen in hand" to do something, or "do" some one, to know that the object of this communication is approved by several persons, among whom are one employer, one ex-employer, one prospective employer and a few modest journeymen. E. A. S.

WHAT SHOULD A PRINTER KNOW?

To the Editor: FORTUNA, CAL., February 28, 1903.

In your February number is a notice announcing a German manual for printers' apprentices, published in Frankfurt. It says that among the good advice tendered the apprentice is a suggestion that, besides general information, a rudimentary knowledge of languages is a desired point in the youth who shall enter the field of the honorable craft of printing, and probably no one would deny the benefit of such knowledge to a compositor. But the notice seems to rail just a little bit at this advice, as also at the lofty notions which German printers entertain about the craft which is yet called, in their own language, "die Buchdruckerkunst"— the art of printing; not the trade of printing. In the "Proofroom Studies," published in THE INLAND PRINTER, is a suggestion that ambitious compositors study the language and read up generally in order to qualify for proofreadership, and I suppose this implies a study of the dictionary and the grammar, if they can find one of sufficient and accepted authority, and much joy may it give them. In the case of the German apprentice the language study is pluralized and would include French and English besides the native German. Has it ever occurred to any one that the study of foreign languages is altogether slighted, if not despised, by the American compositor? Strange as it may sound, I know one case of a proofreader on a daily paper being sneered at by fellow-workers for taking lessons in French — trying to learn more than was good for him, I suppose. Still, if one looks over the daily papers with their flood of errors in the printing of names of foreign papers and places, a rudimentary knowledge of foreign languages seems to be badly lacking somewhere.

As an instance of what a reporter may do when he runs across something particularly foreign may be mentioned that upon the visit of the Duke of Abruzzi, some years ago, to the Pacific coast, a San Francisco paper called him frankly Count Della, which may be just as good for those who do not know the meaning nor can guess how the reporter came to call him so. Another San Francisco paper has lately added a word to the wealth of the United States language by discovering in India some exalted personage whom it repeatedly calls the Vicerine — which should be particularly interesting to Chicago. It is a well-sounding word. A poet could use it effectively in an ode to glycerine, and who dare cavil at so lusty a band of triplets as Culturine, Actorine and Vicerine? Don't they just yell?

In a trade publication, which is only second to THE INLAND PRINTER, I saw some years ago *"Freie Känste"* and *"La Petit Journal,"* and in the issue for February is an attempt at Dutch which a rudimentary knowledge of German would have made impossible. I don't know a word of Dutch, except by guessing, but I venture to suggest that when the type says, "Amstrdamsche Baek-en Steendruk Kerij," this is what is

meant: Boek- en Steendrukkerij, as in German it would be Buch- und Steindruckrei, in Danish Bog- og Stentrykkri, in English (literally) Book- and Stone-printing; that is, typographic and lithographic printing-office.

It has often occurred to me that the difficulty for the English-speaking printer in the spelling of foreign words is the slurring manner in which words are treated, leaving nothing to guide the ear in spelling a word. Just consider how the five full-sounding vowels, the whole scale — a e i o u — dissolve them into whatever open sound you can get into the buzz of a fly, or m-m-m-. Supposing you pronounce Richard, then Richrd, then Richird, then Richord, then Richurd, and what have you? Pretty nearly the same thing. That is why it is so hard for American printers to spell correctly German names ending in berg or burg. Hamburg is too common to admit of error, but take Königsberg, Babelsberg, Württemberg. How often are they spelled right? I have seen even on a style-card the last-named spelled Wurtemburg. And if you go to combinations of e and i, what do you get then except what luck may send to you? You say, e, ee, ei, ie, or eie, and you are up a tree for something to hold on to; proceed to eu and ue, and you are at sea again. I venture to say that if you could give proper value to the vowels in *"Neue Freie Presse,"* the spelling would follow the speaking as plainly as the shadow goes with the light. But where is the remedy? We can not change our pronunciation to please the Dutch. Maybe it would be a good idea to try the suggestion of the German manual.

I hope that no word here said may give offense to any one. Naught is set down in malice or derision, but all in fraternal feeling and spirit. It was the advice to the German apprentice that started the ball. A. L. A.

PARISIAN NOTES ON PRINTING.

To the Editor: PARIS, FRANCE, February 21, 1903.

Commissioned by the editor of THE INLAND PRINTER to keep the readers of that review posted, I propose to pass a few moments with my American confrères and give them a few facts concerning European printing.

Living in Paris, I am admirably situated to obtain a knowledge of all that is said and done in Europe, for no city of the Old World has so many strangers within its walls as the one laved by the Seine.

If we examine the state of the printing business in Europe, we are forced to acknowledge that great progress has been made during the last few years, and the typefounders' catalogues have been entirely remodeled to give place to new designs in ornaments and type-faces. The inkmakers are almost daily bringing forth new colors, gildings and silverings to eliminate the use of direct bronzing; and, with a view of effecting an economy in the work, double-tint inks are mixed to obviate the necessity of making two impressions for half-tone work, which inks are very solid and little affected by the light. The printing-press manufacturers have, in the course of events, been obliged to remodel all their plans in order to satisfy their customers, who have become very exacting and demand without ceasing perfect machines of great speed and absolute register.

I may acknowledge right here that in Europe a great deal is thought of the people of the United States — especially in France do we admire the Americans and recognize the great part taken by their inventions in improving the material used in the art of printing. The typefounders of Germany, England, Italy and even France copy and imitate the specimens of the American foundries; it is the same with the printing machines, which partake largely of the American style in their perfections.

England is the country in which a vast amount of printing is done, and the number and circulation of their magazines is very large, while their editors strain every nerve to procure the latest novelties. So keen are they to be first in the field that it is reported that one publication printed in advance a large edition, giving a detailed account of the coronation of the King, which was in every respect imaginary, because the coronation was postponed on account of the King's illness, and the entire edition had to be destroyed, except a few thousand copies which were sold in the provinces before they could be recalled.

English manufacturers sell very little printing material in Europe, either presses or type; their printing machines are not highly esteemed here, and as for their type — the difference in the height and in the sizes, as compared with French, German or Italian material, makes it impossible for them to sell their products to advantage. However, the typographical art is much honored in England, and they produce much beautiful work.

In the quantity of periodical publications and books printed, Germany follows closely, and the work done in that country always commands admiration for its artistic beauty. The publications from several of their cities are remarkably good, and it might be said that no country in Europe produces such a large quantity of fine printing. Your readers are, of course, aware that the Gothic (German text) is the characteristic of the German language, but these forms, whether in writing or printing, are disappearing more and more and giving place to letters modeled from the Latin or English, which is the same thing. Almost all the technical journals are printed with Latin characters, because they are more legible, and because so many of the readers of the German books have no love for the German letters, but the latter, however, will endure for a long time yet, the consequence being that the printer is obliged to keep on hand both sets of faces in order to satisfy his customers.

Although the Germans excel in their artistic composition, they are reproached throughout Europe for the bad taste they sometimes display in their choice of colors, which are often a mixture of high tints and glaring contrasts that are horrifying even to a German who has had an opportunity of comparing such results with the work produced in France or other countries. In addition to this, the general appearance of their books is too heavy to be pleasing to the eye, too many lines seem to be crowded into the page and the pages are too square to look nice. These observations are made very often, both by German printers themselves and the critics in the typographical circles, and are therefore not merely my own personal opinion.

In France, the one point upon which printers especially pride themselves is their beautiful illustrated posters and their books. There are in Paris lithograph artists and designers without equal, who furnish designs for the stone, while French books please as much by their interior arrangement as by their binding, which is often very valuable, because in Paris are found collectors who do not hesitate to spend thousands of francs to possess an artistic binding on a rare work. It is well that this is so, because the prosperity of the French bookbinder depends upon sustaining the reputation which he gained at the last Exposition in 1900, when several high awards were won by French bookmakers, as against silver medals which were the only recognition awarded to their German confrères. This bears out my view as previously expressed, and the verdict of those judges may be accepted as conclusive. The reason for this is that in France so many bookbinders are proficient with the hand tools used in gilding and decorating their volumes, while this class of ornamentation is almost unknown in Germany, such work being usually done by the machine.

On February 14, last, a grand ball was held by the Cercle de la Librairie of Paris for the benefit of l'Orphelinat du Livre, an institution which receives the orphan children of workmen engaged in bookmaking. All the notables of the trade were

present, and a very brilliant assembly augmented the income of the institution.

A number of French houses, noted for their productions in the graphic arts, are preparing to participate in the exposition at St. Louis next year, but I fear that some firms at Leipsic and Stuttgart, in Germany, will not exhibit there, alleging the impossibility of doing business in America on account of the high tariff.

A typographical school was inaugurated at Turin, Italy, on December 21, last, to give the young people working in the offices of that city an opportunity of perfecting themselves in their business. The formal opening was a great success, a number of famous Italian printers assisting in the celebration. It has been proposed to enlarge the printing school at Milan, which has been in existence several years. REBILL.

CHATS WITH BUSINESS OFFICE WORKERS.

Feel the responsibility of your position, be continually learning, be wide awake, be ambitious.

Always be at the office on time. Do not stay out beyond your lunch hour. When a delay was unavoidable, explain why.

Do not be afraid of working a little beyond office hours, or of doing a few things that you are not paid for.

Do not use up half your time in the office in reading and writing letters of your own, or in reading papers. If you have the interests of the business at heart you can always find something useful to do. Your employer pays you to work.

When in the private office, or at your employer's desk, see and hear nothing not intended for you. Do not pick up letters or try to see what the balance is on your employer's bank book. Open no letter that you have not permission to open.

Help your employer all you can with suggestions. But do not interrupt him too much. Do some thinking yourself. It will enhance your value if you will make memoranda of matters that an employer wishes to attend to and remind him of them.

Look out for enclosures with letters. Go over envelopes before they are mailed; be sure they are correctly addressed.

Be informed on the rules of postage. It is as great a mistake to waste postage as to put on too little. Pay for all the stamps you use on your personal letters.

Be pleasant in the office, but do not be too hilarious, nor acquire the reputation of office joke-teller. A common fault of young men is that of becoming too familiar with their employers. Be on the safe side.

Do not argue too much with your employer. Even if he is wrong it may be policy to let him have his way and find out afterward that he was mistaken. Use tact.

Be neat in personal appearance. Keep your desk well arranged. Be economical of office supplies. Everything costs money. Notify the purchaser when the supply of anything is getting low. Do not wait until the last has been used.

Remember that trustworthiness counts for more than ability, and that true manliness and true womanliness are silently admired and appreciated at all times.

Be courteous and obliging to visitors and patrons of the office. He knows nothing about the principles of business who is ill-mannered or surly with people who deal with his firm. Courtesy has made many fortunes. Never in the presence of customers argue angrily with a fellow-worker. Exercise self-control.

Telephone service is expensive. You have no right, unless permission is given, to use the telephone for personal purposes. Do not use it at all unless there is necessity. Your employer's good opinion of you will not be magnified if you talk long and frivolously over the telephone during business hours.

The use of common sense, the exercise of thinking powers, the application of earnestness, strict adherence to duty — these are *requisites* which, in business life, must come before *perquisites*.— *Chat.*

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 212 Monroe street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.— The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

LOUIS A. PREW, Roxbury, Massachusetts.— The outside program cover lacks feature. It could have been set up very appropriately in the style indicative of the club name, the Colonial.

C. DE VERE, Marathon, Iowa.— The *Dairy Account* cover is a good design, but the type in the Drug Company letter-head could be reduced one or two sizes, improving its appearance very much.

RALPH COLBURN, West Superior, Wisconsin.—A very unique design. The period is unnecessary at the end of the main line, and the label crowds the design a trifle. Otherwise a well-balanced job.

J. E. BULLARD, Forest City, Mississippi.— The "Slipped up" blotter is overdisplayed. The matter should have all been set in straight paragraphs, about half the space left white, the only display being the line pertaining to the cut.

WALTER REDFIELD, Denison, Iowa.— More contrast in the matter of type sizes, better attention to spacing between lines, and, in heavy panel forms, the use of some lighter color than black, are some details that would improve the work.

M. A. JONES, Platte City, Missouri.— Restraint in the use of large type-faces and simpler composition on such jobs as the Orphan School letter-head are suggested improvements.

Extended faces, especially the caps., give an unpleasantly flat appearance to a job when used as a main line. Better use a normal-shaped letter and let the line go short.

W. J. McCULLEY, Dell Rapids, South Dakota.—The *Tribune* statement and blotter are in a proper style for the type

DELL RAPIDS, S. D._____190____

M_____

IN ACCOUNT WITH

Tribune Publishing Co.,

Publishers of Dell Rapids Tribune.

HIGH GRADE COMMERCIAL AND FANCY PRINTING.

No. 1.

used. A comma following a period at the end of a display line is unnecessary and throws the line out of balance. We reproduce the statement. Rule in red, the rest black. (No. 1.)

B. ALEX THUNBERG, Boston, Massachusetts.—The removal of all rules and word ornaments in connection with the text on the Cummings program and a more natural arrangement of the lines would make the first page more distinct and pleasing.

J. W. MINSCHWANER, Trenton, New Jersey.—A careful study of the arrangement and display of some of the leading periodicals will help you in forming a correct style for your

The Minschwaner Print, PRINTERS

Fine Stationery. Catalogue and Office Work our Specialties

Publishers of

FRATERNAL SPIRIT.

116 W. FRONT ST., Trenton, N. J.

No. 2.

THE MINSCHWANER PRINT, PRINTERS

Fine Stationery, Catalogue and Office Work Our Specialties

PUBLISHERS OF

FRATERNAL SPIRIT

116 W. Front Street, Trenton, N. J.

No. 3.

magazine, which bears the impress of inexperience in its present shape. Insincerity is added to inexperience by the statement in the reproduced corner-card. We reset it, with the wording arranged more in conformity to the principles governing fine work. (Nos. 2 and 3.)

A. P. HERON, Washington, D. C.—The ads. show an appreciation of the value of clustering the different statements and the use of white space for emphasis. The topical headings, although pleasing separately, are scarcely uniform enough as a series.

CHARLES J. SCHULTZ, Newark, New Jersey.—The bill-head looks very much better with the rule border, especially with the heavy-faced type used. It is necessary for balance. The rest of the work shows care and thoughtful appreciation of proper printing.

HECTOR J. CHIARIGLIONE, JR., Pueblo, Colorado.—Color combinations are largely a matter of taste, but we think that red and brown is better than green and brown. Overornamentation is a fault evident in your work. Word ornaments are particularly unnecessary.

W. P. DELANEY, Caledonia, New York.—Ornamental borders may not be used on invitation cards, even if it does require some self-restraint on the part of the compositor in leaving them off. The conventions of good taste demand this, and apart from that, the type is sufficiently beautiful to require no added decoration, thus showing that simplicity is quite often the basis of artistic printing.

JOE B. SUBLETT, Bowling Green, Kentucky.—A very apparent fault in the *News* letter-head is the heavy panel which dominates the type instead of throwing it into relief. The use of pointers is unnecessary and we suggest that scarlet and purple is not a pleasing color combination.

GEORGE E. MARTIN, McMinnville, Oregon.—Text or black letter always gives distinction to printing when rightly used, and an instance of this is the two bank jobs. A running head on the souvenir program and more distinction between the program matter and the ads. would improve it.

M. L. STERN, San Francisco, California.—Two text faces of different design should not be used together. A certain vagueness in display is caused by too even spacing of all the lines

INCORPORATED SEPT. 19, 1892

Importers and Dealers in

CAUSTIC SODA
CAUSTIC POTASH
SAL SODA
SODA ASH
BLEACHING POWDER
COCOANUT OIL
PALM OIL
ALUM
OXALIC ACID
ROSIN
ESSENTIAL OIL
ETC., ETC.

Caustic Soda in bond

San Francisco 190

M.

Bought of **M. BETTMAN COMPANY**

IMPORTERS of **Chemicals, Rosin, etc.**

SOAP MAKERS and LAUNDRY SUPPLIES

OFFICE AND SALESROOM, 121 CALIFORNIA ST., NEAR FRONT

No. 4.

Incorporated Sept. 19, 1892

Importers and Dealers in
Caustic Soda Caustic Potash
Sal Soda Soda Ash
Bleaching Powder
Cocoanut Oil Palm Oil
Alum Oxalic Acid Rosin
Essential Oil, Etc., Etc.

Caustic Soda in Bond

San Francisco, _____190__

M. _____

Bought of **M. Bettman Company**

IMPORTERS OF

CHEMICALS, ROSIN, ETC.

SOAP MAKERS AND LAUNDRY SUPPLIES

Office and Salesroom, 121 California St., near Front

No. 5.

in a job. Clustering the different parts of the work gives more distinction. The example shown can be improved by a little judicious spacing, and also by the use of a less number of faces. We incorporate these suggestions in a resetting. (Nos. 4 and 5.)

HARRY A. THATCHER, Sioux City, Iowa.—The title of the folder, "Profit-producing Names," should be either all caps. or all lower-case, not a mixture of both, as shown. It would

THATCHER & COMPANY

9-11 GRAND OPERA HOUSE
TELEPHONE 637 L4

GENERAL COMMERCIAL PRINTING

PUBLISHERS OF THE GRAND OPERA HOUSE PROGRAM

PROGRAMS AND SHOW WORK GIVEN SPECIAL ATTENTION

Printers
Stationers

Sioux City, Iowa,_____ 1903.

No. 6.

GENERAL COMMERCIAL PRINTING

Publishers of the Grand Opera House PROGRAM

Programs and Show Work Given Special Attention

9-11 GRAND OPERA HOUSE
Telephone 637-L4

Thatcher & Company

Printers & Stationers

Sioux City, Iowa, _____ 1903.

No 7.

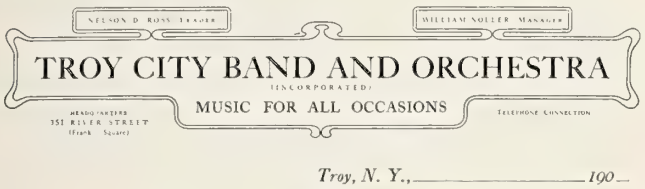
be much more distinct and readable if so set, very necessary qualifications in advertising literature. The letter-head, which we reproduce with a resetting, is rather one-sided and weakened somewhat by the wide separation of the different parts. (Nos. 6 and 7.)

FRED BENTINE, Jackson, Ohio.—The work is in the usual good style necessary in stationery composition. The limitations in the way of display are so evident in this class of work

that much originality can scarcely be expected. As a rule, the underscoring of lines in simple display is inexpedient.

George W. O'Neal, Greensboro, North Carolina.— Proper appreciation of type styles necessary for different classes of work is apparent in the samples submitted. The Barr & Elam card is very dainty in design and type selection, and the Epworth and Woman's Day cover-pages are both in good style.

George A. Herrick, Troy, New York.— Two thoughtful and pleasing designs are shown herewith, a card and letter-head. The type and border are in accord, and the designs attractive. Although the purists might object to such work



No. 8.

as being overelaborated, yet we feel that by such decorative composition and designing the "art preservative" is lifted occasionally from the ordinary humdrum routine to a higher plane of individual initiative and creative good taste. The examples are simply shown as object lessons in typographical and decorative good style. An error in the card is the crowd-



No. 9.

ing of the border by the main line, more space showing between the words than at the ends between the type and border. (Nos. 8 and 9.)

H. M. Tedford, Gonzales, Texas.— The use of wide, shallow panels in connection with extended type-faces gives a flat, disproportioned appearance to some of the headings. We suggest, although this is not strictly within the province of the



No. 10.

compositor, that when Plymouth and kindred heavy faces are used in stationery, the printing be done in colored inks. We reproduce a pleasing panel design. An improvement would be the removal of the rules from either side of the top line. (No. 10.)

Easton & Masterman, Stillwater, Minnesota.— The work shown has all the qualities that good taste demand. You have amply demonstrated that simplicity is the very essence of artistic printing. The only exception we would note is the quite unnecessary heavy rule underscore on the Flint letter-head, and perhaps the outside panel on the Union letter-head could be reduced to 3-point, with better effect for a one-color job. As it stands, unless printed in a lighter tint, the panel overpowers the text.

Charles C. Shearer, Grand Ledge, Michigan.—An interesting collection of samples for several reasons. The general



No. 11.



No. 12.

use of lower-case is a great help to legibility, and much variety and ingenuity is shown in the arrangement, although in one or two instances this ingenuity does not exactly coincide with well-balanced and coherent designing. We reproduce the Pike Brothers letter-head and a resetting in order to show where it fails as a good design by the monotony caused by the three equal divisions at the top of the panel. (Nos. 11 and 12.)

R. G. Widdicombe, Carman, Manitoba.— The omission of pointers and word ornaments at the ends of display and catch lines is desirable. The samples are above the average for the so-called "country style," which means a style hampered somewhat by the medley of type faces sometimes found in country offices.

F. B. Walters, Salem, Virginia.— Inattention to a few little things is apparent in the work shown. Some cap lines are spaced too closely. An en quad is the least space that should be used, and two three-em spaces are better, increasing or decreasing according to the width of the face used. When



No. 13.

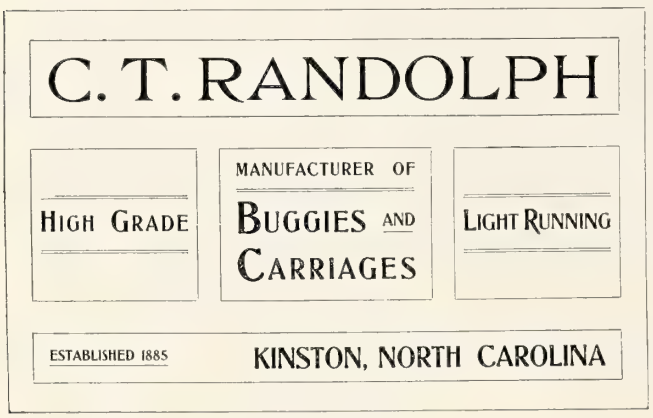
type is placed in a small panel, it should not be spread out in order to fill the panel, thereby showing more space between the lines than there is between the matter and the side of the panel. Better to simply lead or double-lead the matter and place it at the top, placing a small ornament in the blank space. We reproduce the *Sentinel* letter-head as an interesting panel shape, well proportioned and well spaced. Outside rule and ornament in red, the rest in brown. (No. 13.)

Thomas Todd, Jr., Boston, Massachusetts.— The specimens are all interesting and pleasing variants of the program form. The type is not too small in any of them. It is readable, and larger display would militate against the daintiness which should characterize all printing for such functions, as the feminine element usually predominates in the audience. The

one in brown ink is the best, in our estimation, combining neatness, legibility and probably not an extravagant outlay of time in its composition, three very necessary elements in commercial printing.

A. E. Pelton, Grand Junction, Colorado.—Avoidance of type ornaments is recommended on most commercial stationery, and heavy designs especially, unless printed in subdued tints. The Greeting booklet is errant in the use of too many typefaces. The Pelton card is odd and attractive with its harmonious coloring.

R. I. Barnes, Raleigh, North Carolina.—The catalogue cover is interesting on account of means used in its production, and attractive by reason of good design and display. The inside title of the catalogue is not quite our conception of a proper title-page, although in advertising work more



No. 14



No. 15.

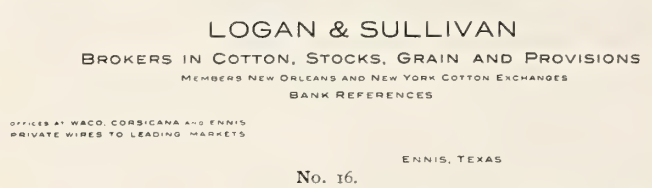
liberties can be taken than is permissible in books of more permanence. It would be just as effective arranged in a simpler manner, and better contrast obtained by the use of more white space. (Nos. 14 and 15.)

Earl W. Smith, Albany, New York.—A plain paragraph in strong, readable type, surrounded with a plain-rule border and sufficient white space between border and type to give distinction to the latter, is the best way to set such an ad. As shown it is simply a freak piece of composition, with no advertising merit whatever.

Spencer E. Coplin, La Grange, Indiana.—Some inattention to details should be corrected in the work submitted. More space between the words when an extended letter is used, and less between lower-case or condensed lines, is a suggested improvement, and in one or two cases the reduction a size or two of the main display lines would be a step in the same direction.

Claflin Printing Company, Chicago.—In an endeavor to tell the interested public what peculiar facilities it possesses for doing printing as it should be done, the above company, on a type page measuring 2¼ by 5 inches (four pages), uses nine different faces of type, thirteen sizes and two colors. This goes to show what distressing limitations the scanty stocks of the typefoundries impose on some of the amateur exponents of the art preservative.

Hal Marchbanks, Ennis, Texas.—Good taste and good sense are evidenced in the stationery samples shown. This means selection of plain faces and natural arrangement, two requirements usually within the reach of all printers. We



No. 16.



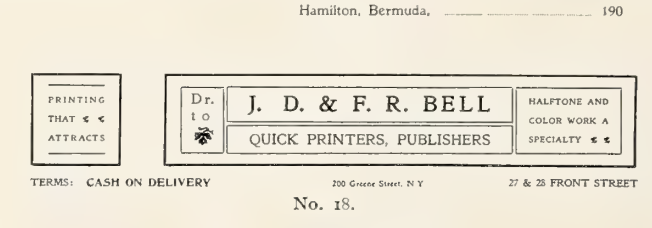
Ferris, Texas

No. 17.

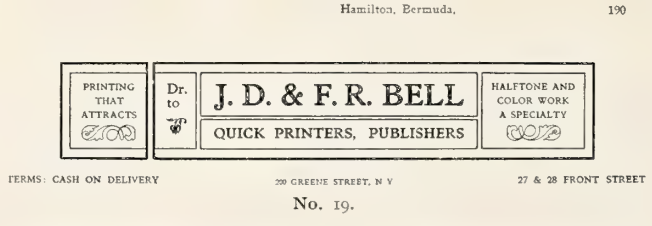
show two specimens as illustrations. The first displays good, ordinary arrangement, and the second pleasing and consistent letter-spacing, although we deprecate the wide spacing of text lines as a rule, and the term line might have been a size smaller. (Nos. 16 and 17.)

The King Printing Company, Bristol, Tennessee.—The specimens sent show both refinement and good taste. The Westminster League title is, perhaps, unnecessarily extravagant in design for such a simple job, and in place of the rather obtrusive red color of the border and ornament on the King bill-head a deeper tone of blue could have been used much to the betterment of the job.

R. H. Robinson, Spanish Point, Bermuda.—We acknowledge with pleasure the receipt of the package of printing, and appreciate the thought that sent it. Some slight errancies from correct printing are noted in the work. One is the letter-spacing of text or black letter lines. This is to be avoided



No. 18.



No. 19.

whenever possible, as the beauty of such faces lies in the compactness or close relation of the letters to each other. The reproduced letter-head is faulty by reason of want of unity in the panel design. It is reset in order to show an improved arrangement. (Nos. 18 and 19.)

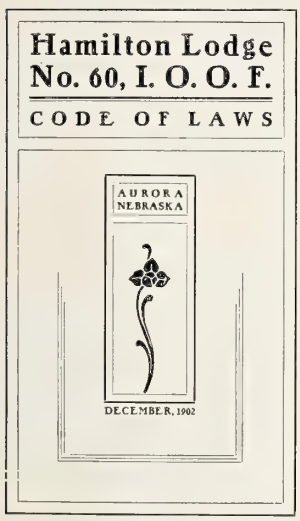
Edward M. Selkregg, Chicago, Illinois.—The Creamery booklet is a refined and in nearly every way a correct bit of printing. The only errors are the rather awkward initial arrangement on the first page and the improper position of the type page on the paper. When a book is opened the two pages should be regarded as a unit, and the space between the two type pages should not be a great deal more than the outside

margins, or else the coherence of the two pages is lost and the double white space in the center throws them out of balance. The statement is not exceptional in treatment.

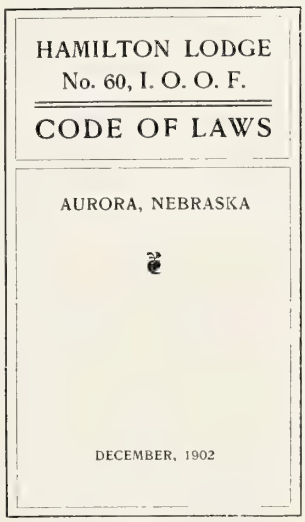
A. K. Ness, St. Ignace, Michigan.—Wide letter-spacing to such an extent that it requires a visual effort to trace the relationship of the letters to each other is inexpedient and furthers no decorative end. It would be better, perhaps, to sacrifice whatever ornamental possibilities such an arrangement has to the greater good of legibility. The folder in Touraine Italic is a harmonious bit of printing, and the tags are composed in a good style which those humble but necessary attachments do not always receive.

Charles R. Arnold, Grenoble, Pennsylvania.—The Live Stock folder is a correct bit of printing, type and paper selection both being good. A fanciful border should not surround a job printed in Engraver's Roman. No border at all would be the better taste, in the style of the engraver, and the only variation from this, a plain rule border. Your stricture regarding our use of the character "&" is just, although it is permissible in display, when expediency can suggest no other arrangement whereby its use can be avoided. Its use can not be justified, however, in the text, albeit we have the notable precedent of William Morris, who used it freely in the Kelmscott books.

James Schoonover, Aurora, Nebraska.—Both specimens are good, although the panel of the bill-head is rather attenuated to be exactly graceful. The cover-page, which is reproduced, is a very good design, but somewhat overelaborated for a title of that character. In the resetting we have simplified



No. 20.

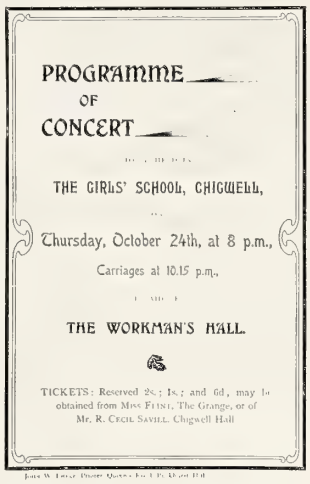


No. 21.

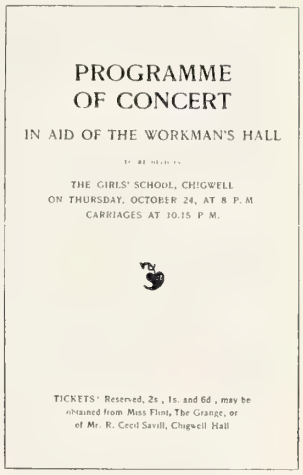
the job, and as the words "code of laws" are perhaps equally important, they are given equal prominence with the rest of the title. (Nos. 20 and 21.)

D. Gustafson, Red Wing, Minnesota.—Some slight divergencies from correct style are noticeable. The large-sized paragraph mark should not be used as an ornament. It is not beautiful, and its use as such is a perversion. In old black-letter books space was left for the paragraph marks, which were afterward put in by hand in red color. In fact, its shape is reminiscent of the brush stroke. The proof envelope is rather extravagant in design for such a strictly useful form. A more subdued arrangement, permitting of more room for the address, would be better. A text letter should not be used as an initial to Roman type.

John W. Phelp, Buckhurst Hill, England.—Although the traditions of style in English letterpress differ somewhat from those of America, yet it is in no manner possible to draw invidious distinctions between the work of the two countries. The specimens shown have many points of excellence. Colorwork, intelligent and harmonious, is combined with much graceful typography in many of the programs and folders. One or two of the specimens fall short of the best standards of display, but as a whole the work shows a high grade of endeavor. The title-page shown is in a style we always deprecate—the use of



No. 22.



No. 23.

many fancy type-faces on one page. This is especially objectionable in program work, in which simplicity and harmony are the better way. The resetting shows a one-series style of composition. (Nos. 22 and 23.)

Ed E. Brewer, Geary, Oklahoma.—A proper feeling for the "eternal fitness of things" is not apparent in the work shown. All the jobs have been cast in one general style of heavy type and panel arrangement. The usages of commercial printing have prescribed in a general way certain forms for different occupations. The doctor or lawyer usually wants a simpler and neater form than the hardware merchant, and is better satisfied with the absence of rulework and ornament than the manufacturer, who naturally regards his stationery in the way of an advertisement. The real estate man and the county officers should have been given small and neat type, without panels.

Pennock Brothers, Mount Victory, Ohio.—There are several reasons why rules will not join. The only satisfactory way is to buy strip rule and miter and shave it yourself. This applies to 2-point rule and heavier. Rule that has been used is worn down at the ends, which prevents a perfect joint, without reshaving. If you have a miscellaneous collection of brass, the trouble may be caused by the varying height of the metal. Single and 1-point side-faced rule will join without mitering, although eventually it will also wear down at the ends, necessitating reshaving in order to get perfect joints. We suggest that there are other suitable styles for headings besides the panel form. An excess of rules and borders is the chief fault in the samples shown.

The Tribune Printing Company, Minneapolis, Minnesota Many printers imagine that an artistic and catchy title-page in combination, perhaps, with an attractively designed cover, will compensate for any typographical deficiencies further along in the book. In the group of booklets shown these two very desirable elements are simply the outer and inner entrances to much consistent and harmonious type arrangement, producing work of the utmost value to the different advertising fields for which it is designed. Thought and insistent attention to every detail have conspired to make each booklet a correct piece of printing from start to finish. Simplicity is the keynote and an appreciation of the limitations that type imposes on the artistic is shown by the restraint exercised in the composition. The covers, in graceful *l'art nouveau* and conventional designs, are fitting envelopes to the quiet and proper typography within.

COMPOSING ROOM ECONOMICS

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.

ABOUT CASE STANDS.

BY HEBER WELLS.

The great utilization of rack room for cases in composing-stands at the present day is noticeable and very marked as compared with stands as formerly made. A very common form of stand, in fact, the only style formerly in general use, had room on top, as now, for two pairs of news cases, while there were racks below for only eight full size cases. The other side of the stand had no racks. Subsequently such blank space was utilized in certain makes of stands with racks for two-third size cases, and at the same time a few more racks of the full size were added, but it remained for the West, and the extreme West, at that, to show the printing fraternity how stands should be made to save room, for out of California came the stand which, I think, was called the "Double Gem," that held thirty-four full-size cases, four of them being on top and thirty in the racks below. This stand was later on put upon the market by Vanderbrugh, Wells & Co., under the name of the "City Stand." Under that name it became a great favorite in the East and afterward all over the country, its manufacture being taken up by various houses.

In the "City Stand," besides the saving in rack space, there were also decided ones elsewhere, and combined with that were other marked utilities that made the stand a very desirable one to have in the composing-room. This applies to both book and job work.

From time to time efforts have been made to show that by lessening the depth of the framework of case stands from front to rear and by overhanging or projecting devices at the front, there could thus be obtained a saving of floor space. A little consideration, however, will show that such a claim for saving can not be maintained, for the simple reason that no matter how much smaller the frame of the stand is made, the actual room taken up on the floor is the distance from the *front* of the lower case to the *back* of the upper case. And, seeing that in the "City Stand," the upper case does not protrude back of the line of the stand on which it rests (ordinarily about four inches), it is evident that for economy of room the conditions are completely fulfilled in the "City Stand."

Moreover, in offices that adopt the plan of withdrawing cases only from the racks at the back of the stands, so as not to disturb the compositor while at work, the "City Stand" is a desideratum, because the upper cases do not project and thus prove an annoyance to the hand who, perchance, is setting job-letter from the rack at the back of the stand.

This matter of using the racks in stands so as not to disturb the work of compositors is well worth the consideration of any one having a large office and who seeks to practice economy in its truest sense. It quite frequently occurs that a man when first made aware of the new method of withdrawing cases from the rear of the stands will say: "I can not afford to lose that room, I must have the stands back to back as usual," but a little reflection will soon show him that the question can not be settled off-hand. If stands were made without racks, there would be no one interested at that point besides the compositor, but inasmuch as the rack space is so fully occupied in these days by cases or letter-boards, the oftener does the jobhand come along and stop for a time the operations of the compositor. It is when the aggregation of these interruptions and stoppages is considered for a considerable time that the matter becomes of importance, and dollars and cents come into the problem at a far higher rate than will be represented by a little rental account of a few square feet of floor space. There are also other considerations in favor of the back system that will occur to an observing mind, such as the chatter that is bound to occur between the compositor and the interrupter and the consequent loss of time, and also the fact that when the cases in racks are labeled as to their contents, the labels can not easily be read by one approaching from the front of the stand; for the compositor, knowing his own comfort and convenience to be worth considering, very frequently pushes the cases back out of sight so as to give his legs more room. If the approach to the cases in racks be made from the back, the cases can at all times be kept flush with the frame of the stand, whence they may be duly scanned to advantage and lines set without any let or hindrance. There are many economies to be found in this system, and some well-ordered offices who have had it installed would not go back to the old plan of "back-to-back" for any consideration.

There is that which tends to a smart appearance, as the English put it, and there is many a printer who might well profit by giving his office a little attention in that way. From the nature of the business, there is a tendency toward grime accumulating here and there, and this should be guarded against as far as possible. Many offices that have large assortments of type and a full equipment necessary for good work, have old cases of poor design stored in forlorn old stands, whose racks are broken or nearly worn through, while the front rails are so badly worn by the feet of the compositors that they are near to breaking and present a mean and disreputable appearance. Why will printers who do good work and take pride in it, hold on to such trash that is at once an eye-sore and a slur on their offices?

THE PREPARATION OF COPY.

BY ZENAS HAVELOCK.

The proper preparation of "copy" is a very important factor in good printing, but a great many ifs and ands enter into the subject, when it is carefully considered. It would be a very difficult task to suggest a set rule in the matter, for there are as many different systems as there are printing-offices, and also a few offices without any system at all. But some general ideas on the subject may be helpful.

Of course the first duty in the preparation of manuscript lies with the author. If writers would exercise more care in spelling, legibility, punctuation, etc., the labors of the printer would be greatly relieved. But, unfortunately, writers as a class are not given to assisting the craftsman in this way, and there is no law to compel them to do so.

The editor comes next into play, if it be magazine or periodical work, and if his part is properly done, the copy will be carefully prepared before reaching the printer. But even the editors are sometimes lax in the treatment of the articles which pass through their hands, or from lack of time do not edit the copy properly. So the real work of preparation generally falls to the lot of the printer. This is done in various ways. In some establishments the work is performed by the foreman or assistant foreman; in others by the proofreader, and in still others the copy is left to the typesetter, the theory being that the operator or compositor can correct as he sets the copy as economically as if a man were employed especially to do the work. In one large office where a scientific paper is printed a proofreader is assigned to this particular periodical. His duty is to receive the copy, schedule it, go over it carefully and mark for the operators, and finally to read galley, stone and press proofs. This system has the advantage of centralizing the responsibility and insuring correctness and uniformity in style.

In another large printing-house employing machines, which handles several trade publications, both weekly and monthly, the copy all goes through the hands of an assistant foreman. His duty is to schedule the copy when received so as to avoid question if any be lost. The copy is then numbered and lettered, each paper having a special letter or set of letters, as 1 a, 1 b, 1 xx, 1 sd, etc., and divided into "takes" of about the size of a machine stick, namely, thirteen inches. This avoids the necessity of the operator jumping up to empty his stick every few minutes, and yet insures rapidity in closing up galleys on the "bank." Of course on editions or rush matter the takes are made much smaller. These takes of copy are filed on a series of hooks in the machine-room, each measure and denomination by itself and plainly labeled, thus avoiding confusion, as each man knows just where his copy is to be found. The letters and numbers are also a guide to the bank boy, showing him at a glance to what paper the slugs and copy belong when emptied. In this office the headings of articles which are set, some in type and some by matrices, are copied off before the takes are filed on the hooks, and are all set by a man employed for the purpose. In the case of the display headings set on the machine, he selects the matrices and turns them over to the operator, thus avoiding the necessity of the latter losing time for this purpose.

There are many other systems in vogue in various offices. The "piece" offices naturally must have a very different plan. In one establishment, working on the piece system, the copy, prepared in takes, is hung on hooks in a specially constructed copy-box. This box is divided into five compartments, each of which can contain two hooks of copy, one compartment for each size of type in use; in this instance, agate, nonpareil, brevier, bourgeois and long primer. At the back, facing the copy-cutter's desk, the box is opened by one door dropping downward and inward and covering all the compartments at once when closed, so that when opened the copy-cutter can see at a glance just how much copy is on hand, and when the hooks need replenishing. At the front of the box each compartment is closed by a side-hinged door opening outward and closing with a spring. The advantages of this system are obvious. The compositor in taking copy opens the door labeled with the kind he is required to take first. If there is copy on this hook he lifts the top take; if empty, he opens the compartment next in order, and so on until he finds copy, each door closing automatically as he is finished. The books being hung by the copy-cutter from the rear, insures absolute secrecy. Before this firm adopted the before-mentioned system there was much trouble and friction over the hedging and shirking of "lean" copy by compositors, but the improved box obviated all this trouble, insuring absolute secrecy.

There are many modifications of this method in use, but in most offices where the piece system is still maintained, it has been found necessary to adopt some plan of secrecy to avoid jealousy, confusion and bad blood.

WHEN A MAGAZINE IS MANUFACTURED.

When *Harper's Magazine* is being printed, the women who are employed to sort or gather together the different sections of one copy of the periodical, handle one million of these sections in one day. This gives some idea of the work involved in getting out one edition of a popular magazine. A statistician in the Harper factory has also computed that each of these women, while gathering together the separate sections of the magazine preparatory to binding, walks from five to seven miles a day. The women are incredibly swift of movement, their hands whirring back and forth like humming birds, and in collecting the separate sections from the great white piles of printed sheets the eye can scarcely follow their rapid motion. In cases of extra editions, like that of Christmas, the above figures are largely increased.

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

CRITICISMS.—A slight departure from the usual style of criticisms is made in this department this month. Believing that publishers sending their papers "For Criticism" desire to have defects pointed out and a remedy suggested, rather than to have good features praised, notices of papers received have been limited to this feature, rather than attempt to cover both. Where no defects are apparent, brief mention of the fact is made. This departure will undoubtedly be appreciated by those really desiring help.

Daily Maroon, University of Chicago.— Transpose head rules.

THE Fort Plain (N. Y.) *Standard* has just passed its twenty-seventh birthday.

Nobles County Democrat, Adrian, Minnesota.—A nicely arranged and well-printed paper.

J. A. RUGABER, Chicago.—Aside from a slightly heavy impression, the *Galley* needs no criticism.

A NEW YEAR'S dinner was given by the *Illinois State Register* to its one hundred and ninety employes. A feature worth copying.

LA GRANGE (Tex.) *Journal.*— A five-column quarto that is news from end to end. Run the paper dry and you will like the effect better.

A. C. SWEAT, Sparks (Ga.) *Enterprise.*— The *Enterprise* presents a good appearance for a four-months'-old weekly in a town of eight hundred people.

MONESSEN (Pa.) *Leader.*— The copy received and marked "For Criticism" is so badly offset that further comment must be deferred until a better paper is forwarded.

WINONA (Minn.) *Independent.*— It is evident that very little care is taken of your matrices, as burrs appear on nearly every letter. The pages are not carefully registered.

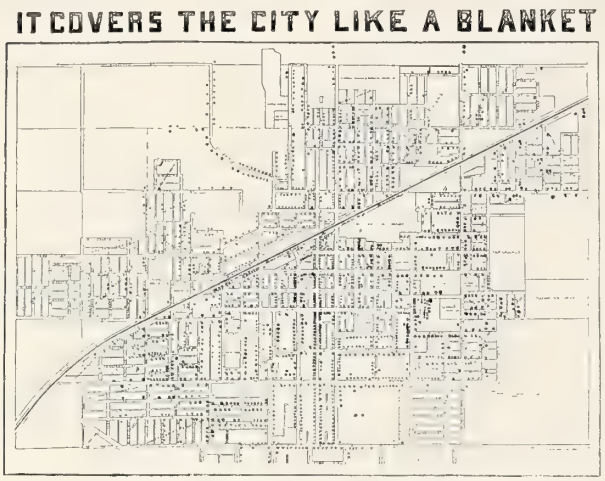
JAMESTOWN (Ohio) *Journal.*— Care should be taken to have an even distribution of ink, as poor presswork frequently spoils the efforts of a good ad. compositor and careful make-up.

OKEENE (Okla.) *Eagle.*— Head rules on first page are a little heavy for the best appearance. The running of paid readers by themselves, under "Local Advertisements," is a good feature.

PASADENA, California, has an annual "Tournament of Roses" on New Year's Day. This year the Pasadena *News*

issued a very fine illustrated edition, the cover-pages ornamented with borders of red roses. The grouping of half-tones and arrangement of headings and matter are commendable.

A TELLING argument to demonstrate circulation is used by the Kewanee (Ill.) *Star-Courier,* and is reproduced herewith.



Frank Shults, circulation manager of the daily *Star-Courier,* certifies that every dot on the above map represents a family that was a regular subscriber to the daily *Star-Courier* January 1, 1903. In addition the paper goes to several hundred subscribers in Wethersfield and on the rural delivery mail routes, to say nothing of the sales at the book stores and on the streets each evening. The total circulation now averages two thousand eight hundred papers each day.

It does not take many thousand papers to make a showing like this, but it is impressive, nevertheless.

H. SIDNEY GREENE, Andover (N. Y.) *News* and Greenwood (N. Y.) *Times.*— The make-up of your two papers could be improved in three particulars — abolish pyramid

COUNTY W. C. T. U.

The White Ribbon Ladies Meet in Convention At Bolivar.

State President Mrs. Ella A. Boole of Brooklyn and State Cor. Sec'y Frances Graham of Lockport Present and Spoke.

No. 1.

HORSES EAT MOLASSES.

The Sweet Stuff Fed to About 5,000 Brooklyn Animals.

No. 2.

heads of more than three lines, have plate matter columns even at the top and grade items of correspondence. The head reproduced herewith (No. 1) is not artistic, but would have been greatly improved if the last part had been set hanging indention instead of pyramid. The type used for the first line is all right, although I would prefer 30 or 36 point. The second part I would limit to two lines, and run a line of 18-point Condensed Gothic caps. between this and the last part. Head No. 2 makes a good caption for articles of secondary importance.

Lower Merion News, Ardmore, Pennsylvania.—A nicely printed paper, with the news attractively presented. Plate matter printed on supercalendered paper always shows to poor advantage.

DUNVILLE (Ont.) *Chronicle.*— Grade items of correspondence, set running titles all in the same type, watch the register of pages and see that ink is evenly distributed. The *Chronicle* will soon need a new dress.

THE *New Empire,* a monthly journal devoted to the upbuilding of the greater Southwest, is published at Kansas City, Missouri. It contains much of interest concerning the Southwestern States and of Mexico.

EDWARD DEAN WALDRON, Battle Creek, Michigan.— The ads. in *Good Health* are all very tastefully set, and I reproduce one of them (No. 3) in order to bring out a few points in ad. composition. The ad. is well balanced and artistic, and at first sight it appears very easy to set. Notice the first phrase and how natural it would have been to set the whole sentence in black type. The placing of the second line in a

Why Not Use Your Spare Time

PROFITABLY and PLEASANTLY WORKING FOR US?

We Want 1,000 Men & Women at Once

To solicit subscriptions to Good Health.

You are acquainted with GOOD HEALTH, and we want you to introduce it into your neighborhood and secure subscriptions.

GOOD HEALTH should be in every home and

We Offer You a Big Commission

for putting it there. Many earn good salaries working for us; *you can do as well.* If you are interested, write at once for agent's terms and complete outfit, including sample copies, order blanks, receipt books, and announcements, telling of some of the good things in store for the coming year. Address —

Circulation Department

GOOD HEALTH PUB. CO., BATTLE CREEK, MICHIGAN.

No. 3.

light-faced letter relieved the sameness that would otherwise have obtained and affords proper contrast with not only the first line but the one which follows. To have stumbled here would have spoiled the whole ad., and it is in these technical points and in the ability to use your brain as well as your hands that your work is ahead of the average compositor. Another good feature of this ad. is the generous space between the type and border rule.

EXTRA good results from newspaper half-tones are being obtained by the Columbia (Pa.) *Spy* by reversing the usual order and running the cuts a little less than type-high and placing extra overlays on the tympan.

V. L. WHITFORD, *Madison County Leader,* Morrisville, New York.—A nine-column page is hard to make up to advantage, but the sameness of your second page would be greatly relieved by the use of a blacker letter for heads.

F. B. WHIPKEY, West (Texas) *Times.*— One or two larger heads would improve the first page, and "Local and Personal" items, at least, should be graded. Unmarked, paid readers should not be run under the latter heading.

PENETANGUISHENE (Ont.) *Herald.*— Changes suggested in February have been made and the improvement is noticeable. Where double heads are used, the first line should be in caps. The distribution of ink is uneven and impression is a little light.

DALTON (Ga.) *Argus.*— The *Argus* deserves particular mention for the way it handles all news features. The first

page has four display heads, and short items, even down to four lines, where they are important, have a single caption, set in 8-point De Vinne, lower-case.

J. J. MUNDY, *Potter Enterprise,* Coudersport, Pennsylvania. Your first page is reproduced herewith, as it is an excellent example of making the most of every news item. Here are fifty-seven headed articles, some of them of only three or



EDWARD P. ELLIOTT, IN "DAVID HARUM" AT WEST STREET THEATRE, FRIDAY EVENING, FEB. 20th

The Potter Enterprise.

VOL. XXIX COUDERSPORT, POTTER COUNTY, PA., WEDNESDAY [illegible] NUMBER 58

JESSE BRYAN AND DUKE CLARK HAD VERY MIRACULOUS ESCAPES

O. E. ARMSTRONG'S BODY EXHUMED

RESULT OF THE BOROUGH ELECTION

WANT PROHIBITORY LAW REPEALED

THREE FEET OF WATER FLOWED OVER HOWARD STEWART'S DEAD FORM

A NEW YORK SHARPER FLEECED

THREE TEETH KNOCKED OUT

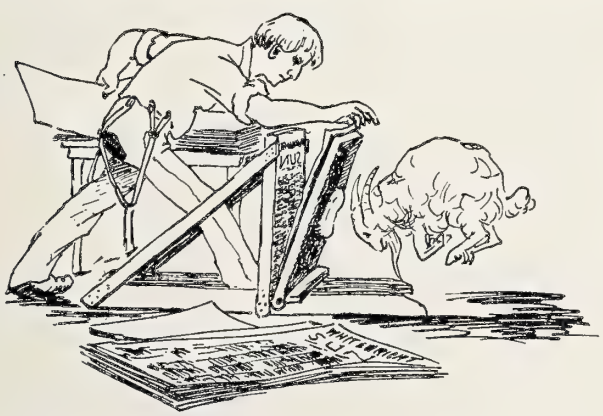
TILE PLANT MAY BE OPERATED

$2,000 FIRE AT SHINGLE HOUSE

$10,000 ALTERATIONS AT THE PUMP STATION

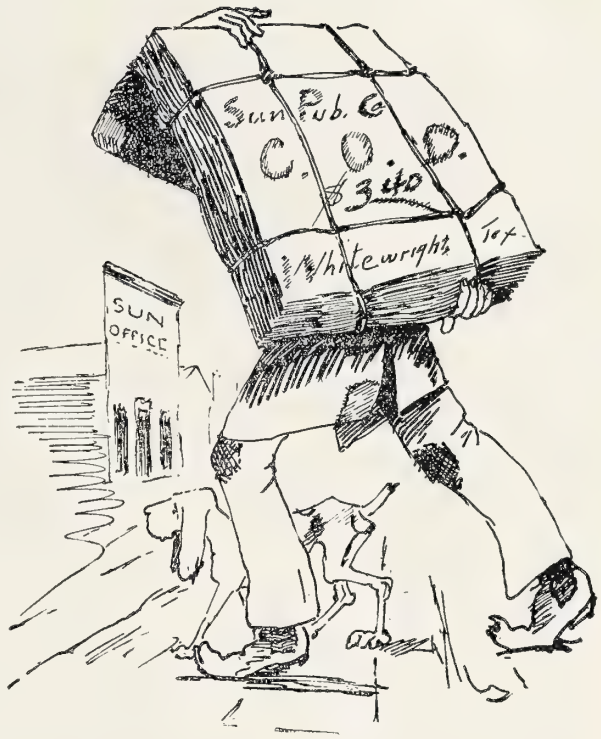
four lines. Coudersport has only four thousand people, and there are few papers in towns of this size that bring out their news so well, although there are probably just as many items to be had. The line across the top disfigures the page. There is a large amount of correspondence which would be much improved in appearance if the items were graded.

THE Whitewright (Tex.) *Sun* published a holiday edition of twenty-eight pages and cover that was certainly a fine piece of work from start to finish. In a page article, appro-



THE "SUN" INSTALLS A NEW PRESS—"THE CONCUSSION."

priately illustrated with cuts similar to the two reproduced herewith, Editor Andrews refers to the custom of great metropolitan dailies, upon the advent of a new press, of printing column after column of description and illustration, designed



REMOVING AN OBSTACLE FROM THE WHEELS OF JOURNALISM.

to help the reader to grasp the enormity of the production of a modern newspaper. "If any warrant is deemed necessary," continues the article, "for going into the details of building a country newspaper, it may be stated that the *Sun* installed a new 'Concussion' press last week and purchased $18.75 worth of new display type." A picture of the press, as shown in the *Sun,* is given herewith, and also one showing a not uncommon experience in the life of a country editor. The writer tells a touching story of chasing up delinquent subscribers on press day to collect sufficient to cover his "C. O. D.," but the advertising columns of the paper would indicate that the appearance of such packages at the *Sun* office was a thing of the past.

P. W. SHEPHARD, Pittsburg (Pa.) *Index.*—Your paper deserves all the kind words it has received from the press, as it is certainly very artistic in its arrangement, and ad. display and presswork are commendable. The Christmas issue, with its neat holly border in green ink, was particularly creditable.

A. KOSSUTH TEAKLE, of the Mendip Press, Weston-super-Mare, England, sends THE INLAND PRINTER an interesting description of a football match among the employes and a dinner which followed. Such affairs, in which employes and officials take part, do much to promote a feeling of coöperation between the two.

L. BURT, Eagle Lake (Tex.) *Advertiser.*—Nearly all newspapers grade their local items, and the improvement in appearance is so marked that it would seem that not even a few would hesitate to do so. It would be better to use the saw a little more on the short articles of plate matter and get a good local story with a display head at the top of the first page.

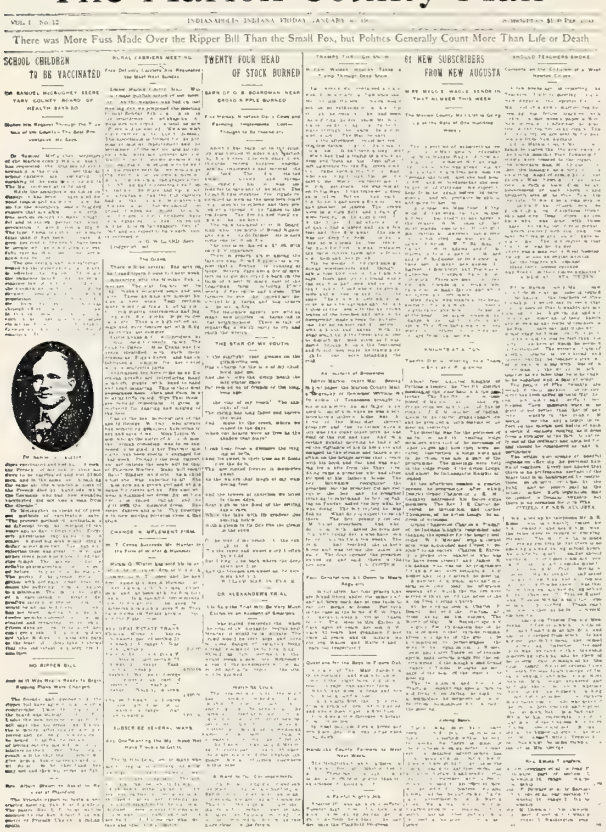
Mahoning Dispatch, Canfield, Ohio.—I like the arrangement of your paper and would have passed it with commendation but for the items of correspondence. Omit the date, grade the items and run them with a lead between the paragraphs and it would be practically a perfect first page. The grading of the items ought not to take more than twenty minutes.

SPIRIT LAKE (Iowa) *Beacon.*—Your paper is too neat in every other way not to take care of the plate matter. Run

long articles with double heads above short, single-headed items, even if it does require an extra cut of the saw, and where it is necessary to cut in the middle of a paragraph, mark the exact place at each end of the line, turn the plate over and saw from the back.

C. M. PARKER, Taylorville (Ill.) *School News.*— Every article in your paper is right in line with the object of the publication, and it well deserves the sub-title of "Practical Educator." Here is where many trade journals fail of success; they fill up space with miscellaneous articles not pertaining to the trade which they aim to represent. It is better to reduce the size of such a paper and leave out irrelevant matter.

Marion County Mail, Indianapolis, Indiana.— Here is a weekly paper, six-column quarto, only three months old, that starts out with an effort to give all the news, and is rapidly building up a circulation in consequence. Advertising is low, but this will not be hard to get after a substantial subscription list has been secured. Two pages of the paper are reproduced herewith, the first showing neat arrangement of heads, and one of the pages of correspondence. I would prefer to see the items graded, but the page is certainly a very attractive one in its present shape. The make-up has made an error in each page — a guide line is left in on the correspondence page, and on the first not only is a guide line left in, but the matter following is not placed where it belongs.


The Marion County Mail.

There was More Fuss Made Over the Ripper Bill Than the Small Pox, but Politics Generally Count More Than Life or Death

SCHOOL CHILDREN TO BE VACCINATED

TWENTY FOUR HEAD OF STOCK BURNED

61 NEW SUBSCRIBERS FROM NEW AUGUSTA


COUNTY CORRESPONDENCE

News Gathered by Our Reporters From Over the County.

ALLISONVILLE

WEST LIBERTY.

VALLEY MILLS.

BROAD RIPPLE.

SOUTHPORT

CLERMONT

OAKLANDON

LAWRENCE

BEN DAVIS.

ACTON

WEST NEWTON

NEW AUGUSTA

WANAMAKER.

WARREN TP STATION

DOWN THEY GO!

OVERCOATS $6.75 OVERCOATS

The Best $10 00 Suits on Earth for 7.50

Suitings

CALL AND SEE THEM

Hall, Fansler & Co.,

Take Your Choice

The Whittington Machine and Wire Fence Co.

Cut Prices! DRUGS

Stockmeyer's Pharmacies,

News and Opinions

National Importance

The Sun

ALONE

Contains Both.

Daily, by Mail, $6 year

Daily-Sunday, by Mail, $8 year

The Sunday Sun

Photographic Poster, Minneapolis.—An error is made in the make-up; the last line of a paragraph is run at the head of a column. This occurs on the thirteenth and fourteenth pages and could have easily been avoided in each case. If you can not crowd the line into the preceding column, then force over two lines. It is much better to divide on a paragraph, or to run the first line of a paragraph at the foot of a column, than to run the last line at the top.

AN innovation in the arrangement of a weekly newspaper has been adopted on trial by the *Green Lake News,* at Seattle, Washington. Short, humorous-headed articles are placed between each ad. and its neighbor, with the idea of attracting the reader's attention to these columns. The typographical appearance is not good, and I seriously doubt if the plan will have the desired effect, although advertisers may consider it a good feature and may be more easily induced to place their cards in the paper.

AD.-SETTING CONTEST NO. 13.— Last month was announced the thirteenth of THE INLAND PRINTER'S ad.-setting contests, and this will undoubtedly prove one of the most beneficial of all, as there is ample space for the display of talent and for a great diversity of arrangement. The fact that each contestant is to get a complete set of specimens, and that he is also to have a part in the judging, adds much interest to the plan. The contest does not close until May 1, so there is still ample time to look up the copy and rules in the March number and share in the benefits of this practical school in ad. composition. The result of Contest No. 12 seems to have been received with very general satisfaction, judging from the many letters of congratulation and appreciation received, although the letter of John D. Evans has provoked a little discussion in reference to "the" being a portion of the title of "The Fountain City Business College." Tom V. Hendricks, who has taken a very active interest in these contests, writes as follows:

BROOKVILLE, PENN., February 2, 1903.

MY DEAR MR. BYXBEE,— I have read with considerable interest the letters from contestants in the recent ad.-setting contest of THE INLAND PRINTER, published in connection with the result of the contest in the current issue of that publication. The letter of John D. Evans is especially interesting in that he calls to task those of the compositors who did not regard the word "The" as part of the title and signature of the Fountain City Business College. Under all the rules of capitalization were not those whom he calls to task correct, and was not ad. No. 90, selected for first place, wrong? In the copy the word "the" was not capitalized — an obvious error if it be part of the title, and for which the compositors who follow copy are not responsible. The fact that the word follows the preposition "to" in the signature — and is still not capitalized — emphasizes the fact that it is *not* part of the title, but is simply added to improve the wording. Do we say "address



HIGH BRIDGE—GEORGETOWN LOOP

ON LINE OF COLORADO & SOUTHERN RAILWAY

This Paper Made by
THE CHAMPION COATED PAPER CO
Hamilton, Ohio.

Color Plates and Printing by
The United States Colortype Co

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

the INLAND PRINTER?" Certainly not; it is "address THE INLAND PRINTER." In the concluding sentence of Mr. Mallette's "Review of Type Specimens" in the February number of THE INLAND PRINTER occurs the sentence: "The series was developed and manufactured at the Boston house of the American Type Founders Company." Here the word in dispute follows the preposition (quoted by Mr. Evans as positive proof of the correctness of his position) in exactly the same manner as in the copy from which the recent ads. were set, but does the title become "The" American Type Founders Company? I have yet to see it used that way by the company. Mr. Evans will also note that in "Trade Notes and Business Notices" in the current issue of THE INLAND PRINTER, the word "the" is capitalized in every instance where it is part of the title, to-wit: "The Owl Press," "The Bates Machine Company," while in every instance where it does not enter into the title it appears thus: "the Dewey-Davis Printing Co.," "the Dearborn Engraving Company." In making my selections for position in the recent contest, while I liked very much the typographical arrangement of ad. No. 90 (first place winner), I discarded it for the very reason for which Mr. Evans commends it. Am I not right in my position?

Yours sincerely,
TOM V. HENDRICKS.

Mr. Hendricks' point is well taken, in view of the fact that "the" was not capitalized in the copy. Yet I do not think any ad. should be discarded from a contest of this kind for its failure to have "the" capitalized or not capitalized. Newspaper ad. compositors, and good ones, too, would make "the" a part of the title or not, as best suited their type or display, and they would not be taken to task either way once in a hundred times. In all probability the proprietors of the Fountain City Business College themselves would have some little difficulty in deciding whether "the" was or was not a part of their title. However, this feature will not interfere with Contest No. 13, and I trust there will be no other fine technical points to decide. The appended letter from Alfred J. W. Galbraith is typical of many others received:

LONDON, CANADA, February 1, 1903.

MY DEAR MR. BYXBEE,—THE INLAND PRINTER to hand yesterday and am well satisfied with the result of the contest. Along with Messrs. Statler, Gress, Erickson, Watson and McBride, I have the satisfaction of knowing that I voted for the first five places in the contest. I, for my part, think this plan of voting is the best yet introduced, though I noticed that several contestants in one place got together and voted for one or two of their own number, though as far as I can see the specimens they voted for had no extra merit at all. One satisfaction I take to myself is that I beat out all other Canadian contestants. Am waiting for next contest. In the meantime,

Fraternally yours,
ALFRED J. W. GALBRAITH.

USE SHORT, FAMILIAR WORDS.

The man suffers from a bodily ailment.

The man is sick.

Is there any doubt which is the stronger? The short, familiar word is the one most readily understood, and the one that has most force. The principle would appear to be so obvious as not to require stating, yet experience shows that this error is one which beginners very often make. They seem to think that the words of ordinary speech are not good enough for writing, so they hunt for long and unfamiliar words, putting their thoughts up on stilts, so to speak, where they move very awkwardly. Years ago, Lowell called attention to this vice of style as shown in some newspapers, where reporters try to make little items seem important by telling them in big words. A fire is no longer a fire; it is a conflagration, or even a holocaust. If a building is burned, the reporter solemnly writes that "the edifice was consumed." If a crowd gathered to watch it, we are told that "a vast concourse assembled to witness the conflagration." Thus simple thoughts masquerade in pompous diction, puzzling to simple readers, laughable to educated ones. This is not saying that one should never use a long word; there are times when a long word and no other will answer; but when there is a choice between a short, familiar word and a long, unfamiliar one, the short word is usually to be preferred.—*From "Words, Sentences and Paragraphs," by Benjamin A. Heydrick, in The Chautauquan for March.*

NEWSPAPER OR PERIODICAL?—WHICH HAS THE BETTER CLAIM ON THE U. S. MAILS?

BY W. B. GETTY.

THE impression seems to prevail and to be gaining ground that the Postoffice Department is in favor of granting the pound rate of postage to newspapers only, using that word in its generally accepted sense and not in the sense in which it is used in the Postal Laws and Regulations as distinguishing a newspaper from a periodical.

This impression is due, in some measure, to a recommendation made by Third Assistant Postmaster-General Madden in his last annual report. The recommendation contemplates a rate of postage of 4 cents a pound for all publications excepting daily, weekly, semi-weekly and tri-weekly newspapers. It is not so much a recommendation as a suggestion, and in suggesting so radical a change Mr. Madden simply echoed the idea of some of the most prominent magazine publishers in the country. Congress made no distinction between newspapers disseminating "information of a public character" and periodicals "devoted to literature, the sciences, arts or some special industry." They were given equal weight in the Act of March 3, 1879, and it was thought then, as it is thought now by all intelligent persons, that the dissemination by the Government at the cheapest possible rate of postage of literary, scientific, art and technical publications was just as important to the public welfare as the circulation of news at that rate. No one is more alive to that fact than Mr. Madden himself. The American newspaper of to-day is unsurpassed in its own legitimate field of enterprise. Its influence in molding public thought on questions of politics and topics of the day can not be questioned, although instances could be cited to show that the people sometimes disregard its mandates. Considered as a medium for the education of the nation in literature, science, art, trade or mechanics, it is found to be usurping a province which belongs to the technical periodical, and its efforts in that direction have not been a signal success. The mission of the newspaper must, in the very nature of things, have its limitations, and there remains a vast field of literature, art, trade, science, music, the drama and religion whose every inch of area is being explored and cultivated by experts, the benefit of whose work can only become public property through the periodical. How, then, can the mission of the periodical be considered as secondary in importance to that of the newspaper?

It can not be questioned that the student of science or art derives as much benefit from reading as he does from teaching. It can not be denied that the trade periodical of America is a most important factor in the commercial prosperity and supremacy of the country. Nor can one doubt the vital and important effect of the religious press of the country. Indeed, it may reasonably be argued that the spreading of the best intellectual thought of the day in particular lines is of paramount importance to a nation, and that the spreading of news is of secondary importance.

Mr. Madden's suggestion is to be attributed to his anxiety to find an easy solution of the postal problem, which has proved so vexatious to the Postoffice Department and the publishers. It was felt by some of the prominent publishers of periodicals that they would gladly pay 4 cents a pound in order to be rid of all possibility of friction. Some of these publishers have availed themselves of loopholes in the present law. While publishing periodicals of undoubted value and unquestionable legitimacy as second-class matter, they have vitiated their claims to admittance to the United States mails at the subsidized rate by disfiguring their periodicals with their own advertising. Among Mr. Madden's manifold difficulties in his earnest and conscientious efforts to enforce the law, the difficulty of bringing these publishers to book has not been one of the least. How can the Third Assistant, how can the Supreme Court itself, determine which consideration is

the weightier — the public demand for a publication, or the fact that a publisher is using the periodical to advance some other line of business. The question has, because of the long years of neglectful postal administration, reached a stage in which it can not be solved. The only solution, the only extenuation seemed to be offered by a higher rate of postage. The suggestion was made by the publishers themselves, and it is believed that Mr. Madden included it in his report to test public sentiment.

Mr. Madden has given more serious thought to the question of the postal classification of newspapers and periodicals than any man in the country. He has labored under immense difficulties. He has had to contend with meddling politicians, with unjust criticism, with the criticism of those who only saw one side of the question and with abuses grown to abnormal extent with the neglect of years. An official who has successfully guarded the public treasury against further depredation in the face of such difficulties can not be charged with failure to recognize a government's duty to foster everything that tends to the enlightenment and betterment of its people.

Every discerning publisher knows that there are many publications now carried in the mails at 1 cent a pound which should not be so conveyed at less than 4 cents a pound. It will be admitted, also, that all such publications belong to the periodical and not to the newspaper class. If certain publishers, foreseeing the inevitable, and feeling conscious of guilt, undertook to prescribe a rate of postage at which their own publications should be chargeable, the Postoffice Department might very naturally be expected to meet such a suggestion with a recommendation. These publishers knew that they could afford to pay that rate. They also knew that there were thousands of publishers who would vigorously protest. Consequently, they felt perfectly safe in making the suggestion.

It must not be supposed, however, that Mr. Madden did not discriminate between the claim of the legitimate publisher of a periodical and the claim of the publisher who has taken advantage of a law which has become inadequate to existing conditions. It may be stated authoritatively that the Third Assistant's efforts are confined to a strict enforcement of the present law and that he has not the least intention of asserting the priority of claim of the newspaper over that of the publication devoted to "literature, the sciences, arts, or some special industry."

HE IS NOT UNWORTHY.

If one has failed to reach the end he sought,
If out of effort no great good is wrought,
It is not failure, if the object be
The betterment of man; for all that he
Has done and suffered is but gain
To those who follow seeking to attain
The end he sought. His efforts they
Will find are guide posts on the way
To that accomplishment which he,
For some wise purpose, could not be
The factor in. There is a need
Of unsuccessful effort; 'tis the seed
Whose mission is to lie beneath
The soil that grows the laurel wreath,
And he is not unworthy who
Falls struggling manfully to do
What must be done, in dire distress,
That others may obtain success.— *William J. Lampton.*

BACK TO HIS FIRST LOVE.

I neglected to renew my subscription because I was tempted to give the new monthly a "boost." However, I have decided to stand by my first love and herewith enclose $1.25 for another six months. Suppose my name has been taken off your list, but wish you would see that I get the March number any way.— *John J. Altmeyer, Maysville, Kentucky.*

PROOFROOM NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

CONFLICT OF GRAMMAR AND USAGE.— R. J. R., Newark, New Jersey, asks: "Is 'has' correctly used in speaking of one of the most artistic calendars that has been issued?" *Answer.*— Strictly, according to grammar rules, "have" should be used; but usage is almost universally in favor of "has," notwithstanding violation of rule.

NAMES OF FIRMS.—W. A. A., Rock Island, Illinois, writes: "Is 'Schiller, Higgins & Co.' or 'Schiller-Higgins & Co.' proper?" *Answer.*— For one person named Schiller and another named Higgins, the first form is correct, and the other is wrong. If the firm has a partner whose name is a combination of the two, the other form is right. "Schiller-Higgins Company" would be right for a company composed of the two and some others, or even for the two only.

A QUESTION IN LEXICOGRAPHY.— R. L. B., Colorado Springs, Colorado, asks: "Why is the word 'loquitur' not recognized in either the Standard or the Century? Surely it is a word often used, especially in the printing of dialogues, etc.; as, 'Smith (loquitur),' where it apparently means 'Smith, to himself,' 'Smith, solus.' Please explain this." *Answer.*— The word is in the Standard's list of abbreviations, also in the International Dictionary, as "loq. (Loquitur) speaks." It is not given in the Century. It does not mean anything but "speaks," and does not seem to be very often used, except in abbreviated form. I can not explain its absence from the Century, because I do not know the reason for it. Another letter from this correspondent will be answered next month.

BOOKS FOR THE PROOFROOM.— T. B. C., Denver, Colorado, sends this hard question: "What, in your opinion, are the twenty-five most useful reference books that can be placed in a book and job proofroom?" *Answer.*— The question also included the phrase "given in the order of their comparative value." It would be the work of a long time to determine com-

parative value, and almost impossible of absolute decision even then. Most important, however, is an unabridged dictionary. Next to this might be special dictionaries — medical, mechanical, etc.— then dictionaries of foreign languages, then a good book on punctuation. De Vinne's three books under the collective title "The Practice of Typography" would be very useful. The New International Encyclopædia, not quite half published, is very valuable, and so is the Century Atlas. But we might go on forever — and employers won't buy many books anyway.

A Word of Caution.— Proofreaders can not possibly be too careful with regard to preserving the meaning of what is written, since even the changing of a point, or insertion of one not wanted, or omission of one that is needed, may have a disastrous effect. Here is a case of change through wrong insertion, from an article on a subject of political economy: "But it is quite as likely that there should be an abundance of employment seeking workers, and in such cases the workman might make what terms he pleases." This is quoted as it was written, and its meaning is as clear as anything could be. The author's proof, however, had it in a changed form, a hyphen having been inserted, making it read "abundance of employment-seeking workers," which means "abundance of workers," while the true sense is "abundance of employment." Authors do write obscure sentences sometimes, but not always; and when their writing is clear, it must be very exasperating for them to find it spoiled, even on a proof, when it may be corrected. Proofreaders are not employed to make errors.

Diction.— C. W. D., Jamestown, New York, writes: "In your February article occur the words 'close proximity.' According to Webster's Dictionary, 'proximity' means 'close' or 'near,' in which case the above usage seems incorrect. The expression is often seen, however, and I would be pleased to learn if there is any authority for its use." *Answer.*— Usage authorizes it, and that would be sufficient for many persons; but something more is needed to make the expression really right. Etymologically it is pleonastic, and if any one wishes to confine his use of words to strict and inviolable consistency with etymology he will never say "close proximity." Likewise he must not say that anything is blacker, more perfect, or more complete than anything else, etc. The nearest approach we can make to an actual citation of authority is to say that in the Century Dictionary's paragraph on synonyms under the word "neighborhood" it is said that "we say he lived in the vicinity of New York on the Hudson, but he lived in the neighborhood of Irving; his house was in close proximity to the one that was on fire."

Esthetic Typography.— Of course we all know that some people do not know much, but we enjoy once in a while a concrete example, such as the following, which was distributed largely in a certain city. It is reproduced here exactly, as to punctuating and capitalizing:

"Let us reason together. Let's get down to business and make this store a successfull store, it takes two to do that, the owner and the customer, if all the customers did a little trading and not forget, and go over the hill we can make it a howling success, that's what you want? you want a good store, one that you are not ashamed of and the only way to have a good store is to patronize it. Is'nt that so? we will take care of the other end of it, to keep it clean and attractive, filled with choice fresh stock at reasonable prices and courteous treatment, make our store your stopping place leave your packages with us we will care for them. Buy your postage stamps and postal cards of us in fact everything else in our line and do not forget and go over town to trade.

"Just to Advertise the best store in town. A voting and guessing contest, the question to be solved. Is it better for a young man to marry before or after he is twentyfive. We are going to give a nice prize to the one guessing nearest to the number of votes cast, A three prize contest. Prizes will be on exibition in front of store during the contest. Children under 15 can not vote."

"Learn Proofreading."—The following letter was received recently: "I wish to prepare myself for the duties of a professional proofreader, and am thinking of taking up a course of proofreading from a correspondence school. As you are perhaps aware, these schools claim to make a successful proofreader out of any one possessing a fair education. Would you kindly advise me if their claims have any value and if the art of proofreading can be learned from books, also if it is important to have a practical knowledge of printing to succeed as a proofreader?" *Answer.*— This correspondent evidently desired an answer by mail, but it was not sent. It is not possible to answer by mail every such letter that comes; sometimes they ask questions that have already been answered, as this one has been, in this department. A repetition of the answer, however, is worth while, if only to emphasize one point. The editor does not believe that any school he knows of can fulfill its promises. Certainly one of them failed utterly in the case of a student to whom it gave a diploma, certifying that the bearer was a competent proofreader. It was fully demonstrated, by personal test, that the bearer knew absolutely nothing of proofreading. Study from books will never give this accomplishment. Practical knowledge of printing is important. Moreover, those who have this practical knowledge have also the first claim to work at the proof-desk. It is theirs legitimately, as a step in promotion in their chosen trade. A course of lessons is possible that will help them to be worthily fitted for promotion more quickly than they could be without such help; but a course for those who are not printers should begin with a large number of lessons in the technicalities of printing, and even then it could be partly successful only in a very few instances. It is most decidedly advisable for good printers to study proofreading, and it can be done by correspondence. Any union printer may, through application to the editor of The Inland Printer, secure the services of the editor of this department as an instructor. Should such a one desire some help in regard to grammar and diction, direct application may be made to the department editor, and he will endeavor to give the needed help on reasonable terms. It is just as decidedly advisable for persons who are not printers not to try to learn proofreading, except that it may be well enough for a young person who begins at holding copy to expect to work up to the reader's position.

INVENTIVE GENIUS OF THE LATE JAMES ARKELL.

Former State Senator James Arkell, of New York, who died during the early part of last August, was a holder of a number of valuable patents covering the manufacture of paper for various special purposes. Some time ago he devised a method of making a paper which had the quality of stretching slightly without breaking, and this came into great demand for the lining of sugar barrels and other similar purposes. This paper was yielding only in one direction, and he more recently improved on the process and succeeded in making the paper more elastic than ever. He was an Englishman by birth, and came to this country when quite a boy and began life on a farm. He soon after drifted into the newspaper business, and managed a local paper. From this he went into papermaking. During the Civil War he made a great deal of money out of the manufacture of paper sacks by a process which he devised.— *Scientific American.*

A FERVENT ADJURATION.

For God's sake don't miss sending one copy of The Inland Printer. It is like a letter from home. It's one of the necessary adjuncts of a print-shop — large or small.— *Art Yeager, Newman, Illinois.*

PRESSROOM QUERIES *and* ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to Wm. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

ADDRESS OF INVENTOR OF ADDRESSING ATTACHMENT FOR PLATEN PRESSES.— In answer to inquiry of Mr. J. S. Davis, of Milwaukee, Wisconsin, published in our January number, we have been furnished the same, together with a full description of the patent, through the kindness of Mr. Charles A. Williams, editor of the *Amateur-Printer Journalist,* Brooklyn, New York. The address is as follows: "Joseph P. Bryan, of St. Michaels, Maryland.

WANTS TO KNOW HOW TO MAKE ROLLERS.— E. G. T. W., of Dallas, Texas, writes: "I should like to get a book or paper on 'How to Make Rollers,' or the manufacture of rollers. If you have any books or literature on this subject, I would be pleased to know of such." *Answer.*— There are no books or literature dealing specially with making composition rollers, but if you will get a copy of "Presswork," you will find valuable information relative to the making and care of printing rollers.

FORMULA FOR ROLLER COMPOSITION FOR INDIA.—V. G. J., writing from San Francisco, on his way to India, says: "I want to know the proportions of printing-roller composition. I read the proportions given in January number, 1903, for 60° to 70° Fahr. temperature. In India the temperature is, in summer, from 92° to 110°, even 115°, so that we have much trouble with rollers; will you therefore please give me the proportions for rollers to meet such temperatures?" *Answer.* To thirteen pounds strong French glue add one pint crude glycerin, two gallons rich treacle, two ounces venice turpentine (or one pound good white sugar) and two pounds of paris whiting. Stir in the whiting last.

PRESS "SLURS" AT THE MARGINS AND LEAVING END.— E. R. C., of Attica, Indiana, has sent us a printed slip showing a slur and bad drag on the end of the print. He says: "Our two-revolution cylinder press has a fault which is gradually driving our foreman and ourselves to drink. Enclosed please find a sample showing the slur made where the cylinder leaves the type form. How can this be avoided? *Answer.*— It is evident that the cylinder is too low or that the tympaning on it is more than necessary, either of which would cause the slur and the drag apparent on the sheet. See to the adjustment of your press in these special points, and for directions to do so, read our suggestions to C. D. R., of Blue Earth, Minnesota, in this number of THE INLAND PRINTER.

PRINTING ON CELLULOID.— D. N. A., of Pomeroy, Ohio, writes: "Will you be so kind as to tell me how plain printing is done on celluloid that it will be indelible?" *Answer.*— This question has been answered time and again. Printing on celluloid, as well as on aluminum, may be done in the usual way, that is, make ready the form so as to be perfectly level on the impression — that is, uniform to impressional touch on the face. The tympan should be hard. Bring up the form squarely, allowing for about a three or four sheet cardboard to be withdrawn from the tympan when about to proceed with printing on the celluloid; this is to allow for the thickness of the sheet of celluloid. Use live, but dry and well-seasoned, rollers. Special inks of different colors are made for this kind of presswork; in black a good card-job quality will be found about right, if a few drops of copal varnish are mixed with the ink previous to beginning to print.

WANTS TO KNOW HOW TO PRINT AND REGISTER COLORS ON LINEN, ETC.— G. H. F., of Brantford, Ontario, says: "Could you please inform me if there is any method whereby I can print on cotton or linen on a cylinder printing-press, so as to register three colors accurately?" *Answer.*—We do not know of a method that will insure accuracy, but fairly good register may be obtained by cutting either of the fabrics in layers on a cutting machine, whereby straight edges may be assured, and feeding the sheets up to gauges. Of course, this is attended with great risk of spoiling the material if the greatest care is not exercised. A better plan is to insert two sets of metal points — one set to a form in each of the first two colors printed, and point through these on the feedboard of the press, namely, register the second color by the points in the first form and then use the point marks printed on the second color for the third color. In any event, the press must be run quite slow to secure the best results.

A FEW QUESTIONS FROM BRISBANE, AUSTRALIA.—J. C. H., of Brisbane, Australia, has sent us one of the usual half-pound can, four-colored labels, varnished, and writes as follows: "What is a good average for an American two-color machine, printing sheet 30 by 40 inches, and geared to run at from one thousand to fifteen hundred an hour? Herewith please find sample of label printed. I would like to know what speed you think that label could be printed at, the sheet being full of plates. Using wood mounts (patent blocks), how long to mount plates and make ready a full sheet of the label sent?" *Answer.*— A good average running-speed on similar label presswork would be about nine hundred and fifty to one thousand impressions an hour. The printing of the label sent is fairly well done, but the varnish run over the colors is not up to the standard used here on such work — it seems too thick and coarse. There should be no difficulty printing full sheets of such work at the speed mentioned, provided paper and inks gave no trouble. Mounting full sheet of plates, make-ready and register for each color should be done in from six to seven hours.

SAMPLES OF PRINTED MATTER SENT US.—Among the specimens of good presswork sent us may be specially mentioned a large package from the Morril Press, of Fulton, New York; the Observer Publishing Company, of Dover, Maine, and the Flemish Printing Office, Owen Sound, Ontario. The entire collection sent us by the Morril Press is distinguished by excellent workmanship. Indeed, where every detail is as perfect as shown in the specimens from this concern, it is difficult to say just where most skill is displayed. A collection of specimens of everyday commercial job printing done by the Observer Publishing Company shows good taste and excellent presswork on many kinds of hard paper stock, such as writ-

ings, bonds, linens, etc. The Flemish Printing Office sends specimens of blotters and says: "We would like to have your opinion of them; we would also like to know how to make red ink show up good and bright on this class of printing." *Answer.*—Add a little white ink to the red and it will show up brighter on blotting-paper. The yellow would also look brighter by the aid of a small quantity of white. The blotters are well designed and printed.

He Thinks Form Rollers Removed Portion of Ink in Spots.—C. L. P., a regular reader, writes: "On enclosed sheet, on cut marked, you will notice a light streak caused by the rollers removing a portion of the ink. What was the cause? How can it be avoided? Rollers were in good shape; used bearers; double-tone ink. If the rollers had been of different sizes, would it have helped matters? Universal press, in first-class condition. Had trouble once before on this press with cut showing mark of where rollers had removed ink." *Answer.*—All things being as you state, we can not agree with you that the rollers removed the ink where marked on the face of the printed illustration, because had that been the case, then would they have removed it from the page of type running parallel with the cut, which is quite uniform all over. But we do think that the defect complained of has happened as the sheet leaves the form, after printing, by reason of the special point of "pull-off" from the plate in the form to the platen. If you will change the location of "grip" for the pull-off of the sheet as it leaves the form, the remedy will be apparent at once, and to effect this, simply glue or paste on a few pieces of cork on the under side of the taking-off press gripper next to the engraving. Let the piece of cork be about a pica thick. Treatment of this kind will also stop slurring in places, when such occurs.

An Attempt at Overlay-cutting.—H. G., of Brooklyn, New York, has favored us with cut-outs for two overlays for small illustrations. His letter will explain these; here is what he writes: "Kindly let me know whether the enclosed sheets are cut out right to bring out the different shades in the cut, so that I can tell whether I am on the right track or not. I did not paste the sheets together, so you could judge them all the better. I have read your 'Presswork,' and find it very valuable, especially its articles about cut overlays; also your replies to inquiries in The Inland Printer. These cuts go in ordinary books, so I did not go too much into details." *Answer.*—The papers selected for the four-sheet overlay are not all appropriate—the No. 2 sheet being much too thick, but No. 3 sheet comes nearer being right. You should have begun cutting out the high lights on No. 1 sheet; this sheet you have not made any use of more than to make it a base to paste onto it the other sheets, that is why you have needlessly obliged yourself to make use of the fourth sheet, which is entirely unnecessary. The disposition of this piece of cut-out overlaying is bad. For the other illustration you again have too many sheets to form the overlay, and have fallen into about the same errors as with the first overlay. Had you cut away more of the high lights in No. 1 sheet, used No. 3 sheet for No. 2 sheet, the beginning would have been much better. The second sheet, with the solids outlined by you, would have completed the overlay without the addition of the fourth sheet. Begin again, and see what you can accomplish with three sheets, using the medium thick paper for the bottom, the thin one for the next and the thick one for the very strong solids on top. With a sharp knife trim off, slantingly, all the outer edges of thick pieces of the overlay. Get a good pressman to start you right.

Wants Our Opinion on Tympan and Overlays.—F. C. F., of Plattsburgh, New York, has sent us make-up of a tympan used by him on a Gordon press, also an overlay for a 3½ by 4½ inch half-tone portrait, printed on the same press and tympan sheets. Accompanying these are single prints and a twenty-four-page catalogue printed on a pony press. He writes: "Have sent you a print of an officer and the tympan it was printed on, also other samples. Will you please let me know if the overlay is correct or not? The press had roller bearers and we used cut ink; the other samples were printed on a 21 by 28 inch, two-roller pony press. I have a copy of 'Presswork,' but would like to know if I have done the right thing." *Answer.*—The tympan has been made up of two three-ply pasted cardboards; drawn over these is one thick manila, on which is pasted a one-sheet overlay of the portrait, without any of the lighter tones being cut away, except a medium-strong background; next a thin manila sheet covering; over this is another thin manila sheet, from which the light rules around the engraving have been cut away; all of these are finally covered with another sheet of thick manila. It is fairly well made up for printing a good half-tone, if the top sheet had been much thinner. It is not necessary to use such dear stock as the cardboards in this tympan; and it is not right to cover over one-sheet overlays with such thick manila paper. The overlay is not an overlay proper, because it has not been made properly; that is, of divesting it of the very light tones and some of the intermediary ones on the face, head and uniform. As it is you have in no way benefited the picture by what you did; on the contrary you have spoiled its artistic qualities by too much impression on the delicate parts. The print of Dr. Grismer is done better; but it is an easier subject and would have printed as effectively had no overlay been added. The letterpress of the catalogue is fairly good, but color is not uniform. Of the vignetted half-tones, the Logier Gas Engine is the best made ready of all; relating to which you say: "This cut had two overlays and one underlay between the base and plate, and sandpapered the edges down." On this, as on the others, you have not employed thick enough overlay on the cut to relieve the irregular edgings of the vignettes. To get the best results from vignetted half-tone cuts, let the blocked cut be a little below type height, the overlay fairly strong; cut away most of the light work of the vignetted ground and set the inking rollers as lightly to the form as possible.

Adjusting a Country Drum-cylinder Press.—C. D. R., of Blue Earth, Minnesota, writes to us in this way: "I have recently been called upon to adjust a large country Babcock cylinder press, in which the cylinder is riding about an eighth of an inch above the bearers. I wish to lower it so that the cylinder will ride on the bearers, and ask you for a little information through the columns of The Inland Printer. Is there any rule by which I may be guided in adjusting the press in this respect so that I may know *when* I have it properly adjusted? I also find the bearers just a trifle less than type-high. Is this right, or should they be raised to same height as type? Any information along this line will be gratefully received." *Answer.*—We suggest that you provide yourself with a copy of "Presswork," if you desire to know many other things about adjusting presses. Here is what "Presswork" says on the subject: "Raise the bearers on the bed of the press to a thick tissue sheet more than type height. Adjust the impression screws over the cylinder journals on each end so that the bearers on the cylinder and those on the bed shall press together gently when on the impression on both sides. To ascertain this, lay a strip of fairly thin paper on each of the bed bearers the entire length, and slowly run through an impression on this paper. If either side of the cylinder is too high or too low, the fact will be apparent by the pressure on the slips of paper. When these have been made true to each other, the machine is ready for proper packing and use, first making fast the impression set-screws. Cylinder bearers and press bearers must not be allowed to bind too strongly, as they will wear off unevenly on the taking and leaving ends of the bed bearers. Bearers on the bed of the press should never be lower than the regular height of

standard metal type; nor should the printing surface of the cylinder, either, except in case of light forms. Pressing down the cylinder against the bed, by means of the impression screws, in order to get a stronger impression, will cause convexity of the bed and otherwise injure the sensitive mechanism of both."

About Making Ready Three-color Engravings.— F. H., of Chicago, Illinois, is desirous of knowing how three-color plates are treated in the make-ready. He says: "I have not as yet done any three-colored half-tone work, nor had the pleasure of seeing it done, consequently am a little in the dark, but trust you will in your valuable columns of The Inland Printer give me a little light on the subject. In the first place, I wish to know if all plates to be used in printing are proved up and overlays made in the same manner as to build up solids, tone down high lights, etc., or are cuts in such condition when sent from cutmakers that only the usual underlaying to even up badly mounted cuts and a little touching-up on face; or, more properly speaking, is overlaying required? In order to get a positive register on book forms, composed of type and three-color cuts, is type form put on press registered upon sheet and first color then struck in on said try-sheet; or is lightest color put on and printed, and then followed by next darkest color? Has any work dealing with the printing of three-color work been published?" *Answer.*— Usually the engraver's printed proof accompanies the delivery of sets of three-color plates. This proof generally illustrates the colors and tones of the text, and conveys to the pressman a fair idea of what the make-ready of the picture should carry out. The usual methods of leveling up plates are followed, so is that of make-ready on the face, with this difference — that less cutting away and overlaying is resorted to, except at times in the case of the blue plate. The yellow should be brought up perfectly flat and the high lights toned to even softness; in order that when lapped over with the red color in equal delicacy the blending may be the more harmonious. Both these colors must be distributed on the paper about equally in intensity and in color values — the combination of these colors producing secondaries of various luminosities, as a basis for the color of greater strength — blue. It is sometimes found necessary to deprive the yellow as well as the red plates of part of their strength in order to secure better and more artistic effect; indeed, this may also be said of the blue one, but not to such a degree. With the make-ready of the blue plate, the skilful pressman can exercise his ability to a large degree for the betterment of all that has been done with the previously printed colors. Three-color prints are mostly done separately from the black, and are not made a part of the type form; but a space the size of the largest plate is left blank in the black or type form, into which the three-color picture must fit. This is decided beforehand in the composing-room and before the form is sent to the pressroom. Trial sheets are made, as in the case of all color presswork, so that accuracy of position may be decided on, the blue plate being used as the keyplate. The colors are printed in this order: Yellow first, red second and blue third. The yellow should be slightly removed in color from lemon; the red should be a bright, transparent crimson, and the blue should be a bright, transparent peacock blue. In many cases we find that these colors are not employed, but, instead, the primary ones — medium yellow, true red and true blue; the latter colors yielding greater strength but without equal artistic finish. We suggest that you get Mr. H. Jenkins' work entitled "Photoengraving," where you will be able to more fully understand the practical features of printing in three colors as done to-day.

THE SUPREME EXCELLENCE.

In character, in manners, in style, in all things, the supreme excellence is simplicity.— *Longfellow.*

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Reducing Glasses, unmounted. 35 cents.

Photoengraving.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

Practical Half-tone and Tricolor Engraving.— By A. C. Austin. This is one of the latest books on processwork. Cloth, $2.

Drawing for Reproduction.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

Photoengraving.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Lessons on Decorative Design.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

Penrose's Pictoral Annual, 1902-1903. The "Process Year Book." For those having a copy of previous editions no description is necessary. This latest book is better, if possible, than the others. $1.50.

Theory and Practice of Design.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

Drawing for Printers.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

Photoengraving.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

Phototrichromatic Printing.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

Prior's Automatic Photoscale.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

A MANUAL OF PHOTOENGRAVING.— By H. Jenkins. Published by The Inland Printer Company, Chicago.

This work is a revision of the manual issued several years ago. Two exceedingly valuable and interesting chapters have been added, namely, The Half-tone and Trichromatic Process Theories, by Frederic E. Ives; Three-color Processwork, by S. H. Horgan. The chapters added by Messrs. Ives and Horgan will be read with great interest by all processworkers wishing to investigate this interesting field. The entire work is replete with valuable information and can be read with interest by both layman and professional.— *The Photographic Times-Bulletin.*

The Care of Lenses Once More.— Too much stress can not be laid on the necessity of handling the new anastigmat lenses with care. The newer and more expensive lenses are more susceptible to atmospheric changes than the old rectilinear and doublets were. The *British Journal of Photography* tells of an instance where an anastigmat lens was ruined by exposure to the dust and light in a dealer's window. It adds that these lenses should be cleaned regularly and kept in dustproof cases in a dry and moderately warm place. To clean them, it is recommended that they first be dusted with a camel's-hair brush, then the surface moistened with a clean linen rag that

has been dipped in alcohol, and finally dry the surface with a pad of soft, clean linen. Should the surface of one of these lenses be stained, scratched or damaged in any way, the only remedy would be to send it back to the maker, which means a long wait for its return and an expensive bill for repairs.

"The Velvet Bloom of a Half-tone."— Edward Everard, master printer, of Bristol City, in England, has just built a magnificent printery of which we will know more about later. He tells about his print-shop in a book in which he also says some nice things of present-day illustrations. Here are some excerpts. Of the value of a collection of wood engravings fifty years hence, he says: "If the blocks engraved prior to 1900 are lost, smashed or worm-eaten, good existing impressions of them will have an enhanced value at no distant date, as the art of wood engraving is now, to all intents and purposes, extinct. Last year an English printing firm wanted book illustrations from wood, but owing to the dearth of engravers in England, occasioned by the decline in the art, had to send to France. Photography has displaced the engraver in book illustration, and has altogether changed the character of such work. As photography has revealed stars beyond the reach of the telescope, so it has drawn new subjects into the pages of a book, hitherto out of reach of human handicraft, by means of its instantaneous methods and its greatly diminished cost. It is only in a regretful manner that the wood block is allowed to be so relegated when writing of book pages, but, on the other hand, one is bound to recognize the velvet bloom of a perfect half-tone photographic block, and to admit its superiority as a faithful reproducer of natural and art objects."

A Few Correspondents Answered.— O. K. L. The formula for Albert's emulsion has not been published and it is not likely it will be. If it were, you would find it more profitable to buy the emulsion than to make it. J. G. Schindler, Bethlehem, Pennsylvania, wants to know how to tell how drawing will look reduced one-half and one-fourth with the aid of a reducing-glass. *Answer.*— Look at the drawing through the reducing-glass with one eye, at the same time observing it with the other eye. By moving the drawing to and from your eyes you will find a distance where the drawing will appear, through the reducing-glass, one-half the size it appears through the other eye. The same method can be used for all reductions. S. A. Fisher, Le Mars, Iowa, writes: (1) Are the relief models cast in plaster before being photographed, or is the clay model used? *Answer.*—They are usually photographed from the clay model. In the case of lettering, it is often carved intaglio and then cast in plaster. (2) What is the dry-point process used by Paul Helleu? *Answer.*— Dry-point is only used in intaglio engraving and usually on copper. It is executed with a tool called a dry-point on copper, without the use of a wax ground, or acid. The dry-point tool is a sharpened needle that cuts into the copper surface, throwing up what is termed a burr. This is the ridge of copper at the side of the furrow cut by the sharp dry-point. This burr gives the rich velvety effect so pleasing in etchings. When the burr is removed with a three-edged tool called a scraper, only a delicate fine line appears in the impression from the dry-point line.

"The Figures, Facts and Formulæ of Photography" is the title of a book that comes from Dawbarn & Ward, Limited, London. It is a concise compilation by H. Snowden Ward, editor of the *Photogram,* of what its title indicates, gathered from reliable sources. The book is a valuable reference-book for dry-plate photographers. It defines some lens terms as follows: *Achromatic* — an achromatic lens brings rays of light of different colors to the same focus, producing an image without fringes of color. Apochromatic signifies still greater perfection in this respect. *Anastigmat* — literally, "point for point"; applied to a lens free from astigmatism, that is, giving sharp definition even to the edges of the field. *Angle of view* — the angle included between lines drawn from the lens (or its node of emission) to the edges or corners of the plate it is covering. *Astigmatism* — a defect seen in the margins of the field from which vertical and horizontal lines can not be sharply rendered at the same time. *Chromatism* — the defect of not being able to bring rays of different colors to the same focus. *Conjugate foci* — the distances on either side of the lens when copying or enlarging. *Focal length* (equivalent) — the distance from a certain imaginary point in the lens (the node of emission) to the plate when an object at a great distance is in sharp focus. *Focal aperture* — the figure obtained by dividing the focal length of the lens by the effective diameter of the stop. *Rectilinear, orthoscopic* — reproducing straight lines as straight, not curved, or bent, or inclined at incorrect angles. *Spherical aberration* — the defect in a lens in bringing rays passing through its margins to a focus nearer than that of those passing through its central part. *Stigmatic* is another word for anastigmatic.

From The Inland Printer Company we have received a copy of the second edition of Jenkins' book on "Photoengraving," which shows decided improvement upon the former edition. Not only is the work brought up to date, but the reading matter is handled in a terse and businesslike manner. It differs from most other books on this subject in that the formulæ and general instructions are given clearly and without any subterfuge. Most of the publications in this line serve simply as advertising sheets for the goods manufactured or for sale by the various authors. It is very evident that the desire of the author of this book is to place before his readers a concise and connected view of photoengraving. If a criticism might be made we would suggest that the illustrations are a trifle old for the letterpress, showing, for example, a picture of a printing-frame which has for many years been relegated to the shelf. However, small trifles of this nature may be overlooked in view of the superiority of the reading matter. The chapters on trichromatic work are well handled, and it is sufficient to state that the theory is from the pen of such authorities as F. E. Ives and S. H. Horgan to know that they give only theories which are now accepted as being scientifically correct. At the beginning of the volume there are inserted sheets of progressive principles of trichromatic work, which form a valuable adjunct to the reading matter at the end, and should prove very instructive to any student along these lines. The book does not embrace anything of the dry-process formula of photoengraving, but, notwithstanding, taken all round, it is a thoroughly good work of its class, and we strongly recommend it as being valuable in the hands of any one interested in this branch of photography. It is published by The Inland Printer Company, Chicago, and sells for $2.— *The Photo-Beacon.*

Processwork Progress in St. Louis.— From W. B. Woodward, of the Woodward & Tiernan Printing Company, St. Louis, come some process and printing exhibits made entirely by their own plant, accompanied with the following description: "The reproduction of the main entrance to the Transportation building is made by the three-color process. The American Arithometer calendar was made by the three-color process from paintings. The Missouri Pacific Railway calendar is from photographs taken by us (and colored) and reproduced by the three-color process, the background being in half-tone from clay model. The bird's-eye view of the Louisiana Purchase Exposition is reproduced by lithography, in ten colors. The World's Fair Wedgewood calendar, issued by our firm, is a novelty, printed from engraved metal plates and embossed in bas-relief, all of the exquisite work and detail being brought out by artistic workmanship in the embossing die." The Woodward & Tiernan Printing Company may well be proud of these specimens. The large sizes of all the work indicate the capacity of their machines. The lithograph of the exposition is on paper 32 by 42, and is highly creditable

lithography. The Wedgewood calendar is a most remarkable piece of embossing, when the size — 15 by 21½ — is considered. The design is extremely beautiful and the register perfect. This calendar would in itself be an excellent exhibit of artistic designing, engraving, printing and embossing for the coming exposition in their city. The three-color work in the American Arithometer calendar is fair, but the rest of the three-color work is not creditable to a firm so competent in other departments of processwork. Most of the fault is due, however, to the copy used not being suitable for three-color reproduction.

Photographing on Wood.— In answer to a query as to photography on wood, a book might be written. The early processes depended on sensitizing the wood block just as plain paper is sensitized, then printing from a negative on the wood and toning and fixing. The trouble with these methods were that so many solutions on the surface of the wood swelled and otherwise injured it. The carbon process was also used successfully. The writer would recommend the following: Rub into the polished face of the wood block a little zinc white made to a paste with white of egg. Dry quickly over heat so as to coagulate the albumen. From a negative of the subject make — the proper size — a thin positive on glass by the wet collodion process. This can be toned and fixed just as in lantern-slide making. Place this positive in a tray with acetic acid for a few minutes. Wash off the acetic acid and squeegee on the positive film a piece of wet albumen paper. Cut through the albumen paper with a sharp knife around the positive and then carefully lift off the paper, carrying the positive film with it. Dampen the face of the wood block, transfer the positive to the wood, pressing it down smoothly, when it will be found that the paper can be removed, leaving the positive film on the wood. The latter is then allowed to dry slowly. The points to be observed in this process are, that the picture is reversed on the wood block; that the collodion be thin and that the albumen paper be saturated with water before applying to the loosened positive on the glass. A ferrotype collodion is the proper one to use. The image can be intensified if necessary. But, above all things, allow only as little moisture on the wood as is absolutely necessary. A trace of gum arabic or fish glue, added to the albumen in the preliminary coating, makes the positive adhere better, but offers slight resistance to the graver. The acetic acid destroys the structure of the film so as to offer little obstruction to the graver.

Spring Medicine for the Half-tone Maker.— F. C. M., Cleveland, Ohio, writes: "We are having trouble in our photoengraving department and would like to have you help us out through the 'Notes and Queries' of The Inland Printer. We frequently have negatives that, after they are printed on the copper, have a very peculiar appearance on certain parts, and on the half-tone print we find that these parts have not been printed out, the dots being smaller than in those places where this peculiar appearance does not appear in the negative, that is, the print looks as if the copper was not in contact with the negative. We have made the prints over, thinking it might be from an imperfect printing-frame, but we seem to get the same results. We also thought it might be that we were using too much castor oil, as the negative has the appearance of castor oil on the surface, but we are using only a small quantity, just enough not to make the negative curl up. This peculiar result can be noticed on the negative in holding it at an angle, but in looking at it directly through an eyeglass one can not discover anything with same." *Answer.*— From the description of the trouble it is difficult to tell what is the matter, but here is one way of locating such difficulties which every photographer should try occasionally: Put up a sheet of white paper for copy and make a half-tone negative of it. Make it through a prism, or turn the negative afterward, as is customary, and make a print of it on metal. If everything works properly, the fine dot tint should be perfectly even over the whole sheet of metal. Should it not be even, then search among the following for the cause: Was the copy evenly illuminated? Was the screen absolutely clean? Was the lens clean? Are there any pinholes in bellows or front board of the camera? Was the negative glass clean? It is probable this is the trouble with "F. C. M." — some of the old albumen substratum from previous negatives is on the glass in spots and obscures the light in printing. Was the negative glass uneven? It will be understood that the sensitive surface and the screen should be parallel, so that the screen distance is the same over the whole surface. Was the collodion flowed on the whole plate unevenly? Was the enamel coating on the plate uneven? Are there yellow stains on the plate glass in the printing-frame? This test is called "spring medicine," because it will bring out any troubles that are in your system (of working). A flat tint is one of the most difficult half-tone plates to make, and still, if you can not do that successfully, there is something wrong with your system.

The Newest Color Sensitizer for Three-color Negatives. The writer has been criticized for not giving, in his chapter on three-color work in Jenkins' "Photoengraving," the formulæ for dyes used in color screens or filters. My advice in the aforementioned chapter was: "The practical three-color worker should not attempt to make his own three-color filters. The makers of color-sensitive plates have studied out scientifically the color filters best adapted to their own make of plates. It will be a great saving of time and money on the part of the beginner, at least, if he adopt the color filters recommended by the makers of the plates he intends using." I stand by that advice, and after my critics have experimented as long as I did in making color filters, they will agree heartily with me. The facts are: the best dyes for color filters and sensitizers for plates have not yet been found. The perfect dyes may never be found. The best information on the subject will be given in this department, and here is the latest on color sensitizing: Doctor Miethe and Doctor Traube, of Germany, have been making a systematic investigation of color sensitizers, and the results they have shown, in the way of color photographs from life, are triumphs of color photography. Their latest discovery is that ethyl-red is a sensitizer for the entire visible spectrum, including even the well-known gap which occurs in the blue-green region. They describe ethyl-red as a chinoline-chinaldin-iodo-alkyl. Dry plates, bathed in this dye, proved to be eight to ten times more sensitive than the perchromo plates they had previously used in making color photographs from life. With color filters of their own make and plates sensitized with ethyl-red they find the exposures through the red and blue filters to be about the same, while the exposure through the green filter is twice as quick. With a lens stopped down to *f* 12.5, on a bright day, without sun, at 10:30 A.M., the exposures for a portrait were 1½, ¾, 1¾ seconds, respectively, through the blue, green and red screens. Just think what an advance this is since my chapter for Jenkins' book was written.

WHAT IS YOUR SPECIALTY?

Von Lenbach, who had more medals and emblems of recognition than any living artist and rose to that station where he counted them but little, is quoted in the March *Cosmopolitan* as saying: "Every one has something in him that no one else has. If he treats his special talent, so to say, as a beautiful pearl, he can stand side by side with the best. Every one should write over his own door in golden letters, 'What can I do that no one else can do?'"

"CERTAINLY THE FINEST."

The Inland Printer is certainly the finest thing I have ever gotten hold of — couldn't do without it.—*James A. Trent, Trundles Cross Roads, Tennessee.*

NOTES ON PRACTICAL BOOKBINDING

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

W. S. HEPWORTH, printer, lithographer and manufacturing stationer, Kidderminster, England, asks: "Can you inform me the name and address of a manufacturer of ruler's pen-making machines? I want the best machine for making two-ply back pens." *Answer.*— Machines for this class of work are usually especially constructed for ruler's-pen manufacturers. A. Dredge, 75 Gold street, New York city, can give you information on this subject.

HOW TO MARK COVERS THAT ARE BLANK ON ONE SIDE.— "A Country Printer" wants to know how to mark pamphlet covers that have "flaps" on one side, or if a book or catalogue is to be covered, what gauge would be best to use." *Answer.*— Jog the covers carefully up on the "guide end" where fed on press, then stack them up squarely on the edge of a bench, put a weight on top, mark off one cover and fold it to fit into position as book will be when trimmed. Then use this as a pattern to mark off the others from; scratch a perpendicular line from top of the pile even distance from guide edge. This can be done with an awl or a point of a pair of compasses or a saw; the mark ought to be deep enough to form a notch in the edge of each cover when picked up. This then can be used as either a folding or covering guide.

WANTS TO KNOW HOW TO KNOW ABOUT LEATHERS.—A. E. S. wants to know how to tell what kind of leather is used, whether genuine or imitation; also how to judge whether a skin is damaged in tanning or dyeing. He further writes: "Are any books published that would describe fully the gold-leaf work? Would also like a treatise on leather." *Answer.*— It is difficult to describe any certain method of judging leathers, beyond the widely differing skins of such animals as calf, sheep, goat and pig. These are the most commonly used in bookbinding; but each of these is prepared in so many ways in finish, grain and thickness that to lay down any rule would be useless. Two books on this subject, "Modern American Tanning," and "Principles of Leather Manufacture," the former $5 and the latter $7.50, can be obtained from *Hide and Leather,* Chicago. On gold-leaf no book, magazine or even descriptive catalogue has as yet been issued.

NOVELTIES IN THE BINDERY.— "Apprentice" wrote the following commendable inquiry: "I am just made a journeyman bookbinder and am still working for the same man who taught me the trade. I am anxious to show him my appreciation by making some article in leather that he could use in his home. I do not care to bind a book, as I am not in a position to finish it without him seeing it. Can do fairly good designing." *Answer.*— There are a number of articles that can be made that will be creditable to the maker. If he is a chess player, a board inlaid with colored leather to form the squares and made to fold in the center and fit as a tray into a leather-covered box to hold the chessmen. If this does not suit, a case holding perpetual calendar, thermometer and barometer or, instead of the last, a clock, or any combination of these. Make this with a sliding panel in back so calendar can be adjusted from inside and clock wound. Cover with polished (crushed grain) morocco and inlay corner or border design in suitable colors, or if you can not do this, use a leather that needs no decoration, such as rattlesnake or genuine seal. As you can design, it will not prove hard to adopt a pleasing style of "architecture" for such a case. It would be well, however, to make the face so it would have a slant toward the back. The barometer should be an aneroid, in plain nickel, so the face could be fitted close. The calendar would look better if set somewhat further in, with a frame around the opening. Lots of other ideas on tap, if these two are not acceptable.

ARTISTIC LEATHERWORK.— The productions in leatherwork are becoming more and more interesting, owing to the fact that articles are now made from leathers never before heard of. The skins of sharks are now being tanned, bleached and polished until they shine and glisten like flint or granite in the sun. Snake skins, with scales and their beautiful natural markings truly preserved by means of alum curing, are now to be had. Lizard and frog skins are prepared both in their natural colors and dyed in darker hues. Sea lions' skins have been found to possess merits in their queer, irregular markings, owing to the animals wriggling over the ice; the skins may be tanned, rubbed and polished ever so much, yet these curious wavy lines can never be obliterated. The scales of the Florida bone pike have been used with fine effect to decorate shark skin. These scales are lusterless and of a pale brown coloring, somewhat like Chinese characters, and, when inlaid so as to overlap, forming borders or designs, greatly enhance the highly polished surface on which they are laid. Decorating of leather is not a new art, it having been practiced to a high degree in the Middle Ages. The Cordova leatherworkers gained as much fame in this art as the weavers of Flanders in textiles, and the Walloon smiths in wrought iron. Carving has long been practiced in Mexico on saddle leather, belts, bands for sombreros, etc., but for book-covers it has so far been in little use, notwithstanding the many advantageous opportunities offered in this direction. For pleasing effects cut-out designs in various colors of leathers, usually calfskin, are applied with paste to velvet and then the edges of design are scorched with hot iron or poker work (pyrography).

FINISHING AND TOOLING.— T. W. writes: "So much is now written about 'tooled' patterns and fancy bindings, yet so little real information is obtained from these descriptions that they are no help to the finisher who spends all his time on ordinary commercial work with some special job, perhaps, once a year or less. To many finishers who are good mechanics, tooling, inlaying and even crushing are procedures of which they have no practical knowledge. Of that class I am one, and should deem it a favor if you would give these items some consideration at your earliest convenience in this department." *Answer.*— It must be understood that no "tooling" can be done with pattern rolls, this being but little better than machine stamping. Any interlacing of straight or curved lines into patterns or otherwise building them up from small tools, either continuous or the forming of a certain appropriate design, worked either entirely in blind or gold, or both, with or without colored inlays, can be termed tooled. For any one who can draw, there will be no difficulty in making up pleasing patterns and designs, even if the tools available are few. A penny wheel, or two of different sizes, a few gouges and dots will do to start with; then, if so desired, some small, simple tool can be added. For blind tooling be sure that the tools are not too hot; this can be prevented by using a wet

pad to cool them on, and all fillet or line work should be "jiggered," so as to polish and darken the lines sufficiently. Gouge line can be brought out to advantage by sinking the raised portion on one side by means of a small beveled tool that can be fixed up from a piece of brass rule. This is the same method as employed by leather-carvers in raising or depressing portions of leaves or flowers. To successfully "mat" down any pattern with this tool, hold it in the left hand the same as you would a belt punch, only let the little finger rest on the work. Follow the fillet of gouge line you wish to mat with a gradual sliding motion, never lifting the hand until finished in one direction. Use a stick similar to a rubbing-up stick in size to tap with. The taps should be of equal length and strength, otherwise the work will look uneven. The leather for this kind of work should be kept moist with a sponge. If a design is to include colored inlays, it is best to mark up the complete pattern on a piece of paper the exact size of cover, then lay this on the cover and trace in the lines with the point of a folder and work in the tools where they are to go. When this is thoroughly gone over, the inlays should be put on, or in, as the case may be. If pasted on, the leather for inlaying should be cut into strips no wider than the widest part of inlay, moistened and well pared. Impress the tool that is to cover the outlines on this strip and cut with a sharp knife on these lines. If inlay is large, paste a paper over the face of it; when dry and flat, cut to size; pare all around carefully, then paste and place in position, nip in press, and when this is half dry, soak off the top layer of paper. This will prevent stretching. A more perfect inlay can be made by cutting out the part intended to be inlaid. If the design is drawn and tooled on the paper onto the book, cut out the inlay through the tooled impression outline of paper pattern; then cut out the part of cover intended to be inlaid; in doing this be careful to follow the blind-tooled outline for the colored portion; a perfect joining should result. To make a good job in this manner, the leathers should be well matched in thickness; to inlay a thick piece where a thin one has been cut out will not do, nor vice versa. It is also well to have a sharp mat-cutter's knife, one that is double-edged and moves into the handle, for this purpose. When this knife is held perpendicular and run along any outline with enough pressure to reach the board, it will not make a thick cut, beveled, like an ordinary pointed knife will do; then, too, from its shape it is very easy to follow turns and curves with. Paste the inlaying piece well with a paste, not too thin, and also carefully go over the cut-out part with paste; it is best to do this with the finger. The surface all around should, before this, be well sponged, so that when fitting in the inlay a careful working of the leather around the edges will result in a smooth finish. Any inlaying necessary on the back had better be done by the laying-on process, in order not to weaken the leather. After inlaying and blind tooling, the leather should be well washed before the gold is laid on. Warm water is best for the leather, although vinegar, if it is good and clean, is not so bad and is much preferred by finishers. The glair for fine work should be penciled into the pattern with a camel's-hair brush and when sufficiently dry the surface should be gone over with a bunch of clean cotton on which a little cocoanut oil has been rubbed; this is better for the purpose than olive oil. The gold should be laid on and pressed into the pattern with another bunch of cotton, so that it is well covered, and it is necessary that the design stand out well through the gold-leaf so the tools can be again impressed in perfect register when properly heated. The tools must not be too hot; it is better to have them underheated, if you are not sure of the leather you are working on, as this can be remedied by going over the impression again; but a burned impression spoils the whole job. This is particularly meant for morocco finishing, as other leathers would probably need sizing before glairing. With size is meant a filler for the pores in such leathers as sheep, roan, cowhide and calf. To size, use isinglass, dissolved in warm water, and apply with sponge after the work is dry from paste washing. Any small tools impressed, such as small lines and dots, should be in a somewhat slanting position away from the eye, or in other words, if the book is turned with head toward finisher and tool impressed with handle inclined in the same direction, the finishing will look much brighter when book is turned around into the ordinary position in which it is held when read. When all gold has been tooled in, clean off with a little benzine. If much tooling is to be done on morocco, the grain should be crushed by sponging with water and giving it a nip between perfectly smooth, planished boards.

UNIQUE ENGLISH.

Havana's winter visitors are receiving the following circular from the Lorenzo Excursion office:

LORENZO'S

EXCURSION OFFICE

All terms payable in U. S. Curency

1a. Excursion in carriages round the City which goes to Obispo St. it is call the Broadway of Havana next the templete where Cobumbres sade the first mass. The tresure bulding where the Spanish pirates use to deposit they gold in olden times, next the ould Catedral which 312 years ould olso the Markets, drives Morro Castle at the distance and Cabañas, the Charles the III drive Botanical gardens. The Queens farm where Gr. Weylers use to live, the Base Ball grounds and the Arsenal. All the excursion will be guide by expert guides and interpreters. $1.75 Each persons.

2a. Excursion to Morro Castel and Cabañas fortress giving full details of all horrors comited by spanish government.

(A special guide for this excursion.) Price 90 cts. each person

Excursion to the pine apples tobaco plantation and banana groves: this excursion goesat 1 P. M. Price $3.00. each person

Excursion to the famous toledo sugar platations were the machinenery alon cost 2 million dollars and Columbia incampamet.

This excursion goes at 1 M. P. Price $2.00. each person

Excursion to Matanzas in the best rail road of the Island of Cuba. seen the beautifull Bellamar Caves and the grate Valley of Yumury river going in celebrated Cuban volantas. Notice this excursion goes at 6 in the morning evrey day and returns at 5 P. M. (You are antitle to afine Breakfast in the best Hotel in the City.)

Price $11. each person

Genteleman wishing sea bath at the entrance of the beautifull Almendares rivers will be guide there. fixced prices.

Excursion to the Island of Pinos fixced prices.

We also furnish interpreters for Drumers & Salemen at moderate prices.

Sail boats and fishing in the harbor to hire at this office. Fixced prices.

Information & Tickets furnish at this office.

NOTICE. All this excursion will be guided by Lorenzo's leading first class guide & imterpreter on the Island of Cuba.

ADDRESS:

Prado 93, Coner, (Cigar Stand).

Apropos of the pigeon English used by Onoto Watana in her Japanese story, "The Wooing of Wistaria," the Harpers call attention to the following example of English from a newspaper of Siam:

Shooting Outrage. O! Fearful Agony. Khoon Tong, one of Phya Song's staff, was on a mission to lampoon, and on his return instantly shot dead by sime miscreants, scoundrels. O! Untimely Death. O! Fearful. O! Hell. All friends expressed their morne. The cowardice dog is still at large. Six soldiers and six policemen were at once dispatched.

IMPROVES METHODS AND PRODUCT.

Incidentally, the writer might mention that long before he was engaged in the printing or publishing business, he purchased and read with great interest THE INLAND PRINTER each month. Since becoming engaged in that business, much valuable and interesting matter is gathered from each issue. It is unquestionably of great value to any one wishing to improve his methods or product.— *Shaw-Walker, Muskegon, Michigan.*



By Rudolph Epp.

"AN EDIFYING HOUR."

SOMETHING NEW

CONDENSED BLAIR

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STANDARD TITLE LINE

AND

MADE IN TWELVE SIZES

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ALL TWELVE SIZES ARE NICKED DISTINCTIVELY SO AS TO BE DISCERNIBLE AT A GLANCE

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HONORS SURE 60

16A 18-POINT CONDENSED BLAIR NO. 1 $2.00
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HANDSOME CONDENSED MEDIUM 32

32A 12-POINT CONDENSED BLAIR NO. 1 $1.50
PROFESSIONAL AND OFFICE STATIONERY 95

30A 6-POINT CONDENSED BLAIR NO. 4 $1.00
SUITABLE FOR MOST DELICATE CLASS OF WORK 92

32A 6-POINT CONDENSED BLAIR NO. 3 $1.00
THE PURCHASE OF A COMPLETE SERIES IS SUGGESTED 38

38A 6-POINT CONDENSED BLAIR NO. 2 $1.00
DESIGNED FOR A CLASS OF PATRONS WHO ADMIRE NEAT EFFECTS 45

44A 6-POINT CONDENSED BLAIR NO. 1 $1.00
THESE TWELVE SIZES ADMIT OF AMPLE SCOPE FOR APPROPRIATE SELECTIONS 26

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INLAND TYPE FOUNDRY

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RUFUS GERALD SMITHERS, Secretary

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GRAND RAPIDS, MICH., _____ 190_

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NEW ORLEANS

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A MOST CORDIAL INVITATION IS EXTENDED YOURSELF AND FRIENDS TO CALL AT SUITE 326-27 EQUITABLE BUILDING, FOURTEENTH AND OLIVER STREETS, AND HAVE DOCTOR SIMMS EXAMINE YOUR TEETH GRATIS. WE ARE EXPERTS IN OUR LINE AND DO EFFICIENT WORK AT A PRICE WITHIN THE REACH OF ALL. IN ORDER TO INTRODUCE OUR PAINLESS METHOD OF EXTRACTING, WE WILL EXTRACT TEETH FREE OF CHARGE EVERY DAY UNTIL APRIL THE FIRST. DO NOT MISS THIS RARE OPPORTUNITY.

DR. H. M. SIMMS

NEW ORLEANS, MARCH FIFTH
NINETEEN HUNDRED AND THREE

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36 POINT 3 A $3 10 5 a $2 65 $5 75

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Garden of the Gods 25

30 POINT 4 A $2 25 6 a $2 25 $4 50

BRIGHT FLOWERY SPOTS
Terrestrial Globe Trotters 8

24 POINT 5 A $1 75 8 a $1 75 $3 50

GOLD FOUND
Large Lumps 17

18 POINT 7 A $1 50 10 a $1 75 $3 25

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14 POINT 10 A $1 45 15 a $1 55 $3 00

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Investors in Klondyke
Gold Fields and Mines
Perilous but Profitable

12 POINT 12 A $1 35 18 a $1 40 $2 75

GREAT BICYCLE PARADE
The parade far exceeded all
expectation and called forth
the applause of hundreds 6

54, 60 and 72 Point Sizes in Preparation

American Type Founders Co.

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18 POINT 7 A $1 30 14 a $1 70 $3 00

EXHIBITION OF IMPORTED FURNISHINGS
The Show *of* White Monte Carlo Millinery will be opened to the public this morning on the second floor of our new Clothing Annex 1903

10 POINT 12 A $1 00 24 a $1 25 $2 25

BARGAINS IN OUR BASEMENT FOR THE ECONOMICAL BUYER

The economical buyer knows that stores must at times sell something at cost or less. They wait for those times. We begin this morning our yearly clearance sale *of* all winter Suits, Overcoats and Trousers 915

8 POINT 12 A $0 85 24 a $1 15 $2 00

SOME EXTRAORDINARY SHOWINGS IN THE NEW DRESS GOODS DEPARTMENT

Doubtless one is carried beyond Spring to Summer by the lightness and filminess that appear in some *of* the latest dress fabrics. In fact, so fine and thin are many *of* them that a foundation of some sort is necessary —not only for comfort alone, but to sustain the fabrics themselves. Thursday at 9.30

14 POINT 9 A $1 20 18 a $1 55 $2 75

THE LATEST IN TAILOR-MADE SUITS FOR WOMEN

For example, take up any tailor-made suit nearest to your hand, and see if the collar or the cape, or the sleeves, and sometimes the skirt, are not trimmed with a quaint line *of* braid in colors to complete the scheme *of* the suit $28.50

6 POINT 12 A $0 80 25 a $0 95 $1 75

TELLING THE TRUTH ABOUT BARGAINS IS NECESSARY FOR A SUCCESSFUL BUSINESS

Day after day we have a corps of trained people hunting facts. These facts are for the benefit of the readers *of* Kurn's Twentieth-Century-Store advertising. We're not giving flowery words or trashy sayings, but facts—the advertising that is at once exact in its statements and fully illustrative of things that the public wants to learn of. Hints on fashions, of course, and talks on new fabrics and the new ways *of* using them, all in straightforward statements based on facts 406

5 POINT ON 6 POINT 14 A $0 80 28 a $0 95 $1 75

OUR TENTH ANNIVERSARY TO BE CELEBRATED WITH THE OPENING OF ONE NEW DEPARTMENT

To-morrow morning we open a new business—Men's Outfitting and Tailoring to Order. This has been all thought out in advance; every detail being in perfect order we intend to make the business as good at the start as the best in this town. We believe there are chances here and there for improvements over any like work that has been available, but that isn't to be dwelt on in advance, you and time will prove it and tell. *The* word-of-mouth advertising *of* satisfied customers is what we are looking for and we're going to do work at the start that will be talked about $2 45

12 POINT 10 A $1 05 22 a $1 45 $2 50

OUR EASY-WEARING SHOES FOR MEN, WOMEN AND CHILDREN

The Spring and Summer Shoe display is the most complete in this city —no doubt about that. We've men in charge of it whose business life is shoe development; they do not bother about house rent, salaries, or the routine *of* business, the firm does that. Doctors send patients here for footwear, knowing that we have no fads, only scientific shoe work 375

AMERICAN TYPE FOUNDERS COMPANY

THE DELLA ROBBIA SERIES OF TYPE & ORNAMENTS & ITS INSPIRATION

LUCA DELLA ROBBIA was a sculptor of Florence, in the time when Florence was the garden of the world. He was born in the year 1400 and is the greatest of a long family of artisans who carried out with but slight variation, and slight inferiority, the traditions he established.

Becoming weary with the limitations of the hard marble in which he began to work, his genius burst into the invention of a broader and readier means of expression for itself in the form of a kind of glazed white pottery-ware with which his name became generally identified and to which he justly owes his fame. To the bas-reliefs executed in this material, it became possible for Luca to add a little color—nearly always a soft blue in the backgrounds, like the sky beneath which he worked; but never with the weak motive of reproducing the colors of the objects which he modeled, but for pure love of color itself. About the wonderful and delicate groups in the center of these relief panels (quite naturally religious in subject, and far beyond the scope of this writing) acting as a sort of architectural foundation or framework to them, he wrought decorations of fruit and flowers and a great variety of quaint conceits with a luxurious and almost inexhaustable charm.

But most interesting to our present purpose was his use of the simple and beautifully proportioned roman letters which came to play so important a part in the decorative portions of Luca's work, and in that of his successors. No other sculptor of his glorious time seemed to understand the decorative value of the roman characters, or to delight in their use, with quite such a perfect facility for combining them with appropriate and harmonious decoration. And it is this particular phase of his work, this simple and ingenious combination of ornament and lettering, which has suggested the present showing, of which in this point Della Robbia seems the richest and most representative

AMERICAN TYPE FOUNDERS COMPANY

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FOR ELEGANCE AND SUPERB STYLES IN PRINTING
THIS BEAUTIFUL LETTER WILL MEET WITH FAVOR
Compositors are herewith given an opportunity to introduce most wonderful and pleasing effects, not possible with other type faces 2

8 Point 20 A $1.10 40 a $1.15 $2.25

A COMPLETE SERIES OF BORDERS, FESTOONS AND ORNAMENTS, SURPRISINGLY BEAUTIFUL
Nothing on the same scale has ever been attempted by a type foundry, it being necessary to make 1287 matrices 2

10 Point 18 A $1.25 36 a $1.25 $2.50

PRINTERS OF TODAY OUTCLASS THEIR PREDECESSORS TWENTY
Which does not signify that your brains are not what they should be, where there is a

12 Point 15 A $1.40 30 a $1.35 $2.75

KINGS AND QUEENS GALORE
When you hold all the trumps, aces, kings and queens you come very near

14 Point 12 A $1.60 24 a $1.40 $3.00

THE CAPITALS EFFECT
And compositor does the rest;

18 Point 8 A $1.60 15 a $1.40 $3.00

OUR LINING FACES
Practical knowledge 123

24 Point 5 A $1.60 12 a $1.90 $3.50

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30 Point 5 A $2.50 8 a $1.75 $4.25

HANDSOME
Cast Ornament

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A COMPLETE SHOWING OF THE DELLA ROBBIA SERIES OF TYPE AND ORNAMENTS WILL SOON BE READY AND NO MORE ELABORATE OR BEAUTIFUL PIECE OF COMMERCIAL PRINTING HAS EVER BEEN PUBLISHED. IT WILL BE PRINTED IN MANY COLORS ON ANTIQUE WOVE PAPER & CONTAINS A GREAT MANY VALUABLE SUGGESTIONS WITH EXAMPLES OF ORIGINAL SCHEMES FOR THE EXECUTION OF ARTISTIC PRINTING FOR ALL PURPOSES THE WHOLE FORMING A SOUVENIR OF PRINTING WELL WORTH PRESERVATION. THE DELLA ROBBIA SERIES WE FEEL CONFIDENT IS ONE THAT WILL BE HIGHLY APPRECIATED BY ALL LOVERS OF THE ARTISTIC. IT IS EASILY READ AND POSSESSES A CHARACTERISTIC FEATURE ALL ITS OWN

IS NOW IN COURSE OF PREPARATION AND WILL SOON BE READY FOR MAILING

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.— Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition Department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, $1.50, prepaid.

THE improved Junior Linotype is now on exhibition at the Chicago and New York offices of the Linotype company, and this machine is now considered perfected. The Junior was shown at editorial conventions in Battle Creek, Michigan, and Topeka, Kansas, during the past month, and was the center of interest to publishers of small papers.

IT is of the highest importance that oil be prevented from touching the matrices in Linotype machines. New machines are usually "slushed" with vaseline and oil to prevent the parts rusting during storage and shipment, and it is necessary to remove all parts with which the matrices come in contact in circulating through the machine and see that the oil is thoroughly removed before starting a new machine. Matrices will not slide in the magazine channels if oily.

LINOTYPES of the new pattern, adapted to compose all sizes of type up to 12-point, are being placed on all orders now received, and the selection of pica matrices has been increased by the addition of the following two-letter matrix, 12-point De Vinne Linotype Series with Antique No. 3:

The most ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The **modes of writing** on these different substances were various.

THE automatic justification of the Linotype machine, accomplished by means of the wedge spaceband, was a sealed book to this printer. He was taken from the case in the early days of the machine and put to work on the keyboard. Never having had the workings of the monster explained to him he presumed, of course, that all his lines must be tightly spaced, and as every one was busy and had his own troubles, it was not noticed that "Fatty" was industriously and conscientiously hand spacing every line until it exactly filled the measure. Of course he could have set more type by hand than he had the next day to show for his night's work on the machine, but he knows better now.

LOOSE SPACEBAND PAWL LEVERS.— A Western correspondent sends in this tip to brother operator-machinists: "Did any of my operator-machinist friends ever have an apparently incurable case of spaceband cussedness, when you had changed pawls half a dozen times, knowing each time that those pawls were all right in every particular — right thickness, working freely in their channels, spring pressure all that could be desired, and still the measly things would not work? Well, the next time you have trouble of that kind just examine those two levers that raise the pawls and see if they are tight on the shaft, especially the back one. If they are loose on the shaft — and in old machines that is apt to be the case — there is just enough lost motion to raise the deuce with adjustments."

TO FIGURE PULLEY SIZES.— Linotypes should be run a normal speed of sixty-five revolutions per minute. This speed will produce about six slugs per minute. For very swift operators the machine is sometimes speeded as high as eighty-eight revolutions, or eight slugs per minute. Ordinarily, however, if keyboard rollers and distributor driving pulleys are speeded slightly, the machine itself will run more satisfactorily if the speed of the main driving pulley is kept within seventy revolutions per minute. If the driving belt is slipped onto the loose pulley the revolutions may be counted by watching the oil-cup on hub of loose pulley. The keyboard-rollers should never be



Alfred Berube. Harry Smith.
Julius Melton. G. E. Katt. George H. Moore.

GRADUATES FROM MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

speeded above 275 revolutions per minute, as if they run faster than this the escapement in the magazine works so fast that, especially when the key is held for double letters, the matrix can not escape from the magazine in time to avoid the return of the verge pawl. Both keyboard-rollers and distributor are run at increased speed in the new machines. Old machines can have their keyboards speeded by purchasing from the supply houses a larger grooved pulley for the intermediate shaft, or by casting a collar of metal around the grooved pulley and turning new grooves into this metal. A wooden casting-box

can be made to clamp on the pulley, into which the metal may be poured, and the new grooves cut into it by holding a small screw-driver or similar tool against the metal while the shaft is running. Putting a collar of leather or like material around the grooved driving pulley is a poor method, as the slippage will be such that the speed will be irregular and result in many transpositions. Care should be taken to have both keyboard pulleys of exactly the same speed, and driving belts of uniform tension, as unevenness in this regard frequently results in transpositions of matrices in assembling. The main driving pulley of machine is fourteen and one-half inches in diameter. In the case of individual belted motors, these must not be of a speed greater than five hundred revolutions per minute, unless, as is the case with several specially designed for Linotypes, a larger driving pulley is furnished for the machine. A higher speed motor would require a pulley of such small dimension that slippage of the belt would be unavoidable. An automatic belt tightener to keep the tension of short driving belts is a commendable feature. In the case of direct-geared motors for Linotypes, a gear is furnished to take the place of the ordinary driving pulley of the machine. Although motors are generally attached to the driving pulley of the Linotype, it is entirely feasible to drive the machine by belting directly to the intermediate shaft behind the keyboard keyrods. With a nine-inch iron pulley placed just inside the distributor driving pulley it is possible to attach a motor with a speed of twelve hundred revolutions per minute, having a 2-inch pulley. As high-speed motors are considerably cheaper than the slower ones, this plan possesses economical advantages. A half horse-power motor is amply sufficient to drive a Linotype machine. If, however, it is desired to drive the machines from a line-shaft, a countershaft will usually be necessary to bring the speed down to the desired point. If shaft runs five times faster than speed desired on machine pulley, the pulley necessary on shaft would be one-fifth the size of that on the machine, or 2.9, or, in practice, a three-inch pulley. In figuring combinations of pulleys for the purpose of reducing the speed between motor and machine, it should be remembered that a pulley on the countershaft four times the size of the pulley on the motor to which it is belted will decrease the speed one-fourth. For instance, if the indicated speed of the motor is two thousand revolutions per minute, with a four-inch pulley on that motor belted to a sixteen-inch pulley on a countershaft, the speed would be reduced one-fourth, or five hundred revolutions. With a pulley on the line shaft twice the size of another pulley on this countershaft, the speed would again be reduced one-half, or two hundred and fifty revolutions per minute. As this speed is something less than four times the sixty-five revolutions desired on the Linotype, a pulley slightly more than one-quarter the size of that on the Linotype will give the result sought, or a four-inch pulley. The formula in all cases is to multiply the speed of shaft by the size of pulley on shaft and divide by the size of pulley on countershaft. In this connection, an error appears on page 118 of the book "The Mechanism of the Linotype," as, where the speed of one thousand revolutions occurs, the figures should read one hundred.

CAN NOT THROW OFF CLUTCH.—The Wisconsin Linotypist who could not make the clutch pull the machine last month, now can not throw it off by the hand lever, and wants to know why. He writes: "Your clutch remedy was the only thing. But I have more trouble, perhaps from the same cause, or I may be mistaken. I have the latest style of clutch. I did as you suggested and it worked fine for a good long week; in fact, still works all right, but commencing to-day it is impossible to close lever on machine unless, perhaps, I were to use force. I can only close it just enough to open vise. Now, if it were necessary to shut off machine quick it can only be done by holding on to the lever and pushing as far as it will go, but the moment I let go the machine would start again and finish the revolution. You see it does not lock as it should. Is that from the clutch trouble I had? Have had no other trouble to cause it that I know of." *Answer.*—The cause of the trouble this time is the presence of metal drippings between the controlling levers, which thus prevents the hand lever being thrown in far enough to lock. Metal will run in at this point when a squirt occurs, and interferes with the free motion of the levers.



A. H. WARREN.



HENRY GABBE.



S. A. FORQUER.



MISS FANNY MC BRATNEY.

GRADUATES FROM MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

NEW POT-MOUTH ALIGNING GAUGE.—A. B. C. says he has received with a new Linotype recently installed a tool he does not know how to use, a "pot-mouth aligning gauge," and asks how to employ it. *Answer.*—This tool is for the purpose of testing the accuracy of the lock-up of the mouthpiece of the metal-pot. Unless the pot locks up tightly against the back of the mold, metal will escape during the casting operation and cause the obnoxious "back squirt." This aligning gauge is used to determine just where the mouthpiece is not pressing tightly enough. To use it, remove the mold or the dummy from the mold disk and close up the vise, leaving the opening in the disk opposite the mouthpiece of the pot. Spread the vise jaws wide enough to admit the gauge between the jaws, the small steel springs on the gauge serving to hold the gauge in place. Back up the machine until the disk comes forward on the locking-pins, the face of the gauge, which had previously been covered with prussian blue paint, now projecting through the mold pocket and resting on the lower edge of it. Now pull the pot forward by hand until the mouthpiece makes contact with the edge of the gauge. The transfer of the prussian blue to the mouthpiece of the pot indicates where the pot is locking up, the spots which do not receive the transfer being the low places. If the pot fails to lock tightly on either end of the mouthpiece the pot can be adjusted to lock squarely by the

screws in the bottom of the pot legs. If low or high in the middle the mouthpiece will have to be dressed with a file until the transfer indicates a perfect lock-up.

Changing Burners.—An operator-machinist in a near-by city writes: "Could you inform me if the newer style of burner can be applied to old-style metal-pots? Or, if not, could you tell me of a scheme of burner which would give a better distribution of heat than the old style of one burner under the throat?" *Answer.*—It is entirely practical to apply the newer-style two-tube burner to old-style pots. It is only necessary to bore two holes in the pot jacket under the throat to admit the two front burner tubes. The latest type of burner is perhaps still more satisfactory, however. This pattern has a tube extending alongside the metal-pot and bending underneath the mouthpiece, the perforations in this bent portion spreading a flame the entire length of the mouthpiece.

More than one hundred pupils have been enrolled at the Machine Composition Branch of the Inland Printer Technical School since its inauguration, August last. Although a large proportion of the students have been printers without previous knowledge of the typesetting machine, many operators have mastered the mechanism of the machine in this school, and some who were previously machinists only are now competent operator-machinists, while operators and graduates of other schools have attended the classes at the Inland Printer Technical School for the purpose of rounding out their knowledge of the work. A night shift is maintained for the purpose of affording those working during the day an opportunity to learn the machine, some of the day pupils, however, also taking advantage of the night shift in order to shorten their course and reduce the expense of attendance at the school.

Face of Slug Damaged in Ejecting.—C. F. S., Appleton, Wisconsin, has encountered something which has not been previously discussed in these columns, though doubtless many operator-machinists have had the same trouble. He describes his difficulty as follows: "I have on a 24-em pica slug job, and once in a while the face of the first letter on the right end of the slug will be shaved off. I filed down the knife liner where the shaving occurs. That bettered it a great deal, but still it will shave the face, on one end, occasionally. I was afraid to file away more, or is it all right to do so? I think the part is called the knife block lower liner." *Answer.*—An accumulation of metal shavings in the slot of the lower knife liner in which the pin on the spring plate works, is causing the trouble in this case. If the metal is removed and the sharp edge is taken off the corner with a file, it will not give further trouble.

The Mergenthaler Linotype Company announces the latest product of its factory—a double-magazine Linotype, operated by a single keyboard. By the movement of a shift lever, matrices may be instantly drawn from either magazine and assembled in the line being composed. The machine resembles the ordinary Linotype except as to the duplication of distributor and magazines. The shifting of the hand lever disconnects the keyrods from one magazine and throws them into the verges of the second magazine, the lower one being placed in an inverted position, verges uppermost. Matrices from the lower magazine slide through an opening in the plate above the assembler and form in line in the usual manner. When the matrices reach the distributor-box, those from the lower magazine are, by reason of their special nick, dropped through a channel to the lower distributor-box, where a second distributor handles them. With this machine it is possible to compose matter requiring a multiplicity of different faces, and was designed with special reference to newspaper advertising requirements.

International Speed Competition.—*Linotype Notes,* of London, England, published by the Linotype company in the interest of operators and others, has been trying to stimulate its British readers to inaugurate an international speed competition on the Linotype, for the purpose of settling the question of supremacy between English and American operators. British operators consider a speed of five thousand ems, or ten thousand ens, an hour an extravagant claim, and question the ability of American operators to excel this speed under like conditions, they insisting that operators in America are favored by conditions which do not prevail in England. The question will probably never be satisfactorily settled, as it could only be possible of determination in a contest between representative operators of the two nations under identical conditions, each working at the machine and under the rules with which he is familiar, the competition being settled on broad grounds. As the International Typographical Union has placed its ban on speed contests or attempts at record-breaking by its members, it will hardly be possible for representative operators from this side to enter such a contest, though there would seem to be no bar to the British operator attempting a duplication of some of our American records, which they discredit. All needed information can be had by them as to the conditions which surrounded these events and our English cousins might plug away at some of these records before looking for fresh conquests.

AN ODE TO THE LINOTYPE.

O Linotype!
Marvel of mechanic's art;
What in the world plays such a part
As thou, O Linotype.

O Linotype!
Thou hast replaced the man behind the stick,
Because that time demands a man more quick
Than he, O Linotype.

O Linotype!
Thou'rt human, says the man, with wondering eyes;
Of all machines thou'lt surely take the prize,
Ingenious Linotype.

O Linotype!
Keep all thy contacts and alignments free from dirt;
There'll be no reason for thy dreaded squirt;
Keep every box and running part well oiled;
There'll be no cause for cams and spindles spoiled;
Keep all thy nickeled parts and oil cups well ashine;
Thou'lt pay us well by being up to time,
O faithful Linotype.

O Linotype!
The op. may growl, for he is but a man;
The trouble's with the man behind the can,
O sober Linotype.

O Linotype!
More speed seemed once a bridge impossible to span;
But it is done; the nimble fingers of the man,
Behind the Linotype.

O Linotype!
Thou art not dumb, for we can read thy voice,
In books and papers, though thou mak'st no noise,
Thou knowing Linotype.

O Linotype!
Speed on thy mission, it is great;
To rule the world, and sought by men of state,
Great Linotype.

—*Newspaperdom.*

RECENT PATENTS ON TYPESETTING MACHINERY.

Means for Setting Tabular Matter in Linotype Machines.—Thomas Martin, Birmingham, England, assignor to Mergenthaler Linotype Company, New York city. No. 720,270.

Type Mold.—F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Company, New York city. No. 720,736.

Linotype Machine Distributing Mechanism.—F. X. Fleck, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 720,795.

Linotype Machine Distributing Mechanism.—L. L. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 720,817.

Machine for Making Type Bars.—Marcellus Reid, Cleveland, Ohio. No. 721,389.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXVIII.— THE BEGINNINGS OF THE ST. LOUIS TYPEFOUNDRY.*

ST. LOUIS has the distinction of being one of the earliest Western cities to have a typefoundry in her midst, and for many years the only establishment west of Cincinnati was the St. Louis Typefoundry. It dates its origin from 1840, and was begun in that year by George Charles and Augustus P. Ladew. Mr. Charles had been connected with the foundry of Lawrence Johnson in Philadelphia for some time, and it is believed was a native of that city. Ladew was a native of Albany, New York, where he was born September 13, 1811, a son of Stephen Ladew, a prominent merchant of that city. At the age of fifteen he went to learn the typefounder's trade in his native city. At that time there were two foundries doing business in Albany, established about the same time. A. W. Kinsley & Co. began business in 1825 and continued until 1831; Richard Starr & Co. began in 1826 and continued for a number of years. From the skill afterward shown by Mr. Ladew there is no doubt he learned his trade with Richard Starr, who was known as one of the most competent workmen in the United States. After serving his apprenticeship Mr. Ladew worked for a time in the foundry of James Conner, New York, where he further perfected himself in his trade. In 1838 he went to Philadelphia, where he was in the employ of Johnson & Smith, then the leading typefounders in America, and he had the friendship of Lawrence Johnson. It was here he made the acquaintance of George Charles, and when they determined to establish a business in St. Louis, it was largely under the patronage and with the assistance of Lawrence Johnson.

The St. Louis Typefoundry was established in somewhat obscure quarters in the block bounded by Main and Second, Market and Chestnut streets. The foundations were well laid, and the manufactures at once met with approval by the printers and publishers of the territory drawing its supplies from St. Louis. In a paper published in the city December 1, 1840, it was said: "We have received a specimen of pica type from the foundry of Mr. Charles, who is just opening on Market street. The specimen before us assures us that this will prove a most valuable acquisition to the printers of the West."

In 1843 Mr. Charles died, and Mr. Ladew became the sole proprietor of the business. The foundry was moved about this time to the northeast corner of Second and Locust streets, occupying a floor space of about 1,800 square feet. Charles F. and Stephen Ladew, brothers of A. P. Ladew, the owner of the foundry and business, were employes, the former having charge of the type-casting department, and the latter, the elder of the two, looked after the dressing and finishing of the type. Charles quit the business about 1849, and engaged in some other occupation, but Stephen kept the position of dresser and manager of that department until his death in 1860.

In 1847 Thomas F. Purcell, of Louisville, Kentucky, bought a half interest in the foundry, and the business was then carried on as A. P. Ladew & Co. After Purcell came into the concern the paper business was added, and shortly afterward new quarters were taken at the corner of the alley, on Locust street between Main and Second, where they occupied a new three-story building. In 1848 machinery was added, and a regular printers' machinery repair shop was opened. In 1850 electrotyping and stereotyping were added to the business, and the necessary plant for the purpose was added. In 1853 Purcell sold his interest to Major V. J. Peers, and the firm name was changed to Ladew & Peers. Three years later the foundry and business were moved to a new five-story building, erected especially for their occupancy, at the corner of Main and Morgan streets. In 1857 William Bright was taken into the firm, and its style was changed to Ladew, Peers & Co. Concluding that it would be best to retire from the business, owing to dissatisfaction with the business methods of Mr. Ladew, in 1859 both Peers and Bright sold their interest to their partner, who continued it until August, 1860, when he sold the business to the Cincinnati Type Foundry.

After disposing of the business in the summer of 1860, Mr. Ladew left St. Louis and thereafter made his home in McLean, Illinois, where he died about 1880. Thus, after a connection of fully twenty years with the typefounding business, Augustus P. Ladew left it for other fields and activities. He is remembered as a man of great energy and industry, and to him is due the credit of beginning and maintaining a typefoundry in what was then considered the Great West.

*The writer acknowledges his indebtedness for much of the information in this sketch to William Bright, and to "Edward's Great West," published at St. Louis in 1860; to "St. Louis: the Future Great City or the World," by L. U. Reavis, published in 1875; and to "History of St. Louis City and County," by J. Thomas Scharf, published 1883.

NATIONAL ASSOCIATION OF PHOTOENGRAVERS, SEVENTH ANNUAL CONVENTION.

At the last convention of the National Association of Photoengravers, held in Pittsburg, Pennsylvania, it was decided to hold the convention this year at the same time and city as the United Typothetæ of America, and as the Typothetæ have decided to hold their convention in Atlantic City the last week in June, the Photoengravers will hold their convention in that city June 22, 23 and 24, and, with a view of securing a large meeting, the president, B. W. Wilson, Jr., has appointed an Attendance Committee of seven members from different sections of the country, consisting of H. C. C. Stiles, of Maurice Joyce Engraving Company, Washington, D. C., chairman; Lon Sanders, of Sanders Engraving Company, St. Louis, Missouri; George H. Benedict, of George H. Benedict & Co., Chicago, Illinois; Levi F. Eaton, of Peninsular Engraving Company, Detroit, Michigan; Frank Manning, of Gatchell & Manning, Philadelphia, Pennsylvania; J. J. McErlain, of South Bend Engraving Company, South Bend, Indiana; B. W. Wilson, Jr., of Electro Light Engraving Company, New York. The duties of the committee will be to get every engraving firm in the country that it is possible to attend the convention, whether they are at present members of the association or not, and each member is to look out especially for his section.

The committee in charge of making arrangements for hotel accommodations have not as yet decided at what hotel they will hold the meetings, but expect to do so at an early date, and will, no doubt, arrange to have the meetings at the same hotel as the National Electrotypers' Association of America, who will hold their meetings at the same time.

They have been fortunate in the selection of Atlantic City, as it is the finest resort of its kind in this country, if not in the world, and this should help very much toward securing a large attendance.

The officers of the association are as follows:

B. W. Wilson, president, New York city.

Charles J. Wolfram, first vice-president, Cleveland, Ohio.

Percy F. Blogg, second vice-president, Baltimore, Maryland.

Robert Rawsthorne, third vice-president, Pittsburg, Pennsylvania.

Sherman Smith, secretary, Pittsburg, Pennsylvania.

E. D. Moeng, treasurer, Chicago, Illinois.

EXECUTIVE COMMITTEE.— J. C. Bragdon, chairman, Pittsburg, Pennsylvania; J. J. McErlain, South Bend, Indiana; Frank Manning, Philadelphia, Pennsylvania; George H. Benedict, Chicago, Illinois; Lon Sanders, St. Louis, Missouri; Levi F. Eaton, Detroit, Michigan; H. C. C. Stiles, Washington, D. C.

"OF CHICAGO (AND EVERYWHERE ELSE)."

Mr. Frank Colebrook, quoting from THE INLAND PRINTER in the *British and Colonial Printer and Stationer*, of February 26, says: "The February INLAND PRINTER, of Chicago (and everywhere else)," etc.

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

PRINTING A WOOD ENGRAVING ON TIN.— L. G. Co., New York, says: "We have a label engraved on wood, which we have used in printing our wrappers, which we put around our tin cans; now it is desired to print this same work direct on the tin boxes; can we do that from the original wood block?" *Answer.*— If the work contains many fine shadings it will be better to transfer the wood engraving to a stone and print in the usual way by lithographing on tin. If it is ordinary solid work composed of strong lines, a hard rubber cast can be taken from the block, and the printing done on the type press, as explained in one of our recent issues under this head.

PERFORATED AND EMBOSSED GREETING-CARDS.— K. I. H., Buffalo, New York, writes: "Enclosed please find a fancy 'made in Germany' card. Would like to know the method of manufacture. It is evidently lithographed in five colors and tints, then printed in gold-leaf, but as to the method of die-cutting and embossing, I have no information. Will you kindly explain this superficially?" *Answer.*— The work on card is, as you say, lithographed. The gold is laid on by leaf, and the die is an embossing and cutting die combined, the perforated parts have a knife edge which cuts the paper. Girls are there employed in picking those parts of the paper which do not readily come out, with their fingers or a little stick. The process is an expensive one because the steel cutting and embossing die is a laborious piece of work, and the stamping is a slow operation.

THEORY AND PRACTICE OF DEVELOPING PHOTO PRINTS ON ALUMINUM PLATES.— J. N., photo amateur, Brooklyn, New York, writes: "Would you be so good as to explain to me in a general way the theory and practice of developing photo prints on aluminum plates?" *Answer.*—The practice is: Clean the plate, then coat in darkroom while still wet, with a solution of glue, white of egg, water and chrome ammonia (explained elsewhere in these columns), expose for one-half to three minutes, cover with a dabber containing greasy ink (say a mixture of litho ink, asphalt, tallow, turpentine and oil of lavender, also given in another part of these notes). Then lay plate in water and rub with a ball of cotton until developed. Then etch with gum and little phosphoric acid and roll up with the same ink, finally etch a little stronger. *The theory* is: the light hardens the exposed parts of gelatin and causes the ink to hold to it. The covered up parts, while protected from light by the negative, swell up (get hygroscopic) in water and refuse to hold the ink, consequently dissolve and float away, leaving those places of plate open to the action of acid.

REVERSE TRANSFER FROM BLACK TO WHITE AND VICE VERSA.— Subscriber, St. Paul, Minnesota, writes: "Will you please answer the following question in the next issue of THE INLAND PRINTER? How can I make a clear, sharp reverse transfer from black to white and white to black?" *Answer.*— Make a strong impression of the work *without using transfer ink containing soap.* Prepare the well polished stone with oxalic acid, rubbed down until considerable polish on the surface is obtained, then gum up and again wash off gum clean and dry; make the transfer, and take off the starch carefully, by using a soft brush and warm water, dust in the fresh transfer with gold lining (fine bronze), then, after seeing that all is good and clear, pour over the work a solution of one-third acetic acid to, say, two-thirds water. Observe the effect upon the stone — it must be very gentle or it will injure the transfer; take off the acid (we have had occasion to omit by using a touche rich in soap to the etching part) and proceed to the next step, which is to cover the whole surface with freshly mixed litho-touche. When this is dry the work is washed out and rolled up.

HYGROL COLORS FOR PRINTING WITHOUT DAMPENING THE STONE.— We have received a specimen from the Hygrol Commandit Company, printed in red, yellow, blue and brown; colors of somewhat subdued hues, but clean and sharp, showing engraved work of a very close and delicate nature. The edition of twenty thousand was run off without moistening the stone once, a thing which means a remarkable advance in the lithographic printing method. The proposition as compared with type printing is this: Expensive deep etching, blocking, electrotyping, make-ready, etc.— results inferior, for the type press vs. no deep etching, no blocking (transferring instead of electrotyping), no make-ready, etc.—results superior for the litho-press and *quantity same.* We have not yet tried these colors here, but we have considerable faith in the house which has sent these specimens, and the firm making the ink, to believe that their claim is based on the truth. At least here is a thing worthy of investigation by our progressive litho. houses, because the brilliancy of colors has always suffered more or less in printing from *wet surfaces,* on account of the absorption by the color of the water from the stone. For sale by Hygrol Color Company, Joseph Heim, Vienna.

OF INTEREST TO PROCESS OR PHOTOGRAPHING LITHOGRAPHERS.— Inseparable from the illustrated part of Penrose's Pictorial Annual are the following articles of especial interest to Lithographers: Aluminographic Lithography; The Auto-Diaphragm; Chromo Typography; Collotype-autotypie; The "Sinop" Process; Reconciling Theory with Practice in Color Illustrations; Color Screens and Trichromatic Inks; The Creditor in Art; Direct Three-color Reproduction; An Account of Fox Talbot's Process of Photographic Engraving; Glass in Relation to Photoengraving; The Ideal Screen Negative; Ink Photo Process; A New Lens; Litho Process Colorwork; Metzograph (grain screen); The Middle Tones; Opacity in Negatives; Principle of the Parabolic Reflector; Photo Mechanical Grain; Spray Printing; Influence of White in Three-color Printing; Timing Exposures; Physical Characteristics of Trichromatic Printing Inks; What is this Three-color Process? Space does not permit us to take note of all the valuable points of this latest issue of the Penrose year book; we may rest in saying, however, that every one who buys it will be content, and every one who reads and studies it will have made a beneficial investment in knowledge pertaining to the photo processes.

OLEOGRAPHY.— J. D. B., New York, writes: "What kind of process is oleography? I have been informed that it is the closest method of reproducing oil painting. Has it any relation to the three-color process? etc." *Answer.*— Oleography is really no process, it is chromo lithography with the addition of an *embossing,* imitating the fiber or texture of canvas, as well as the brush marks or thick color as it is often laid on in an oil painting, to obtain relief effects. This

embossing is obtained by coating a key plate on stone, with asphaltum, and, *before the same is dry*, pulling the stone through the press with a piece of canvas laid over it, the projections in the fabric will cause the fresh asphaltum to adhere to them and thus lay the stone bore in threads. The brush marks, etc., are scraped out (or gummed out before the asphaltum is put on the stone). Then the whole work is etched with a strong solution of nitric acid to a considerable depth; this stone is then placed in the press, and the finished prints are passed through in exact register under considerable pressure, causing the embossed parts, corresponding to the indented grooves etched on the stone in their proper place, to appear on the finished print, imitating the canvas and brush work pretty closely.

Preservation of Transfers upon Line for Storage Purposes.— Mr. E. J. M., Norwood, Ohio, writes: "In your current issue of The Inland Printer you speak of hygroscopic inks for printing lithographically without dampening. I would like you to give me, if you can, full information in regard to amount of ink for formula as printed. Also if same can be used on a Hoe flat-bed press. [Yes.—Ed.] I make all of the inks used in this house, and would like to know where and how I can get recipes for lithographic, woodcut and type inks. I would like also to know if posterwork can be transferred from stone or zinc to paper and be retransferred to stone or zinc after a lapse of one or more years. Also a formula for same. I am a young man and very desirous of advancing in this business and come to you for information. Your answers to those seeking knowledge have prompted me to ask you for the valued information I know you possess. Your book is anxiously awaited by me and as eagerly perused." *Answer.*— Respecting the hygrol colors, I would say that the recipe given in The Inland Printer has been taken from the patent papers, but you may know that an inventor never gives up the whole formula, retaining generally some little thing for himself. If you would like to make up such hygrol inks it would be well to purchase a sample from Germany, and with the aid of chemical analysis and practical knowledge you could soon make up a similar preparation. If you so desire I can supply you also with a number of recipes for other inks, like autographic, copperplate, transfer, safety tint, celluloid, etc. In answer to posterwork transfers, I will say that it is customary to retain transfers upon zinc plate of all work which comes in periodically. There is no special formula, as this work must be done by a skilled transferrer, in the usual way, namely: Transfer impression from stone upon transfer-paper, then transfer to a zinc plate; this plate is then kept on hand for all future transfers. The only thing to be careful of is to prevent oxidation of plate while it is kept on the rack. This can best be done by gumming up the plate with a solution of gum, ten parts, containing about three parts of a bichromate solution. When dry, the plate so prepared should be exposed to strong light, and it will protect the surface against fungus and moisture.

Transferring Autographic Drawings to Zinc.— F. S. B., Toms River, New Jersey, writes: "Will you kindly tell me how to use lithographic transfer-paper. I wish to draw upon it in ink to transfer to zinc plates to etch in relief for newspaper cuts. I have been drawing directly on the plate with oil ink (oil of wintergreen and job ink), which makes a fair cut, but the plate dazzles my eyes, so would like to draw on paper. What kind of ink — I have some transfer etching ink, can I use that? How do you thin this ink — with turpentine? When you draw on the transfer-paper, do you have to treat it in any way to make the ink come off on the plate?" *Answer.*— You can draw upon any kind of firm writing-paper, by previously coating the same with starch, containing a little glycerin. The ink used must be specially prepared. You can buy the liquid, "autographic drawing-ink," or dissolve lithotouche in water by rubbing a quantity from the stick in a slightly warmed saucer; then add a few drops of water at a time and slowly rub the ink into a thick liquid just thin enough to flow from the pen. Turpentine ink would not do for paper, as it would run upon the surface and no sharp work would result. The process of transferring is performed by laying the finished work upon a perfectly clean zinc plate and pulling through the litho. hand press, having first laid a thin piece of paper over the same, and one or two other sheets for backer, then moistening the transfer-paper on the back, and pulling through again with slightly increased pressure, finally washing the paper and starch off, with gentle care, using warm water, and gumming up with a very thin layer of gum. The gummed up transfer is then rubbed up over the gum, with asphaltum and ink (without allowing a drop of water to come on the plate), then, if everything is good and firm, the plate is washed off with water, rosined and etched; when printing can begin. The whole manipulation requires so much care, judgment and delicacy, that it is impossible for a novice to make a success, until he has tried it many times. Regarding the dazzling effect of the zinc, that could be easily overcome by laying the zinc plate in a bath of nitric acid containing a little alum, say 1 part of nitric acid, ½ part alum, 3½ parts water; rock steadily for about one minute, rinse well and plate will have a mat appearance. Exposing the plate to the sand-blast for a few moments would do as well.

To Produce Fine, Sharp, Scraped-out Effects upon a Grain Transfer-paper.— O. D., Brooklyn, New York, writes: "I am anxious to find a really first-class paper to draw on with lithographic crayons and transfer to the stone. A substitute for the stone which will have a very fine grain with sufficient coating so that the lights may be scraped out freely. Will you kindly let me know if you can find such a paper. I am sending you the drawing of a child upon paper which I prepared as follows: Equal parts fine plaster paris and flour, add water to the plaster and continue to stir until it loses its power to set and remains a little thicker than cream. Make paste of the flour by boiling five minutes, thickness of thick cream, mix the two and apply two coats to light printing-paper with wide, soft etching-brush. Now this paper is fair, but far from what I want; besides I would like to buy it and save the trouble of making. Another paper I have used is moist commercial transfer-paper, but that does not allow scraping to any extent. I know that M. Y. Way, of England, has made a good paper, but I have not been able to get it. M. Whistler told me of a paper which he uses, but that, too, I was unable to get. My interest in lithography is as an artist and experimenter. I have my own press, and do all of the work myself. The Ross papers I am familiar with and detest. I should be greatly obliged to you, sir, if you know of a paper and could send me some for trial, sending it C. O. D., Adams express, or in any way agreeable to you. The expenses would be no consideration to me if I could secure what I wanted. Please keep this drawing if you like it." *Answer.*— Regarding transfer-paper, having a grain, which will allow of fine, sharp scraping, and at the same time leave the work "go" so as to transfer on stone, is not such an easy thing. There is a transparent (gelatinous), grained transfer-paper made in Germany by F. Krebs, which seems to be the best so far produced. Gelatinous films, spread upon sharply grained glass plates, ought to do the business; for the damping of the sheet would leave off the crayon, and cause a good transfer to be made. The recipe you give above seems to be all right, but I would try plain chalk, instead of plaster of paris, as the latter gets too hard and becomes impervious to water. In order to get nice, sharp, "scraped-out" effects upon such a grained transfer-paper as you are working upon, I would suggest the *gumming out* of such lights, with a mixture of zinc white dissolved in gum arabic, to which may be added a few drops of gallic acid. When the transfer is made the gummed-out lights will show clear and brilliant, as if scraped.

THE EDITORIAL HAMMER.

Probably no line of manufacturing has suffered like the printing business from miserable makeshifts in machinery invented by impractical men and foisted upon the printing craft by manufacturers whose sole object seems to have been to make sales without regard to rendering value received. Many printing-presses have been patented that are worth no more than their weight as old iron. Merit and efficiency are not necessary in a machine in order to get it patented. All that is needed is that it be different from others. For instance, a man who has been a second-rate blacksmith or who has failed as a preacher, gets an idea that he can make a printing-press superior to anything invented since Wun Lung cut letters on a stump in China four thousand years ago and printed therefrom by sitting down on the sheets. He goes ahead, gets a patent, finds a manufacturer ready to build the machine and exploit it, and the rest is easy. So also are the purchasers. The average printer is not much of a machinist. He sees the good points of the press — the illustrated circular, alluringly worded, helps him to see them. Of the inherent defects and faulty construction the circular says nothing. The purchaser finds them out afterward. But he has no recourse whatever. He can not even expose the defects of the press in any of the trade journals, because the manufacturer is either an advertiser or a prospective advertiser! All that he can do is to kick himself for being gulled into buying the press, or write a sharp, but futile, letter to the fellow who sold it to him, then plod along several years, constantly annoyed by a faulty machine, until he has saved up or can borrow enough money to buy another makeshift masquerading as a printing-press.— *Lawrenceburg (Ind.) Press.*

PRINTING ROUGH COVERS.

The recent fad for cover-papers of antique finish and the printing of lighter colors on dark covers, has been productive of much worriment to the job pressman, especially those who are up against it for the first time, and a few pointers may lead him to experiment in the right direction, says the *Progressive Printer.*

Most of the rough-finish pamphlet covers one runs across show an amount of impression on the back that would lead to the supposition that the object aimed at was sunken embossing or printing for the blind. This extra impression, or, perhaps, it should be called seemingly extra heavy impression, has a very bad effect in causing the form to print over the edges of the lines and letters, giving a broadened and, sometimes, a blurred look, especially if the ink was a little thin or the roller too soft, and is usually caused by too soft a packing.

In making up a platen press for the printing of antique or rough-faced papers, use as little packing as possible and have that hard manila of medium weight; three sheets are sufficient over a smooth fuller board. This will give you a hard, flat impression, and you will find that you will be able to force the ink onto the paper with less impression than when using soft packing like five or six sheets of news.

Another point is to use a stiff, short ink that will pile readily and not spread out around the edges of the impression. This, with good, firm rollers, set to bear firmly on the form, but not too low, will render this really difficult class of work easier of accomplishment.

HEAVY-WEIGHT BOOKS ARE DOOMED.

The heavy, arm-breaking, temper-destroying volume of the past is doomed. Book buyers can not have failed to notice a marked improvement in the make-up of the new books of certain publishers — their increased lightness of weight. Until recently, the English book manufacturers have been far ahead of the American in this respect, and most light-weight paper used by publishers had to be imported from England. But about five years ago American publishers began the agitation in this country for a home-made, light-weight paper. The model to be imitated here was the English Esparto paper, made from esparto grass, a rushlike grass growing only in northern Africa and southern Spain. This paper is made in limited quantities, even in England, because of the scarcity of this grass. At the repeated instigation of publishers, several American manufacturers commenced experiments in the light paper. At first little progress was made. The American product, though light, lacked the necessary cohesiveness — a fatal defect. The work was persisted in, however, until success was achieved, in the last year or so, and the American light-weight paper is now coming into general use. Made of it, a book weighs between thirty and forty per cent less than one of equal size made of the old smooth, heavy paper. The light-weight paper is not smooth, and to the uninformed it appears to be rougher and supposedly cheaper than the old smooth paper to which readers are accustomed. But, as a matter of fact, the light, rough paper is decidedly more expensive to make. It is to be hoped that this long-sought improvement in bookmaking will be strenuously persisted in by the publishers.— *Harper's Magazine.*



Photo by R. R. Sallows, Goderich, Ont.

WHERE LAKE AND RIVER MEET.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building— Metalizing —The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

MAKING WAX CONDUCTIVE.—A New Orleans correspondent writes: "I am a reader of THE INLAND PRINTER. I also have a copy of your book on electrotyping. I enclose a composition eighty-five per cent wax, ten per cent venice turpentine and five per cent graphite. It is not a conductor of electricity. I have brushed some of it with graphite and tried to deposit some copper on it by the sulphate of copper solution and iron filings method. Poor success. Please see if you can render composition conductive." *Answer.*—Your composition does not have the appearance of beeswax and is probably adulterated. However, the writer had no difficulty in precipitating a film of copper upon it by the method described. Possibly your graphite was of poor quality or you did not brush the object long enough. It is necessary not only to cover the wax with graphite, but to continue the brushing until a high polish results. Then if the iron filings do not precipitate sufficient copper to cover the object the first time, repeat the process two or three times, if necessary, and you will no doubt be successful.

USE OF A WAX-SHAVER.— M., New York city, writes: "Will you please inform us whether your electrotypers use a wax-shaving machine and, if so, give us the special advantage gained by its use; also whether it is used for half-tone work only or on all classes of molding. Any information you can give us in respect to such a machine will be appreciated." *Answer.*— Most of the larger electrotype foundries are equipped with wax-shaving machines. They are chiefly valuable when used in connection with power molding-presses which are provided with indicators to register the depth of impression. The shaved case being of uniform thickness and the proper depth of impression having been established and noted on the indicator, the operator may thereafter be guided entirely by the indicator, for if the press is stopped each time at the same reading, the impressions will obviously be all of the same depth. A shaved case is also preferable, because the "skin" is thereby removed from the case and with it all dust or dirt which may have collected thereon, or which, being in the wax, may have risen to the surface when poured in the case. The writer has known of instances where the wax-shaving machine has increased the molders' output twenty-five per cent.

CAN NOT MAKE GOOD STEREOTYPES.—A. N. T., Boston, Massachusetts, writes: "My employer, who is not a practical printer, recently purchased a much-advertised stereotyping outfit. After wasting several days' time in an unsuccessful attempt to operate the machine according to meager directions at hand, I have come to the conclusion that it is either worthless or else a man must learn the trade in order to attain any degree of success. I have used ready-prepared matrices, but the matrices will either blister or the plates will be full of bubbles. The metal used consisted of old stereo plates mixed up with old type metal, and I experimented with every degree of temperature possible, though without success in any one instance. In some cases a portion of a plate would be sharp and clear, while the remainder would be blistered and shrunken. If you know of any treatise on this subject or can furnish me any information regarding the matter, will you kindly favor me with a reply?" *Answer.*— The writer is frank to say that he has never attempted to make stereotypes with a cheap outfit, and his knowledge of such plants is obtained from descriptions and illustrations contained in the advertisements of the manufacturers. From such knowledge we would say that while it is no doubt possible to make stereotypes with a $35 outfit, the chances of obtaining satisfactory results are not more flattering than would be the chances of doing good presswork with a cheap press. Moreover, while stereotyping is not a difficult trade to learn, it is not surprising that one should not make a success of it at the first attempt, or even the first week. With regard to the special difficulties mentioned, it may be said first: If the flongs are properly made in the first place the cause of their blistering will probably be found in the fact that the matrices are not thoroughly dried before casting. If any moisture remains in the matrix, it will be changed to steam by the heat of the metal and the layers of paper will be forced apart or raised up, "blistered" by the expansion; at the same time any moisture remaining on the face of the matrix will cause the metal to chill when it comes in contact therewith. The molds should be dried as thoroughly as possible on the type and then be laid on a hot surface for some time until the moisture has been entirely expelled. The casting-box should also be well heated so that the metal will have no chance to chill. Second: Old stereo plates and old type mixed make a metal too hard for stereotyping. This probably accounts for the bubbles in the plates. The metal should be softened with pure lead until a strip will bend, when cold, without breaking. Third: If the matrix is dry and the casting-box hot, the metal may be poured quite cool, that is, at a temperature just above the melting point. At this temperature better results will be obtained and less shrinkage observed than when the metal is too hot. Space in this department is too limited to go into all the details of stereotyping. For complete information on the subject, see the book on stereotyping sold by The Inland Printer Company.

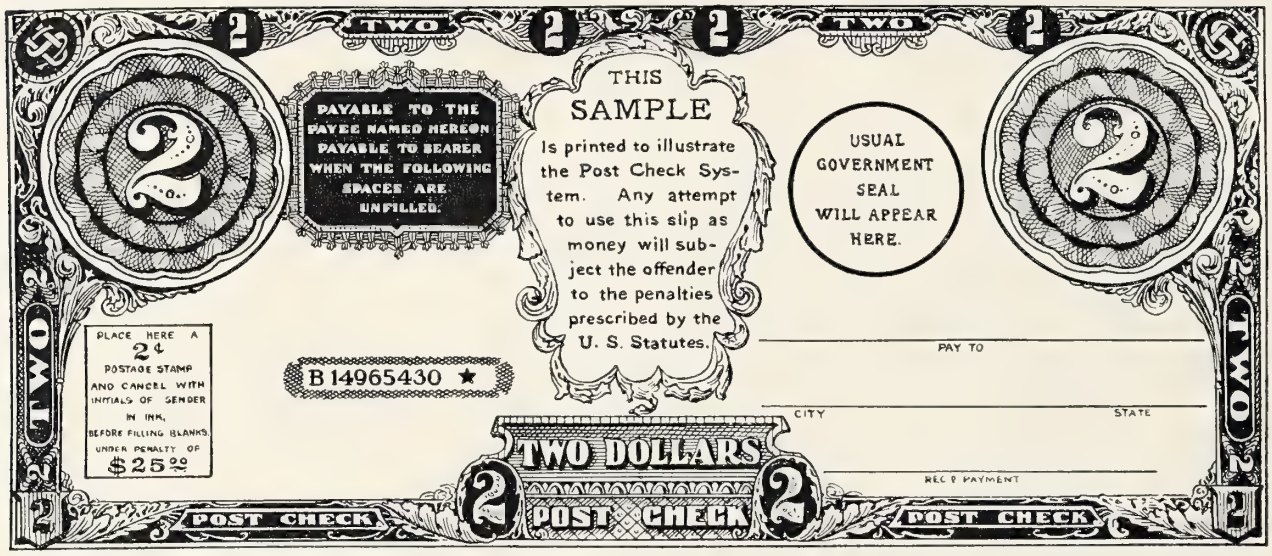
ELECTROTYPING IN SERIES.—J. R., Louisville, Kentucky, writes: "Will you kindly inform me what advantage there is, if any, in operating two vats in series? I am running one large vat with a dynamo at one and one-half volts. I have tried to speed it up so as to get a higher voltage, but the dynamo gets so hot that I had to put it back to the old speed. I have been advised to run two tanks in series, but can not see how that will help me any." *Answer.*— Operating two vats in series with your present dynamo would be of no advantage to you. It would enable you to do twice as much work at a time, but would require twice as long to do it, as your voltage would be divided, giving you only three-quarters volt per vat. There is no object in connecting two tanks in series unless you use twice the E. M. F. you would on one tank. The primary advantage in connecting tanks in series is found in the general principle of electric distribution — that a given amount of power or energy is conveyed more cheaply at a high pressure than at a low pressure. Next, it is easier to build a machine of a given capacity for high pressure and low current than for low pressure and high current. The current capacity of a dynamo is determined by the cross-section of the

armature conductors. A four-pole armature wound with ½-inch copper rods, has a capacity of 1,500 amperes. It will get too hot on a higher current. Suppose you are working quiet solutions: One volt is enough E. M. F. per tank and twenty amperes per square foot of cathode, we will say, is the current required. If this 1,500-ampere armature is revolved in such a field and at such a speed as to develop or generate one volt, it is evident that tanks in parallel only can be used — or one big tank. The surface that can be covered at a maximum rate is $1{,}500 \div 20 = 75$ square feet. If, however, this same armature be revolved in such a field and at such a speed as to generate two volts, its current capacity will in no wise be affected, and you can use the current twice over, consuming one volt in its second passage, and so on. If a 1,500-ampere armature be revolved in a field which will produce ten volts, a corresponding number of tanks can be operated, each depositing for a maximum on seventy-five square feet of surface. A water-power may perhaps give a simple analogy. Suppose 1,000 cubic feet of water per minute is flowing in a given stream. It is evident that with a 20-foot fall or head, twice the work can be accomplished that can be with a 10-foot head. From the fact that the E. M. F. of an armature is dependent on three things, namely, turns on armature, strength of field and velocity, it follows that an armature built for 1,500 amperes and one volt can not be used for 1,500 amperes and five volts without making an enormously large field and running it at a prohibitory speed. Therefore, a change in E. M. F. above twenty-five per cent on small, low-speed machines such as yours demands a rearrangement of parts and different windings. There is no object in taking a dynamo of three volts or less and putting it on two tanks, either in series or in parallel, for if the solution be agitated the entire three volts may be used in one tank.

THE NEW MONEY-ORDER SYSTEM.

Supplying one need but emphasizes another. Rural postal delivery has opened up a vast field for the city merchant, who has never been able adequately to reach the farmer. The trip to town for a money order has spoiled many a sale, and if a more flexible system were in operation the country business done by the city merchant would be greatly increased.

The post-check system devised by Mr. Charles W. Post, of Postum Cereal fame, is simple and practical and would place the country buyer in touch with the city markets and be a boon to the advertiser. These post-checks, specimens of which are here reproduced, will be in many respects similar to the $1, $2 and $5 bills now in use. The point of divergence, which so strongly recommends them to newspapers, advertisers and dwellers in rural districts, is their convertibility into checks by the simple method of filling in the blanks and affixing two-cent postage stamps canceled in the same manner as internal revenue stamps. The check is then payable only to the person or firm specified and can be sent through the mails as safely as a bank check or money order. Redemption can be had at any money-order postoffice or bank. By this simple method a bill which has been passed as currency can be transposed at will into a money order with less formality than is required in the writing of a check, thus doing away entirely with the necessity of a visit to the postoffice. Not the least of the advantages of the post-check system would be the keeping in circulation of new and clean money.



The thanks of the advocates of the post-check are especially due to the following public officials and members of Congress for their efforts in behalf of the measure during the past year:

Hon. Henry C. Payne, Postmaster-General.

Hon. E. C. Madden, third Assistant Postmaster-General.

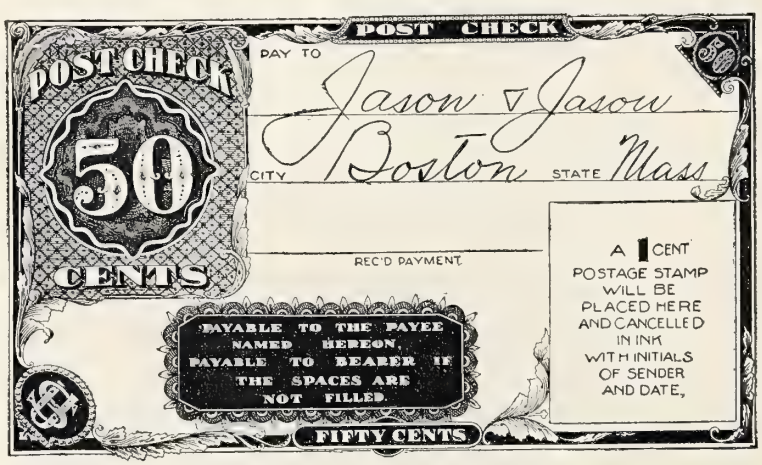
Hon. H. A. Castle, auditor for the Postoffice Department.

Senator A. J. Beveridge, member Senate Postoffice Committee.

Representative Washington Gardner, of Michigan.

Hon. E. F. Loud, California, chairman House Postoffice Committee.

Hon. J. H. Bromwell, Ohio, member House Postoffice Committee, and a long list of others.



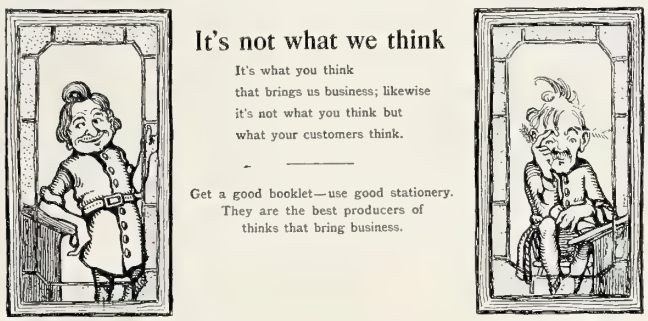
ADVERTISING FOR PRINTERS AND OTHERS

BY CHARLES E. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

DO IT THE BEST YOU KNOW HOW.

There are few sensations in life as pleasant as that resulting from having done something well. It is this really enjoyable sensation that comes to the printer after he has turned out a winner; after the customer has expressed his satisfaction, and he realizes he has done his best. The habit of doing your best is one which has never yet failed to help a man in life, whatever his work, whatever his aims. Occasionally we find a printer serving a class of customers which he thinks offer no scope for his real abilities. (Perhaps his "think" is right.) There is a tendency, under such circumstances, to perform his duties in a haphazard sort of way. Is he right?

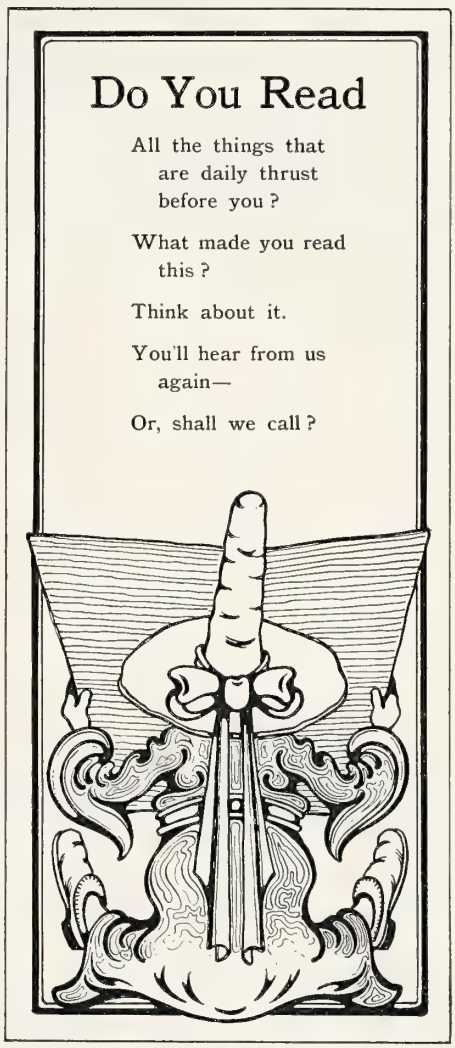


If you ever find yourself feeling this way, always remember that your ability is measured by the performance of your work and not by the class. The man who finds it an impossible task to get down and do the little things, the humble things, the things that require grinding, is unreliable and unfitted for more important things. Any work which is honest and necessary is worth doing well. Do it without haggling; put your whole heart in it, and do it the best you know how. It's the shortest route to future success. There is no easier method of convincing your customer that you can do his good work as well as his ordinary stuff, than by doing all of the work that you have to do the best you know how, combined with some good, sensible advertising.

Many printers will shake their heads and say, "It isn't worth while." They lack confidence in their shop. One of the most essential features in the make-up of a successful print-shop is confidence in its product. No man can really sell good printing unless he knows and feels positive that it is good. Once a man is satisfied in his own mind that the things that come from his print-shop are the best that he can produce, his advertising becomes an easy matter, and it only requires a few words to convince his customer of the sincerity of his conviction. The world admires a man with strength of conviction. The average customer soon recognizes this trait, and can not help but be impressed. After that you have easy sailing. Every detailed argument will be hammered in by the force behind it, and it will be respected because your customer appreciates that force. That force is nothing more than your own confidence.

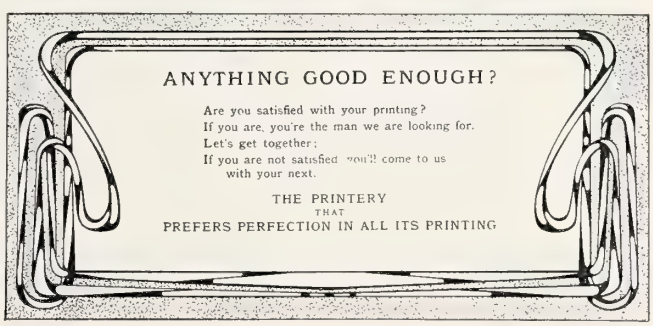
BLOTTERS.

Blotters are used very extensively by printers to advertise the print-shop. Some of them are good advertising, and a great many are bad. Great care should be taken in the preparation of copy and design for a blotter. It may lay on the desk of the business man for months. If the matter is inappropriate, poorly written, with nothing to impress, it does you an injury every day of its existence instead of good. I have noticed many blotters which were loaded down with verse printed in small type, and various other things which had nothing whatever to do with the print-shop; (space wasted, good



opportunities gone wrong because somebody did not think). We all want more business. It's to be had, and we can have it if we only put a little more thought in our methods. A few words, a few short sentences and plain statements make a deeper and more lasting impression than a whole bouquet of flowers tied with a fancy ribbon.

The three illustrations herewith are suggested as designs for blotters. The text is short, and I believe they would make an impression. Electrotypes of these designs can be had at



reasonable cost by addressing this department. They could be run in one, two or three colors.

The following matter is also suggested for use in advertising a print-shop by means of a blotter. They are not copyrighted, and you can use them if you like. They are just cues. The interesting possibilities are left for you:

* * * *

DON'T YOU THINK

There's room for improvement in some of the printed things you send out?

If there isn't we want to see you anyway and tell you about a little think *we* have.

* * * *

SOMETHING DIFFERENT

is what you want,

YES?

Try us and see the difference. It's so different.

* * * *

YOU SHOULD KNOW

And we want you to know the difference between the good kind and the other kind of printing. Practical demonstrations are our daily hobby.

* * * *

If you want your say to count
Say it in a straightforward
Businesslike fashion.

Do it in a cheerful tone;
It is not absolutely
Necessary to be funny
In order to be cheerful.

If you want your printing
To do you good,
Have it printed so it looks
Dignified, make it the
Good, honest kind, the sort
You can not get away from.

It does not require frills
And cartoons to do this;
And when accomplished it is
Not an accident, but
The result of careful study.

* * * *

The thing is to get just enough in all your advertising matter. It is hard sometimes to find out just what is enough, but it is far better to say too little than too much. If too little, there is something left for your customer to imagine and think about. If too much, he generally forgets all you said. It is a wise printer who knows the difference between just enough and an overdose. You are the doctor. Study your patient and you will win out.

CRITICISMS.

"Commercial Originality" for February, is, as always, very interesting throughout. The cover-design is very effective.

A February blotter from *Ye Thorolde Post,* Thorold, Ontario, is neat and well printed. The text is a little long for a blotter.

C. E. Wrigley, Allegheny, Pennsylvania, sends out a blotter advertising his print-shop. The composition is good, and the presswork is up to the standard.

"An Appreciative Audience" is the catch-line of a blotter from John T. Palmer, Philadelphia. The text is good, but the arrangement could have been better.

Two blotters from the Penn Yan *Democrat Printer,* Penn Yan, New York, are most excellent pieces of printing, which show good composition and first-class taste throughout.

Barels & Matthews, printers, Des Moines, Iowa, send out a very unique little folder, entitled "In the Service of the Public." A little heavier stock would have made the job perfect.

A series of nonsense-cards printed to advertise twentieth-century cover-designs, published by Briggs Brothers, Plymouth, Massachusetts, are well designed. They are good stuff and ought to interest the printer in this book.

A blotter from W. S. Bissonnette's Printing Shop, Colorado Springs, Colorado, says lots of good things, which, if properly displayed, would make good, strong advertising. On this one blotter is enough matter for three good first-class blotters. Do not forget your address next time. It is important to let every one know where you are.

"The Henneberry Advertiser" is a little house organ published monthly by the Henneberry Company, Chicago. Their February issue is very unique, and a most creditable publication. The front cover-page could be greatly improved by a stronger design.

The Sparrel Print, Boston, Massachusetts, issued a very elaborate calendar, showing a beautiful half-tone of the fencing girl. This was mounted on brown cover-stock with "whatever is worth doing at all is worth doing good" used as a catch-line at the top.

A little folder printed on Strathmore deckle-edge stock, bearing the title "Superior Printing," comes from the Leonard Freefield Company, of Los Angeles, California. It is a first-class piece of work. The text is strong, and right to the point. The presswork and arrangement are first-class.

George H. Benedict & Co., designers and engravers, Chicago, send out a booklet telling about Benedict cuts. It is devoted to newspaper illustrations showing coarse line screen half-tones with several zinc plates. It ought to interest the newspaper trade for which it is intended.

The Edward Keogh Press, Milwaukee, send out a well-printed booklet. The inside is very clean and dignified. The arrangement is good, and the presswork is first-class. The cover-page is not as attractive as it might be. A strong design for this would do much to make your booklet complete.

The street-car card from the A. C. Rogers Company, Cleveland, Ohio, advertising coal, is hardly a good coal ad., as the illustration has nothing whatever to do with coal, although it is very attractive and would be more appropriate for an ad. for a newspaper. The text is not quite the kind that gets business for the coal dealer.

"Nine From One" is a most unique booklet from Calkins & Holden, New York. It shows one way of illustrating ads. The designs are made from photographs, and the photographs were taken from life, and the model was costumed and posed for the purpose. This, of course, took a clever actor as a model. The actor made up for each part and the result was nine different, distinct, individual men from this one model. The ads. are very strong. The cover-design is very effective. The presswork and arrangement throughout are first-class.

An envelope labeled "A Package of Dates," containing desk calendar, issued by the Weinmann Printery, Frankfort Station, Illinois, is neatly printed. The space above the calendar, bearing the words "Annual Desk Calendar," could have been better utilized by putting in the name of the print-shop and the address. The other matter could have been printed on the back of the calendar where you now have your address. It is your own name that you want to bring before the public. Always bear this in mind. You are not advertising desk calendars, but a print-shop.

"About a Corporation" is the title of a very elaborate book advertising the print-shop of the Robert L. Stillson Company, New York. It is made up of eight pages and cover printed on Astral coated book-paper (pebbled). The cover is printed on Gobelin cover-paper. The cover-page, as well as the title-page, is of very handsome design. The booklet throughout is a most creditable piece of work, and shows the high standard of the product coming from this shop. About the only criticism I have to offer is relative to its size. It is 19 by 6. It is almost too large for the average man to put in his desk drawer, or in his pigeonholes, and I think that if the booklet would have been cut down to about half, the effect and results would be just as satisfactory.

The Troy Times Art Press, Troy, New York, are sending out a series of small blotters with a good quotation on each one, with the name of the firm in small type at the bottom. They are good advertising. We quote several:

"There was a good, honest, reliable printer once who always turned out his work on time and never overcharged, but he died. Try us."

"We can only be valued as we make ourselves valuable."—*Emerson.*

"Common sense is instinct, and enough of it is genius."—*H. W. Shaw.*

"He who has no inclination to learn more, will be very apt to think that he knows enough."—*Powell.*

"Let Your Light Shine" is the title on a cover-design of a most creditable booklet, which comes from the Calvert, Wilson Company, Rockford, Illinois. The book is truly high-class throughout. We quote the first page of the book, which will give an idea of what the text is throughout:

"We don't believe in keeping the good points about a business covered up. Neither do you. The great difficulty is to present those points to the people whom you wish to reach in a manner that will arrest attention. Good printing is one of the best mediums by which to attain this end. We are prepared to do the kind of printing that will add to your prosperity. We only wish to do the kind that will reflect lasting credit upon ourselves."

Such a book as this is just the kind a printer needs to advertise his wares, and if it does not bring business for this house, there is none to be had. It is business from the front cover to the last page, and shows high artistic taste as well as good printing.

THE EXPORT FIELD

Contributions to this department are requested from subscribers to "The Inland Printer," at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited.

By the courtesy of Lieutenant Daniel Brantley, U. S. A., an old-time employe of The Inland Printer, a number of views of Valetta, Island of Malta, are shown in this department.



STREET IN VALETTA, MALTA.

Royal Italian Opera House to the right, one of the largest and finest opera houses in the world.

Invitations have been received in this country to exhibit at the Industrial Exposition of Commerce, Agriculture, Science and Art, to be held at Rheims from May 15 to September 6, 1903. The classification includes separate exhibits of engravings and lithographs, designs, typography, impressions, printing machines, photography, photographic proofs, newspapers and posters. The name of M. A. Lumiere, the inventor of the Lumiere photographic plates, appears as a member of the honorary committee. The announcement states that Rheims is a town of one hundred and twenty thousand inhabitants within two hours' ride of Paris, and that it is the capital of the champagne district.

ARE WE POOR TRADERS?

Indeed, the Americans have a bad reputation in Europe as exporters and traders. We make the best goods, but we don't know how to sell them. Such trade as we have is because our goods are so good, and not because of our business ability in selling or care in filling orders.

Take, for instance, an order which a stationery dealer here sent to New York and had filled at a loss. The man has a shop right next to the Witte Huis, and I dropped in to buy a lead-pencil. He offered me one made in New York, and when I asked him if he handled other American goods, he took me through rooms filled with bookcases, desks and office furniture, and showed me cases of American inks, pencils and pens. As I looked at them, he said:

"I can sell American goods, but I don't care especially to do so, for your people do not watch my interests nor try to save money for me. Only last month I had a customer who wanted a certain brand of American pen. I wrote a New York exporter to send me three boxes by mail and supposed that



DOCK SCENE, VALETTA, ISLAND OF MALTA.

Docks along water front were built by Phœnicians, 37 B. C.

the charges would be about 20 cents. The exporter sent the pens by express, so that they cost me, in commissions and freights, $3.20, and the result was that I lost on the transaction. This is a little thing, but it is only one of the many in which the carelessness of you Americans causes us to lose money."—*Frank G. Carpenter, in Chicago Record-Herald.*

TRADE WITH SOUTH AMERICA AND INDIA.

The two sections of the world in which exports from the United States do not make satisfactory growth are South America and India. In each of these cases the United States imports large and constantly growing quantities of the products of the countries in question, but makes no perceptible gain in its exports to those parts of the world. The imports into



STREET SCENE, VALETTA, MALTA.

Steps cut out of the solid rock.

the United States from South America have grown from $90,006,144 in 1890, to $119,785,756 in 1902, while the exports to South America from the United States in 1890 were $38,752,648, and in 1902, $38,043,617. From the British East Indies (which includes India, the Malayan Peninsula, Ceylon, etc.) the imports into the United States were, in 1890, $20,804,319, and in 1902, $48,421,218, while the exports from the United States to the British East Indies were, in 1890, $4,655,979, and in 1902, $4,621,876.

These facts, especially with reference to the trade of the United States with British India, are set forth in a statement



INTERIOR VIEW SAINT JOHN'S CATHEDRAL, VALETTA, MALTA.

just published by the Treasury Bureau of Statistics, entitled "Commercial India in 1902." The absence of growth in our exports to British India is the more strongly marked because of the fact that importations into India are steadily increasing, having doubled since 1864 and grown from $166,000,000 to $264,000,000 since 1880. Another equally interesting fact in regard to the export trade to British India is that a large proportion of the articles imported into that country is of the class produced by the United States. Of the $264,000,000 worth of articles imported into British India in 1902, thirty-six per cent consisted of cotton goods, of which the United States is a large manufacturer and constantly increasing her manufactures, while her possibilities in that line as the chief cotton producer of the world are almost unlimited. Second in order in value of imports are manufactures of iron and steel, which form about twelve per cent of the total imports; next in order is mineral oil, which forms about five per cent of the total imports. Thus more than half of the total importations into British India was composed of the class of articles for which the United States has special facilities of production and in which she ranks among the world's greatest producers. Prominent among the articles forming the remainder of the imports of British India are provisions, clothing, copper, paper, instruments and apparatus, chemicals, salts and spirits, of all which the United States is a large producer and constantly increasing her exports. Yet, in spite of the fact that more than three-fourths of the imports of India is of the class of merchandise which the United States produces and exports, less than two per cent of the importations of British India in 1902 was from the United States. Of the $4,500,000 worth of exports from the United States to British India in 1902, mineral oil was the largest item, amounting to $1,437,696; next in order were cotton cloths, $569,293; machinery, $480,286; pipes and fittings, $215,340; chemicals, drugs and dyes, $103,215; instruments and apparatus for scientific purposes, $115,328, and clocks and watches, $93,533. Of the importations into the United States from the British East Indies, manufactures of fibers, chiefly jute bagging, amounted to over $12,000,000; jute for use in manufacturing, over $4,000,000; hides and skins, over $9,000,000; gums, more than $2,000,000; spices, $1,500,000, and cabinet and dye woods, nearly $1,000,000.

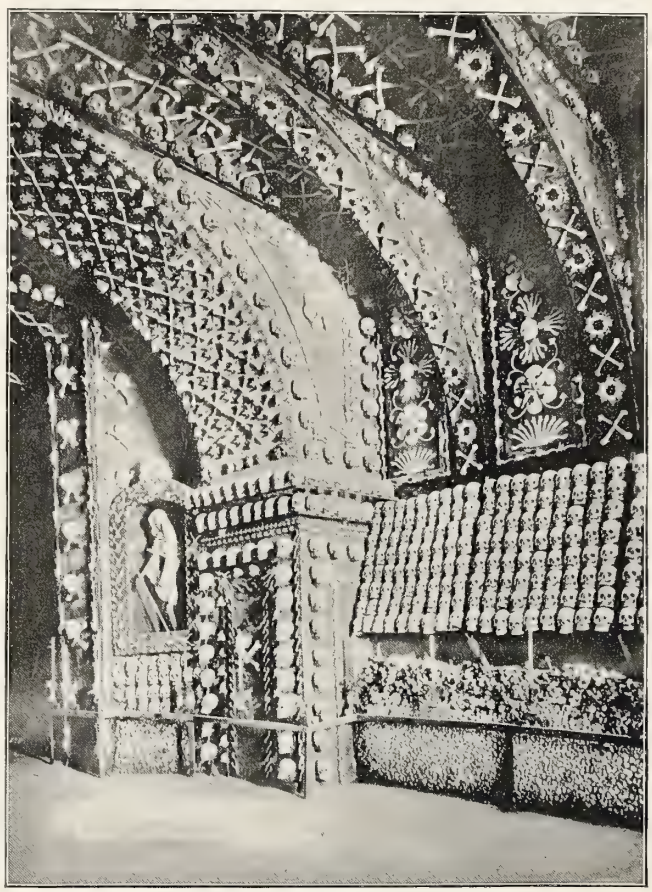
A very large proportion of the trade of British India is with the governing country, the United Kingdom, and a considerable proportion of the remainder is with British colonies. In 1902 the United Kingdom supplied sixty-five per cent of the imports into and took twenty-five per cent of the exports from British India.

AN AMERICAN INVASION.

A late number of the *Typographic Year Book*, a periodical devoted to the technical interests of printing published at Leipsic, Germany, gives some reflections of the feeling in that country regarding a threatened American industrial invasion for the sale of printing material and printing-presses, and if the same feeling prevails there regarding other industries, the German manufacturers do not seem to be in a very happy frame of mind.

Out of about thirty columns of reading matter in this periodical, one and one-half columns are devoted to proving the superiority of German over American type cases, and about two and one-half columns to an argument against the American fast presses, and especially against the American method of introducing them in the Fatherland.

After citing the claims for the good points of the American-made cases, the writer denies them in toto. All that we have been accustomed to consider desirable features are unhesitatingly condemned. The fastening of the frames together with wooden pins are objectionable for, as the writer truly says, "*should* the wood shrink the least bit, the whole frame would at once fall to pieces"; the division of the case into letter boxes by dovetailing the strips from above and below, come in for sharp criticism, as they are apt to break apart; the



CHAPEL OF BONES, VALETTA, MALTA.

The bones of the Knights of Malta are here preserved in the decorations around the altar.

metal clamps used to strengthen these strips will surely injure the fingers of the compositors, while the bottoms of the cases are entirely too light, and with a case filled with type are sure to break away and thus cause much loss.

While none of these objections have been realized in practice here, theoretically the position of our German critic is indefensible. He points out with pride how much stronger and heavier made is the German case, with screws to hold together the frames, also to fasten the heavy bottoms to the case and, to quote, "Not made for appearance, like the American case, but solid and substantial that will appeal to every practical German printer."

In the matter of the American printing-press, the writer has a double bill of particulars: one against the American advertiser of the press, and another against the press itself. Especial exception is taken to the tone of depreciation with which the German press is mentioned, and the stigma that German machines are rank plagiarisms of the American manufacturers.

He does not believe that American iron and steel are any better than the German material, nor that the much-boasted labor-saving machinery will produce a better result than the skilled German mechanic, and flatly claims that a few years' use shows the American machine with plain signs of dilapidation, while the home-built press shows no signs of wear. While it is admitted that ten years ago the American excelled the German in the quality of printing-presses, he does not do so to-day, as the superiority now is plainly the other way.

The writer in the "Year Book" also has a grievance in the arrangement of our tariff laws, by which we discriminate against foreign-built machinery. So, on the whole, he concludes "that it is the patriotic duty of every German printer to patronize and encourage home manufacturers, to keep the craft in the hands of her citizens, or the first thing that we will know we will find ourselves in the position of the German shipbuilders who have allowed that industry to slip out of their hands and to be taken by the Americans, who are even now planning to shorten the time of crossing the Atlantic, so that the two countries will be only five days apart, and thus imperil every line of our trade." D. H. C.

THE GATE BEAUTIFUL.

The French and German lithographers have so long held the undisputed supremacy in color-printing for scientific works, where it was imperative that the optical values of the colors should correspond with the colors found in the solar spectrum that few of the initiated have dreamed that a serious attempt would be made to rival their work on an ordinary American type-printing press. But this is precisely what has been attempted by Albert Brandt, the publisher, of Trenton, New Jersey, in reproducing in twenty-four colors, each a separate printing, one of the color charts in Prof. John Ward Stimson's long-heralded lifework on art, "The Gate Beautiful," which is announced for publication during the present month. Scientific men and many laymen will appreciate what this task implies. Artists, of course, will grasp it even better. To determine which "red" is the red, which "blue" the blue, which "yellow" the yellow, etc., is comparatively easy as a scientific theory, but the problem in this case was to practically place a very thin and more or less transparent film of each of twenty-four pigments on white paper, by the agency of a rapidly driven two-revolution press, so as to correspond with the reddest red, the bluest blue and the yellowest yellow, etc., found in a ray of sunlight decomposed by refraction through a glass prism. Printers, especially those pressmen who know what it means to have a press with from twenty to twenty-five rollers "washed" absolutely clean (not "pretty nearly" clean) enough to print one color will probably shudder at the task of doing it twenty-four times over on one "job" without stopping except for meals and sleep. If Mr. Brandt succeeds in his undertaking, he may well plume himself as not only one of America's leading printers, but also as a man of tireless patience and of sublime faith in his ideals.

GRANT MEMORIAL TREES IN JAPAN.

Through the kindness of Mr. Nomura, manager of the Tokyo Tsukiji Type Foundry, we are able to reproduce a photograph showing the trees planted by General and Mrs. Grant in Uyeno Park, Tokyo, when they visited Japan in 1877. Mr. Nomura had this photograph taken expressly for The Inland Printer, and explains that the tree within the nearer enclosure was planted by General and the further one by Mrs. Grant. The Japanese still have very pleasant memories of the visit of General and Mrs. Grant.



TREES PLANTED BY GENERAL AND MRS. GRANT IN UYENO PARK, TOKYO, JAPAN.

FRIENDSHIP'S REWARD.

I enclose draft for $1.25 in payment of six months' subscription to The Inland Printer for Mr. Samuel Whittaker, Warrensburg, Missouri. In securing Mr. Whittaker's subscription I have personally guaranteed to refund his money if The Inland Printer does not prove one of the best investments he ever made, and he will keep on taking it too. I have unbounded confidence in The Inland Printer. It has helped me and I take pleasure in reciprocating favors.— *Tol. G. McGrew, foreman, Journal-Democrat, Warrensburg, Missouri.*

POWER OF THE PRESS.

Managing Editor — Well, what's the trouble?

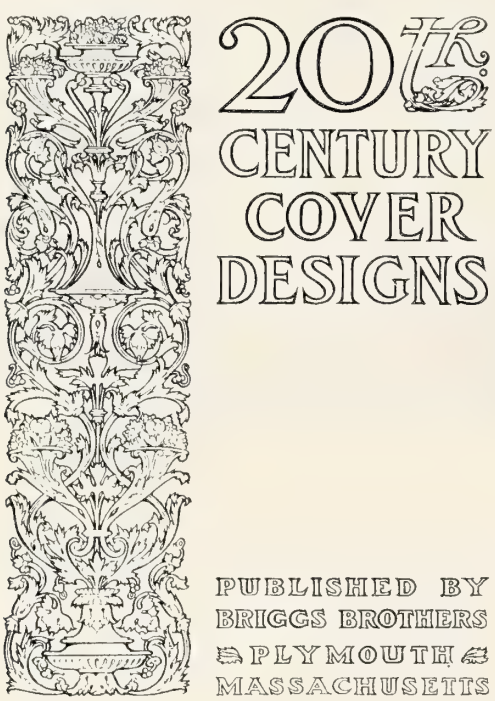
Assistant — The beauty editor is away, and a woman writes to know what to do with a wrinkle in her forehead.

Managing Editor — Tell her to putty it up and forget it.

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

"Twentieth Century Cover Designs," a book of three hundred pages, 9 by 12 inches in size, is a work of exceptional value to progressive printers, being a collection of designs recently made and utilized for magazine and catalogue covers, reproduced in original sizes and colors, and in most instances printed on the same cover-stock as the originals. There are also several half-tone cuts showing designs in cloth and leather covers, which are very artistic and attractive. The work contains several essays relating to cover-designing by such well-known authorities as George French, F. F. Helmer, Ed S. Ralph, F. M. Sheldon, W. J. Bowdoin, etc., each of whom writes entertainingly and instructively upon the subjects which they are most qualified to elucidate. The book is illustrated with half-tone portraits of leaders in the printing, engraving, bookbinding, and kindred arts. The art of the best engravers in the country has been enlisted in the production of color plates of every description. A very neat design for the front cover was furnished by E. B. Bird, a reproduction of which is shown



herewith, and initials, title ornament and tailpieces are by Samuel S. Busha. The work was arranged, compiled, printed and published by Victor H. and Earnest L. Briggs, Plymouth, Massachusetts, who will be pleased to forward circulars relating thereto to any applicant who will write them for information.

From Marken & Bielfeld, job-printers, Frederick, Maryland, calendar in red and black, 28 by 42, excellently designed and printed and a desirable acquisition for any printing-office.

The Stanley-Taylor Company, San Francisco, California, show a striking memo-calendar reproduced in four colors from a design in oil. The entire conception and execution are excellent.

A circular issued by the Newcomb-Allen Company, 16 Beach street, Boston, Massachusetts, is printed in green and red on black stock. The effect is artistic and should prove a trade-bringer.

James Atkinson, Caxton Printing Works, Ulverston, England, in a circular printed in red and black, which is neat in design and on which the presswork is good, says: "A Touch of Art improves a piece of Printing," and proceeds to show how the use of catchy and striking designs will greatly aid a circular or advertisement in producing the desired effect. Mr. Atkinson's circular is gotten up in a style that convinces the reader that he knows what he is talking about.

Otto Kney, manager of advertising for the Northern Electrical Manufacturing Company, has just issued a well designed eight-page booklet on direct-current generators. The booklet is sent free on request.

In writing to his son regarding the crests of the nobility and pseudo-nobility, old "Gorgon" Graham said that his crest was his trade-mark for the packing-house: a charging steer. The A. T. Brown Printing House, 45 North Division street, Buffalo, New York, have evidently adapted the idea in their calendar for 1903, which shows a



CALENDAR DESIGN.

Texas "long-horn" on the stampede out of the picture. One is forced to consider that the design would be more appropriate for a Chicago printer than for a Buffalo firm. The illustration is reproduced herewith.

The Hall & McChesney Press, Syracuse, New York, sends an illustrated souvenir booklet celebrating the sixth anniversary of the Syracuse Dry Goods Company. The booklet is printed in good taste and presents an attractive appearance.

From the Griffith-Stillings Press, Boston, comes a catalogue of ledgers, linens and bonds for the Parsons Paper Company, Holyoke, Massachusetts. The work is characterized with the elegance and finish for which this house is noted.

The *Riverside Weekly Press and Horticulturist* advertises the beauties of Riverside, California, in a booklet bearing the title "Picturesque Riverside." The forty-five views taken by Charles E. Heath would seem to prove the town's right to the use of the adjective.

The J. W. Butler Paper Company, Chicago, have issued an exceedingly handsome calendar from a modeled half-tone design by John Paulding, representing the "Chronologer." The work is printed in sepia. The calendar card is also a half-tone from a modeled design, printed in bluish gray.

A characteristic Montana souvenir calendar is issued by the W. C. Ridgley Printery Works, Great Falls, Montana. On a rough, light brown cover-stock ("tied with a string" at the top) is attached cornerwise a semblance of a strip of dressed hide with an Indian head painted on it. The calendar card is set on the lower right-hand corner at an angle. The whole effect is good.

The March number of the *Black Diamond Express* is an interesting one to railroad folk. The frontispiece is a very good portrait of Ernest O. McCormick, of the Southern Pacific, and the initial article tells of his rise to his present position. Other articles of interest are: "The Brown October Days," "Easter in Old Bethlehem" and "The Evolution of the Dining-Car."

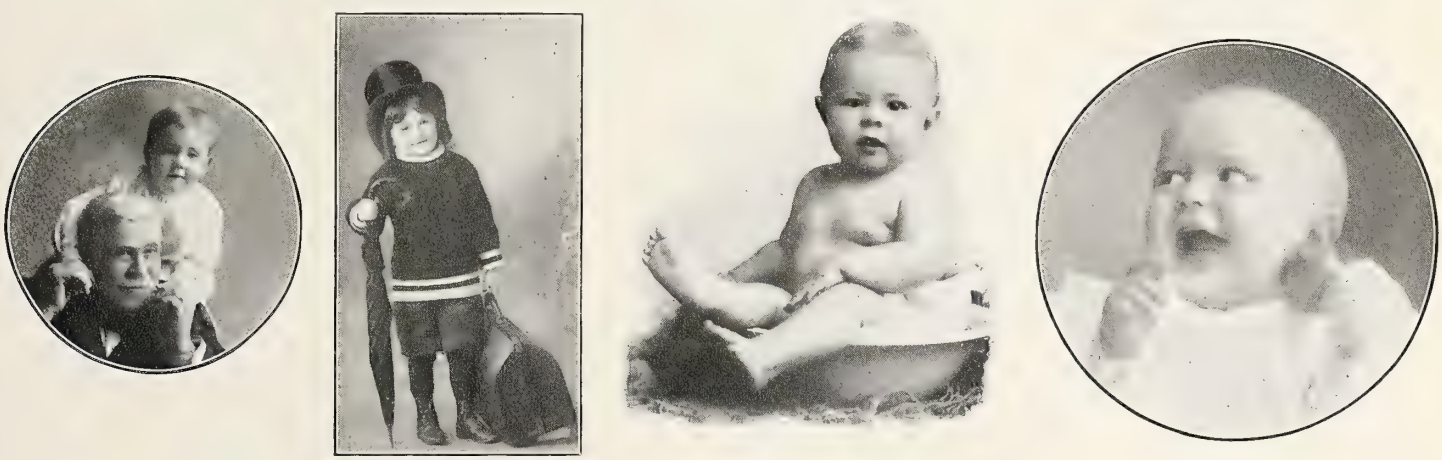
Catalogue Number Seventeen of the Weber Gas & Gasoline Engine Co. is a pamphlet of seventy-two pages and cover, 6 by 9 inches, oblong,

printed in red and black on highly calendered stock. Composition is good; presswork, more especially on the half-tone cuts of engines, excellent. All kinds of engines, from the small stationary to the powerful traction locomotive, are shown, and complete descriptions of each are given.

THE initial number of *The New Empire* made its appearance in February. This new paper contains, in addition to nine pages of advertising, eleven pages of reading matter and illustrations collected with the object in view of exploiting the merits of western Texas, New Mexico and northwestern Mexico and the Kansas City, Mexico & Orient Railway which traverses the section. The magazine is published at Kansas City by S. W. Rider.

A PACKAGE of specimens from the Messenger Job Printing Company, Owensboro, Kentucky, contains a variety of samples of commercial and society stationery, together with some neat booklets and attractive showcards. The work on all shows careful judgment in typographic display and artistic excellence in presswork, especially where colors have been used. Bill-heads, letter-heads, cards and programs are all neat in design, harmonious combinations of type-faces and borders producing agreeable effects.

SOME booklets, folders, programs, circulars, etc., from the office of the *Republican,* Franklin, Indiana, are unique in style, verging on the sixteenth century methods of typography. Some ornaments and bookplates cut on basswood by W. R. Vorhis, one of the proprietors, evince some skill as a designer and engraver, and by the use of these



WITH THE AUTHORS' COMPLIMENTS TO PRESIDENT ROOSEVELT.

much effective work is produced that would otherwise lack force. The presswork, done on an 8 by 12 Gordon jobber by Harry O. Butler, is all of excellent quality.

"GOOD PRINTING AND WHERE IT IS DONE" is the sentence that catches the eye on the cover of a booklet issued by the Aste Press, Bowery, New York city. The booklet is descriptive of the equipment and facilities of the concern for turning out high-grade printing, and is gotten up in most attractive style, illustrated with original sketches, and printed in black and delicate shades of ink. The cover is resplendent in red, green, white and black on dark brown stock, but arranged harmoniously and in good taste. The booklet ought to prove a good trade-bringer.

A SOUVENIR booklet issued by the Canadian Pacific Railway contains twelve half-tone reproductions of Rocky Mountain scenes along the line. These are printed on fine enameled stock, size of page 4 by 6¼ inches, oblong, with no other descriptive matter than the title below each view. The engraving and printing are so fine that the prints might easily be mistaken for actual photographs. J. H. Clarke, Selkirk, Manitoba, was the photographer, and the Stovel Company, Winnipeg, Manitoba, did the engraving and printing. It is a souvenir worthy of preservation.

THE spring (1903) number of the *Type Founder,* published by Barnhart Brothers & Spindler, Chicago, is used as the medium for presenting a new face of type — Bold Pastel. This is shown in use as a headletter, in advertisements, railroad time-tables, cover-designs in two colors, bill and letter heads, etc., and in each its effectiveness is very marked. Used in connection with the New Art borders, striking effects may be obtained in cover-designs, newspaper advertisements, etc. This face will no doubt find a ready sale and become one of the standards for many years to come.

THE Spring Trade Number of the *Dry Goods Review,* published by the Maclean Publishing Company, Limited, Montreal and Toronto, Canada, is a book of 266 pages, 9 by 12 inches in size, enclosed in cover with design in three colors on front page. The text is neatly set, ads. well displayed, make-up good, and presswork of excellent quality. The printing is on a fine grade of supercalendered stock and the many half-tones used for illustration show that great care has been bestowed upon the make-ready. It is a trade journal in which the proprietors may justifiably take much pride on its admirable appearance.

THE advertising department of the Atchison, Topeka & Santa Fe Railway System have issued an interesting view in colors of the Grand Canyon of the Arizona. The view is mounted with an easel back in which the upper part of the picture recedes slightly from the mounting. On the back surface of the latter are fastened strips of metallic coated paper in blue, green and crimson hues, so adjusted that the light reflects from them on the picture when the back is placed before a light. The result is extremely beautiful, showing a close approximation to the brilliant and varied coloration of the majestic scene which the picture represents.

"LEST WE FORGET" is the appropriate quotation recorded on the outside cover of a souvenir of the Twenty-ninth Annual Convention of the American Association of Traveling Passenger Agents, at Los Angeles, California. This is a pamphlet of twenty-eight pages and cover, 6½ by 10 inches, containing a collection of beautiful half-tone views of places and people in Arizona, New Mexico, and California. It contains a list of those who composed the party, with vignettes of some of the members, and the itinerary from time of leaving Chicago until arrival at Los Angeles. The engravings are superb and great pains have been taken by the pressman to bring out all the artistic features thereof. The souvenir was prepared under the auspices of the Santa Fe Railway Company, and printed by the Henry O. Shepard Company, Chicago, and is one that will be highly prized by all who took part in the event.

A COPY of the Anamosa (Iowa) *Prison Press,* Vol. V, No. 33, has reached us for criticism. It is "printed and published every Saturday in the Penitentiary at Anamosa, Iowa, by ye men in durance vile." The paper is 9 by 12 inches in size, eight pages, set in Elzevir type, and is a neat and clean publication. The make-up is good, but we do not admire the arrowhead wavy dashes before and after the headings. A plain dash between articles, with none at all after the heading, would give a neater appearance to the page. Those concerned in the editorial and mechanical production of this weekly are entitled to much credit for turning out such good work.

A TWENTY-FOUR page pamphlet, 8 by 10 inches in size, with cover, descriptive of the Walter A. Wood harvesting machines, has been printed for the Wood Company by the Chasmar-Winchell Press, New York and Pittsburg. It is a fine specimen of pamphlet work and illustrations of the various harvesting machines are printed in colors, representing them as they are turned out of the factory. The register of colors is perfect, and the presswork throughout of excellent quality. The cover-design, printed in brown and black on buff stock, is very artistic and attractive. The half-tone engravings used in the pamphlet are of good quality and have been treated by the pressman in a manner that brings out all the fine points to advantage.

THE American Type Founders Company has printed and bound for the use of advertising experts a series of type specimens, under the title of "Newspaper Adtypes, for Department Store Advertising." There are twenty-seven sheets 9¾ by 20 inches in size, each showing a different series of type in various sizes, with a cover of French gray stock on which the title is set in Roycroft type and newspaper border. Aside from being a specimen of type-faces this is a sample book of styles in ad.-display that will prove very helpful to printers desirous of improving themselves in that line. The book is well worth preserving for reference. Copies may be had by interested parties on addressing the American Type Founders Company at any of its branches. The printing is a good sample of fine presswork on good quality print paper.

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

Peter Finley Dunne, creator of "Mr. Dooley," has closed a contract with Harper & Brothers that makes him the highest salaried literary man in the country. Mr. Dunne is to receive $40,000 a year for writing exclusively for the Harpers, and it is understood that his work will include editorials.

The Sucasa Press, Orange, California, has sent out a creditable piece of printing in the booklet entitled "The Legend of O-na-wut-a-qut-o, a Folk-lore Tale of the American Indians." The proprietor of the Sucasa Press is William H. Burnham, Jr., a twelve-year-old boy, who uses a No. 2 Pilot press. The booklet shows good taste and is executed in a workmanlike manner.

Picture of Franklin's Only Daughter.—A portrait of Benjamin Franklin's only daughter, Sarah Bache, appears in the April *Harper's Magazine,* engraved on wood by Henry Wolf from the original painting by Hoppner. There is an interesting story connected with the picture, of how Sarah Franklin went to England with her father, and there, with her fresh coloring and charm, captivated Hoppner, the painter. He requested permission to paint her portrait, which he subsequently presented to her. Franklin permitted her to accept it, and, in return, commissioned the artist to paint the portrait of her husband, Mr. Bache. The original of Mrs. Bache's picture is in the Metropolitan Museum, New York.

Mr. Will Bradley, the celebrated decorative artist, is building a house at Concord, Massachusetts, that promises to be an epitome of his work. The site is a part of the old Bull estate (on which the Concord grape was originated), adjoins the Wayside, Hawthorne's old home, and is within a stone's throw of the Alcott house. Mr. Bradley drew his own plans and the work has had his close supervision. He spends half of each day with the men, whom he himself employs, and it is his hope that when the house is completed it will contain nothing from cellar to garret that he has not designed or actually built. Near the house he is building a studio and shop in which his future work will be done.

Some Longfellow Family Letters.— Some unpublished family letters of the poet Longfellow appear in the April *Harper's* in a most interesting article by Mary Thacher Higginson, niece of Longfellow's first wife, whose tragic death is remembered by all who are familiar with the poet's life. There are also a number of letters written by the first Mrs. Longfellow which throw interesting and intimate side-lights upon Longfellow's family life, and the more humorous and youthful side of his nature. A bit of his impromptu rhyme appears in a letter to his youngest future sister-in-law:

> Here comes Doctor Moses,
> So stop all your noses,
> For the smell of his clothes is
> Not Otter of Roses.

The University Press, of Cambridge, Massachusetts, has well sustained the promises of the prospectus issued regarding the new printing trades magazine, the *Printing Art.* Articles by well-known men of letters relating to the art of printing, illustrated with examples bound in as insets to represent actual work by presenting specimens of good pages and bindings, will be the main feature. The first number, that for March, is a beautiful specimen. The frontispiece is one of the beautiful reproductions in colors of Maxfield Parrish's drawings of the southwest from the *Century.* Dr. Richard Garnett contributes an essay on the "Foreshadowings of Printing." For April an essay on "Pages and Margins," by Theodore L. De Vinne, is promised. The magazine is a large quarto in size and is beautifully printed and illustrated. 35 cents per copy; $3 per year.

In the March number of the *International Studio* there begins a series of articles on the Arts and Crafts Exhibition at the New Gallery, London. This exhibition has been seriously criticized by many of the American papers, and it will be interesting to see what the English writers of these articles have to say in defense. Probably the most popular contribution to the March *Studio* will be the article on Frank Brangwyn's work, richly illustrated in various processes suitable to the reproduction of sketches, etchings, aquatints, etc., besides several color plates of the artist's finest oil paintings. This is followed by an article on the work of a young sculptor, Mr. Reginald F. Wells, who seems to be a disciple of Millet; and by another on "The New Solid Oil Color," the novel medium which Mr. Raffaeli is using with such success. The number ends with the usual Studio-talk from all over the world, accompanied by illustrations of every variety of process of reproduction, notably a color plate of a decorative design by W. E. Gladstone Solumon, entitled "The Dawn."

"The How and Why of Electricity" is indeed, as its title-page describes it, "a book of information for non-technical readers." This information concerns the essential principles and the principal uses of electricity. Its English is of the simplest and its literary form of an admirable clarity. The distinguished author, the late Charles Tripler Child, was able, by reason of his thorough mastery of the subject, to select those things most necessary for the learner to know and to present them in so simple and clear a fashion that they can



SOCIAL LIFE IN WASHINGTON, D. C.

A study of official society, where each member fights for the privileges of his rank.

Cartoon by John T. McCutcheon, in the Chicago *Record-Herald.*

not fail to be understood. This concise presentation of the subject should prove exceedingly helpful to all those interested in it. The volume contains chapters on: The Electric Current; The Electric Battery; The Effects of Electric Flow in the Circuit; Heat and Chemical Action; The Effects of Electric Flow Outside the Circuit; Magnetism and Induction; The Electrical Units; Electromagnets; The Telegraph; Electric Signaling Apparatus; The Relations Between Magnets and Electric Currents; Induction and Reactive Coils; The Telephone; The Dynamo Machine; The Electric Motor; The Electric Railway; Polyphase Currents and Motors; The Arc Lamp; Wireless Telegraphy. Electrical Review Publishing Company, New York, or The Inland Printer Company, Chicago; price, $1.

John Liddell Kelly, editor of the *Times*, Wellington, New Zealand, has published a volume of verse entitled "Heather and Fern; Songs of Scotland and Maoriland." The poems cover a wide range of subjects and many are closely connected with political or historical events and have hitherto appeared in newspapers and magazines. The following, written during the Spanish War, evidences the solidarity of the Anglo-Saxon peoples in the mind of the New Zealander:

THE ANGLOMURKAN NATIONAL ANTHEM.

God save thee, O my country,
The greatest upon airth,
Victorious and glorious
And happy, and so forth!
God save our noble Jonathan,
God bless our gracious Bull!
(Excuse these muddled epithets —
My swelling breast is full!)

CHORUS:

Hurrah for Bullanjonathan!
Three cheers for Johansam!
The Anglomurkan nation
Is bound to lick creation;
Geewhillikins! Tarnation!
Goldarn! and likewise Damn!

We fear no Dons and devils,
Or treachery of Spain;
Our noble Maine they scuttled —
We'll sweep the Spanish Main!
Beware the Eaglion's talons,
The Lioneagle's paw!
Shout "God save Yankee Doodle"
And "Dewey et mon droit!"

CHORUS: — Hurrah, etc.

Who says we are but traders?
Why, that is all my eye!
We don't sell wooden nutmegs,
We make the Spanish fly!
For islands rent and riven
The ghost of Philip pines;
We'll blow out mild Havana
'Mid smoke of forts and mines!

CHORUS: — Hurrah, etc.

They said we ran for shelter —
Confound their knavish tricks!
We merely kept on programme:
"We start to shoot at six,"
At nine we stop for breakfast
(Qui mal pense, honi soit!)
And then we give them gruel
With Dewey et mon droit!

CHORUS: — Hurrah, etc.

Ye Royal Red Republicans,
Twist not the Lion's tail!
Fling out the Union-Jonathan
Whose stars shall never fail.
St. George for merry Yankeland!
Break fetters from the slaves.
Free sons of Columbanglia —
Brityankia rules the waves!

CHORUS: — Hurrah, etc.

UNION OF MASTER PRINTERS OF FRANCE.

BY REBILL.

FOR a long time the French master printers have been awake to the need of unity among themselves, to guard against the many evils with which they are threatened — from ruinous competition among themselves, from unjustifiable demands from their working people, and also to be in a position to press demands on public bodies when it may be necessary to ameliorate their position under the laws.

Branches of this union have existed for the last fifteen years in nearly all the large cities of France, in the form of local syndicates of printers organized to protect their numerous interests. Two cities, Paris and Lyons, have each a trade journal, in which are recorded doings of the respective syndicates, and numerous other cities have organizations, which, though they may be isolated from each other, play their part in regulating the affairs of the different employing printers.

It was in 1893 that the president of the syndicate of master printers of Nantes wrote to the president of the Lyons organization, proposing that an invitation should be given to all the printers to take part in a congress to be held at Tours, a city situated near the center of France, where they would be able to lay the foundation for a vast association to comprise all employing printers of France. But the president of the master printers of Lyons observed, in replying to his colleague at Tours, that to organize on a durable basis would take several months, and he proposed that a meeting should take place at Lyons, where a universal exposition was to be held in 1894. The persons interested immediately set to work and called a preliminary meeting at Paris, which was held on the 29th of September, 1893, at the Cercle de la Librairie. A second preparatory meeting was held in May, 1894, when it was decided to call the first congress of master printers at Lyons on the 6th of September, 1894. A very successful meeting was held on that date, when the union was founded, and a set of provisional rules was adopted. Later, permanent officers were elected and definite regulations agreed upon.

Each year since 1894 a congress has been held in one of the French cities, according to an agreement entered into at the preceding meeting; last year it was held at Rennes, this year it will be held at Paris. The president of the conference is usually chosen from among the printers of the city in which it is to be held; generally it is the president of the local syndicate who is named for that position, and, after having served as president of the congress, the gentleman is chosen president of the Union of Master Printers of France for the year ensuing till the next conference and so on. After having served his term the retiring president is added to the list of honorary presidents.

In order to facilitate the business of the union, a permanent committee is chosen from among the Parisian printers, or those whose affairs lead them often to Paris; because no carfare is allowed, neither is any remuneration paid to the officers, who give their services freely. The permanent committee is charged with enforcing the regulations adopted by the preceding congress; to prepare for the next meeting and generally to do all in their power to advance the interests of the members. A consulting attorney is also retained to give gratuitous advice to members on legal points in which they may be interested or to decide points at issue between members of the association. The union has a monthly journal which is called the *Bulletin Officiel des Maitres Imprimeurs de France.*

Later on we propose to give several short paragraphs on the origin of the union and its functions.

For the present we may state that the by-laws are of the usual character of such organizations, providing for everything possible in all contingencies that may arise and to arrange all difficulties between members.

Already, under its influence, has been created a system of insurance against accidents to workmen and against fire, and

to establish a better understanding between employers and employed by the formation of a mixed commission to inquire into grievances between masters and men. This commission is composed of an equal number of master printers and work people, and their influence has been very powerful for good in the past and it is to be hoped that they will continue to exert their good offices for the good of the trade in general.

ST. BRIDE FOUNDATION INSTITUTE — A TYPICAL BRITISH TECHNICAL PRINTING SCHOOL.

BY ROBERT HILTON.

THE word "typical" is used advisably in the title of this paper, because, as a technical school for the printing craft, St. Bride is undoubtedly the most completely furnished for purposes of practical instruction of any similar school in the United Kingdom, probably in the world. The writer, with a very complete knowledge of what is being done everywhere to forward the work of technical education, does not know of any other institution for the training of printers that is so well equipped for its work. It is true that the Edinburgh Typographia has four Linotypes for the use of its classes, but its other plant is of a limited character. It also teaches music composition, which none of the other schools do. The staple printing of Edinburgh is bookwork, in which about seven thousand workers are employed. Only a moderate amount of jobbing or miscellaneous printing is done there, but a knowledge of Linotype work and of music composition is essential to the Edinburgh typo. The Manchester Municipal School will possibly eclipse St. Bride when its new plant is collected and ready for use, but at present it scarcely counts. The sister institutes of the Polytechnic in the west and the Borough Polytechnic in the south of the metropolis have fairly complete plants for practical instruction, and the Aldenham Institute in the north has recently made considerable progress in this direction. Beyond these, Liverpool is the only school that has any plant for the purpose. All the other large cities of the United Kingdom have to depend entirely on theoretical instruction. There are about thirty-five classes this session, scattered over the country. The number of students in attendance at these classes in the session 1901-'02 was 894, of whom 312 passed in the Honors and Ordinary grades, and 123 in the Preliminary grades. In these examinations the students of St. Bride invariably occupy a leading position, both in passes and as prize-winners. It has always been fortunate in its instructors. Its first typographic instructor, Mr. R. McAllan (a lineal descendant, by the way, of the famous Rob Roy), has for many years been a leader among artistic printers, and is well known as one of the founders of the *Modern Printer,* which his firm printed. Mr. McAllan conducted both the theoretical and practical classes for six years with the most signal success, and to his efforts no doubt is due the solid reputation of the typographical side of the institute. His successor, Mr. W. S. Wilson, is also eminent as a practical and artistic craftsman of the modern school. In the lithographic school, the instructor, Mr. Charles Harrap, has a well-earned reputation for good, sound work. As a technical journalist he has contributed largely to the advancement of his art, and as an instructor his success is shown in the continued successes of his students.

The governors of St. Bride have just issued their seventh annual report, for the year ending July 31, 1902, therefore the institute may be said to have served its apprenticeship and now has its face set right for journey work. During its early career it had many and heavy difficulties to contend with. One of the first of these was a deadly apathy among the craft, the employers especially. Another was the "eternal want of pence." A third, suspicion as to the *bona fides* of those at the head of affairs toward trades-union interests. It is steadily overcoming the first and third difficulties. The second it is likely to be troubled with in perpetuity. Did any public institution ever find itself possessed of enough funds?

The foundation is constituted in pursuance of a scheme of the City of London Parochial Charities Act, 1883, approved by her late Majesty in Council on February 23, 1891, to make provision for certain eleemosynary purposes, and for the erection of an institute containing technical printing-schools, library, reading and lecture rooms, a gymnasium and baths. The governing body is composed of seventeen members, namely: three *ex officio,* five elective, five coöptative, two appointed by the President and Fellows of Sion College, and two by the central governing body of the City Parochial Foundation.

The governing body purchased from the Ecclesiastical Commissioners, for the sum of £11,300, a piece of freehold land (the site of the building), having an area of about seventy-five hundred square feet, situate on the south side of Bride lane, Fleet street.

THE BUILDING.

A limited number of architects were invited to send in designs for the building, and those of R. C. Murray, Esq., were ultimately chosen. For the erection of the building the tender of Messrs. W. Brass & Son was accepted, the cost of plant, furnishing and fittings being estimated at about £2,000 in addition, or £20,000 in all. The present valuation of the institute and its valuable contents is close to £40,000.

The accumulated income of charities belonging to the Foundation (assisted by a generous grant from the central governing body of the City Parochial Foundation) was sufficient to meet the total cost of building, plant, furnishing and fittings.

The principal features of this institute, namely: the technical printing-schools, the baths, and the library, supplied long-felt wants in the neighborhood — the center of London printerdom.

The establishment of technical printing-schools in St. Bride parish was the means of affording those engaged in the printing trades such instruction as supplements the practical training of the workshop. There was no public lending library of any size in the neighborhood.

This institute is the most complete, if not the only one of its character, in the city of London, embracing such varied elements of instruction and recreation.

The building has a frontage of 107 feet to Bride lane, a return frontage of 34 feet to Bell's building, and an average depth from front to back of 75 feet. It consists of five floors, including the basement. The ground floor proper is at the level of Bride lane, but there is the advantage of access to the first floor from Bell's buildings, the pavement of which is about 12 feet above that of Bride lane.

The swimming bath — the only one in the city proper — 75 by 27 feet, with washing baths and the necessary offices, occupy the larger portion of the basement and the ground floor at the west end, next to Bell's buildings, approached from Bride lane. The remainder of the basement is taken up with laundry, lavatories, strong room, and book and other stores.

On the remaining portion of the ground floor in front, at the east end, is the lending library and boys' reading-room, and at the back, up a few steps, the gymnasium, 48 by 23 feet — all approached from Bride lane.

On the first floor in front, at the west end, with entrance from Bell's buildings, is the executive department, board room, clerk's room and office, and at the east end the large hall, three-fourths of the length of the building, available for meetings, entertainments, etc., in which is a fine bust of Samuel Richardson. On the same floor at back, but at a higher level, is the lithographic printing-school, of about fifteen hundred square feet in area.

The broad corridor outside the large hall is decorated with



Photo by R. R. Sallows, Goderich, Ont.

"I FEEL FUNNY TO MY TOES."

busts of Gutenberg and Senefelder, a series of Baxter oil prints, and fine engravings, mostly the gifts of members of the Institute.

On the mezzanine floor in front, over the executive department, is the Passmore Edwards Library and printing museum, with Blades Library adjoining, and the instructors' room; the east end is occupied by the upper part of large hall.

On the floor above is the letterpress printing-school, which extends from front to back of the building, 70 by 33 feet, with additional space at back; the students' gallery being over the large hall. A girls' reading-room is provided on this floor at the east end, and apartments for caretaker at the west end. The building is lighted throughout by electricity, generated on the spot.

The front of the building to Bride lane and the return front to Bell's buildings is faced externally with red brickwork, with Portland stone and terra-cotta dressings. The floors are fireproof, with stone staircases throughout. The irregular shape of the site and the difficulties arising from ancient lights rendered the planning of the building somewhat complicated.

THE LIBRARIES.

The governing body, having in view the establishment of the technical printing-schools, were enabled (on the death of the late Mr. William Blades) to secure the whole of his unique collection of books and pamphlets on the art of printing, typefounding and kindred subjects. This formed an appropriate printers' library of reference, containing nearly three thousand volumes, about four-fifths of which are works relating to the art of printing, while many of the remainder may be taken as specimens of typography, illustrating its progress at various periods.

In the preparation of the design for the building, suitable provision was made for placing this collection in a separate room, to be called "The William Blades Library." In this way it is rendered available for students and persons interested in typographical matters, and is preserved from injury by the adoption of necessary regulations, while care is taken to leave room for any books or other appropriate objects that may, from time to time, be added to it.

Mr. J. Passmore Edwards also generously placed at the disposal of the governing body a sum of £500, to be expended in the purchase of a modern technical library, consisting of works on printing, papermaking, stereotyping, bookbinding, and the allied trades. In order to place upon permanent record his liberality, the governing body resolved to name this library "The Passmore Edwards Library."

To these has since been added the Talbot Baines Reed Library of about eighteen hundred works on printing, typefounding, etc., the purchase money for which was again generously provided by Mr. J. Passmore Edwards.

Considerable additions are constantly being made, by purchase and gifts, to all the institute libraries, the general library alone now containing nearly ten thousand volumes, and the Blades, Passmore Edwards, and Reed Libraries nearly nine thousand volumes, the three last named being without doubt the most complete and most valuable printers' libraries in existence.

THE SCHOOL.

Typographic and lithographic printing classes are held for the purposes of affording theoretical and practical instruction to compositors, machine minders, pressmen, and lithographic printers, in such branches of technical knowledge as can not usually be obtained in a printing-office. This instruction is not intended to be a substitute for the practical training of the office, but a supplement to it.

Evening classes for apprentices are held from 5 to 7 P.M.

THE TYPOGRAPHIC SECTION.

The Typographic Printing-school has two hundred fonts of jobbing and book type, most of it on point bodies; a Linotype, a double-demy No. 4 "Century" press, a demy Bremner cylinder machine, a demy-folio Colt platen-press, a Golding Jobber (8 by 10), double-demy and demy-folio Albion handpresses, and other necessary modern appliances; the machines being all driven by electric motors.

The school is thus well equipped to afford thorough practical instruction to the compositor and machine minder.

The course of instruction is divided into (1) Elementary, (2) Advanced, and (3) Honors stages, so as to meet the requirements of students, whether apprentices or journeymen, while ample opportunity is given for practical work and demonstration.

The class for apprentice compositors, between sixteen and eighteen years of age, is held on Friday afternoons, from 5 to 7, and on Friday evenings from 7:15 to 9:15, commencing usually about the second week in October.

The advanced class, for compositors over eighteen years of age, is held on Monday and Tuesday evenings, from 7:15 to 9:15.

In conjunction with this course, classes for practice are held on Monday, Tuesday, Wednesday and Thursday evenings, from 7:15 to 9:15, which those attending the Advanced and Honors Theoretical classes may attend. Students who absent themselves from either Theoretical class twice in succession are struck off the Practical Class Register.

The syllabus of this stage is so exhaustive that pupils under eighteen years of age can seldom be prepared for the examination in one session.

The Honors stage is specially intended for those who have obtained a certificate in the Advanced section. The class is held on Thursday evenings, from 7:15 to 9:15, commencing about the second week in October. Facilities are afforded students to visit paper mills, the works of stereotypers, electrotypers, process blockmakers, etc.

The Linotype section is open, without extra fee, to those who regularly attend either of the three foregoing classes. It is intended for theoretical and practical instruction in the principles of composing machinery, a Linotype machine, by the courtesy of the Linotype Company, having been erected in a separate room of the Letterpress Printing-school. Classes of two hours' duration are held on Monday and Thursday evenings during the session. A special class for advanced students is held on Friday evenings from 7 to 9.

Those who join this class must state their desire upon an application form, and give in their names at the first meeting of the Compositors' class they attend. Classes of not less than five, nor more than ten, students are formed, to whom times of attendance are allotted.

The Machine Minders' class is intended for the instruction of those employed in the machine department of the letterpress printing trade.

The elementary course of instruction is suitable for apprentices from sixteen to eighteen years of age. The class is held on Tuesday afternoons from 5 to 7.

The Advanced course is intended for the instruction of journeymen and apprentices from eighteen years of age, or such as have passed the Elementary examination. Considerable time is given to practical work. The class is held on Tuesday evenings, from 7:15 to 9:15.

A special class for the more advanced students is held on Thursdays, from 7:15 to 9:15.

Works of reference used in these classes are: Printers' Primer (A. Powell), Practical Printing (J. Southward), Printing Machines and Machine Printing (F. J. Wilson), Stereotyping and Electrotyping (F. J. Wilson), Electrotyping (J. W. Urquhart), Modern Printing Machinery (D. J. Wilson and D. Grey), Printing: a Practical Treatise on the Art of Typography (C. T. Jacobi), Manual of Typography (A. Oldfield), Printers' Handbook of Trade Receipts, etc. (C. T. Jacobi), Modern Printing (J. Southward).

THE LITHOGRAPHIC SECTION.

The Lithographic school is fitted with a double-crown litho. machine, driven by electric motor, three litho. presses, collotype and copperplate presses, with all the necessary appliances for practical instruction.

The course of instruction is divided into (1) Elementary, (2) Advanced, and (3) Honors stages, so as to meet the requirements of students, whether apprentices or journeymen, while ample opportunity is given for practical work and demonstration.

The Elementary class is intended for apprentices from sixteen to eighteen years of age. One-half of each lesson, at least, is devoted to practical work. The class meets on Tuesday afternoons, from 5 to 7.

The Advanced course is open to those who have passed the Elementary examination, and to journeymen and apprentices over eighteen years of age. The instruction is intended to cover the whole of the details of the ordinary journeyman's experience at press and machine, and is taken concurrently with science classes in chemistry, machine construction, and drawing. The class meets on Thursday evenings from 7:15 to 9:15.

The Honors course is open to students who have secured a certificate in the Advanced section, and is provided for instruction in the various details of the craft, including the photo-mechanical processes allied to lithography. The work of this class is in the nature of research, and the students are at liberty to attend the Practical class on Tuesday evenings, from 7:15 to 9:15, for the purpose of carrying out their own experiments.

The Theoretical class is held on Wednesday evenings, from 7:15 to 9:15.

The works of reference in this section are: Zincography as Practiced in Connection with Letterpress Printing (J. Bock), L'Imprimeur Lithographe (M. Knecht), Grammar of Lithography (W. D. Richmond), Color and Color-printing as Applied to Lithography (W. D. Richmond), Handbuch unter den Lichtdruck (J. Allgeyer), Guide to Art Illustration (J. S. Hodson), Photoengraving and Photo-litho. and Collotype (W. T. Wilkinson), Photo-lithography (G. Fritz), Die Chromolithographie (G. Hesse), Collotype and Photo-lithography (J. Schnauss), and Practical Lithography and What is Color? (C. Harrap).

The course of instruction in all classes is arranged in accordance with the Syllabus of the City and Guilds of London Institute.

Apprentices under eighteen years of age, who have not passed the Elementary examination and can not attend the afternoon classes in either subject, may attend the evening classes for machine minders on Tuesday evenings, compositors on Friday evenings, or lithographers on Thursday evenings. Apprentices attending either Elementary or Advanced classes may join the Practical classes, so far as accommodation can be found for them.

Compositors, machine minders, pressmen and lithographers, not under sixteen years of age, actually engaged in the branch of the profession to which the examinations refer, are eligible as students.

FEES.

Apprentices under sixteen years of age are advised to study at evening continuation schools, arithmetic, grammar, composition, freehand, model, geometrical and mechanical drawing, and chemistry, in order to qualify themselves for admission to a technical school. Candidates, who present themselves for the first time at this Institute, are expected to have received a satisfactory elementary education. Should the committee not be satisfied with the educational attainments of applicants, they will not be accepted.

The students' fees are: Apprentices under nineteen years of age, 2s. 6d.; apprentices over nineteen years of age and journeymen, 5s. These fees include membership of the institute, the use of the reading-room, lending, reference and technical libraries, and admission to the bath and gymnasium at reduced fees. After the close of the session (which extends over five months) membership may be continued on payment of the institute fee of 2s. per quarter. Applications for membership of the institute at a reduced fee of 2s. 6d. per annum may be made by those students who have secured a medal, passed first class in honors, or in all three grades.

Students must make at least twenty attendances at a theoretical class, and enter for such examinations as the committee consider them qualified for. Students are held responsible for damage caused by neglect, and are expected to assist the instructors in maintaining the high standard of the classes.

TECHNICAL LENDING LIBRARY.

A special selection of books upon typography, lithography, etc., has been added to the lending library for the exclusive use of students, who can borrow them after filling in the necessary form. A similar set of books, as well as a number of trade journals, have been placed in the reading-room, to enable students to make ready references.

EXAMINATIONS.

Early in March in every year an examination of all classes is held by the institute staff, and upon the results the students are entered by the committee for the City and Guilds Institute examinations, which are held on separate days in April and May, at certain previously arranged centers.

A report of these examinations, with the successful students' names, is usually issued about September in each year.

PRIZES.

The prize list, in addition to money prizes, silver and bronze medals, and certificates of merit, offered by the City and Guilds of London Institute, the London Master Printers' Association, and the Printers' Managers and Overseers' Association, includes about thirty special prizes offered for competition by the students, ranging in value from 40s. down to 5s., as well as the silver and bronze medals and certificates of the St. Bride Institute in both typography and lithography.

The Linotype Company also offer prizes for the best original essay (not exceeding one thousand words) on the theory, construction and working of the Linotype machine; for the student giving the best answers to a series of questions on the same subject; for the second best student; for the third best student; for the best attendant obtaining a pass, and for the second best attendant obtaining a pass.

A SPECIMEN PORTFOLIO.

Each year, toward the end of the session, the advanced students produce a portfolio of specimens, both typography and lithography being represented, and the quality of these may be estimated when it is said that at a recent continental exhibition of the work of technical institutes, those of the City of London Institute were given the highest position for taste and effectiveness in design and color and for finished execution.

THE GOVERNING BODY.

The constitution of the governing body of the St. Bride Foundation at present is as follows:

C. J. Drummond, chairman, and Reginald J. N. Neville, appointed by the Central Governing Body, City Parochial Foundation; E. C. Hawkins, M.A., vicar; George R. Barclay and Philip J. Whittaker, churchwardens of St. Bride, *ex officio;* W. J. Heath, vice-chairman; Sir H. B. Marshall, M.A., L.L.D., Sir W. P. Treloar (Alderman), W. G. Monnery, and Edmund W. Evans, appointed by the Vestry of St. Bride; Joseph Elliot Viney, T. C. St. Andrew St. John, J. Farlow Wilson, Walter Boutall and James W. Gaze, C.C.,

coöpted by the Governors; Rev. W. C. Heaton, M.A., and Rev. P. Clementi-Smith, M.A., appointed by the President and Fellows of Sion College; and Harry James Powell, appointed by L. C. C. Technical Education Board; with Ralph N. White, clerk to the Governors, and Charles Harrap, institute manager.

THE STAFF.

The officers and staff include a librarian, Mr. F. W. T. Lange, with assistants; a resident engineer, Mr. J. Ryan; Instructors — Letterpress Printing: Mr. W. S. Wilson (compositors — practical), Mr. W. Davies (compositors — theoretical), Mr. A. J. Woolf (Linotype); Mr. H. Debenham (machine minders); Lithographic Printing: Mr. C. Harrap, Mr. J. Crawford; Gymnasium: Mr. W. M. Vardon, N.S.P.E., B.C.P.E.; Pianist, Miss Kathleen Dwyer, G.S.M. Honors; Swimming: Miss Florence Boyce and Mr. W. Bowles.

THE SCHOOL COMMITTEE.

The present Printing School Committee are: C. J. Drummond, chairman; Sir H. H. Bemrose, J.P., E. R. Alexander, Walter Boutall, J. Cobden-Sanderson, E. W. Evans, C. T. Jacobi, G. D. Kelley, J.P., Sir H. B. Marshall, M.A., LL.D., J.P., R. J. N. Neville, W. R. Orford, H. J. Powell, T. C. St. Andrew St. John, J. E. Viney, and Emery Walker.

MEMBERSHIP.

The institute is open to persons of either sex, from sixteen years of age upward, on payment of a subscription of 7s. 6d. a year, or 2s. a quarter, in advance.

The aggregate membership is 5,480, including 593 individual members of the institute and 357 students.

THE PAST SESSION.

The technical classes of the past session (1901-1902) have, on the whole, maintained the standard of former years, and at the same time have established a record. The total number of students accepted was 357, an increase of 56 over the previous largest entry of 301 in 1900-1901. The number of students examined was 177, an increase of 26 over the previous highest in 1900-1901. Of this number 123 passed successfully, an increase of 4 over the previous largest in 1900-1901. The successful students included 52 first class — 24 in Honors and 28 in the Ordinary grade. In lithography the first prize and silver medal in Honors was won by Mr. W. F. Hayter; thus, for the fourth year in succession, the highest position in lithography in the United Kingdom was held by a St. Bride student.

The composing class made visits to a machinery manufacturer's, a paper mill, an electrotype and stereotype foundry, and to a firm of photoengravers. The lithographic class visited a music printer's, a machine manufacturer's, a papermaker's, and an aluminum plate-printer's. This means of instruction is highly appreciated by the students.

Additions and loans, including half-tone blocks, three-color blocks, various shading media, and papermakers' appliances of a useful character, have been made to render the work of the school more effective.

In connection with a series of special lectures upon "Typographical Design," by Mr. George W. Jones, the lecturer offered several prizes, the first prize being won by W. T. Yeldham.

In addition to the City and Guilds examinations two examinations for Linotype students are held, the first for prizes offered by the Linotype Company for the best essay, not exceeding one thousand words, on the theory and construction of the machine; and the second for answers to a series of questions on the same subject. The first prize for the essay was won by C. F. Greengrass, and the first prize for the answers by T. E. D. Loosemore.

An examination of lithographic students was conducted by the instructors, and the papers submitted to Messrs. Horsell, Ltd., for approval. The hand-press roller, presented by the firm in question, was won by W. P. Price.

The text-books placed in the Lending library specially for students' use are in constant demand and fully warrant their purchase. A further supply is now placed in the reading-room.

The practical work of the session in all departments is marked by an intelligent appreciation of the needs of present-day printers, and the specimens executed reflect credit upon instructors and students.

OTHER WORK AT ST. BRIDE.

The technical school and the libraries, the gymnasium and the baths, by no means cover all the various activities of the institute. The members and students are responsible for athletic and swimming clubs which invariably give a good account of themselves at the frequent competitions, and have secured not a few gold and silver medals, shields, trophies, and championships against some of the toughest teams in the Kingdom.

In addition to these, many of the leading trade associations and societies, and some thirty city associations, societies and clubs are affiliated to the St. Bride Institute, and there are always meetings, entertainments, exhibitions, lectures, concerts, dances, etc., in progress in the evenings in connection with one or another.

Among others St. Bride is the headquarters of the Institute of Printers and Kindred Trades of the British Empire, a successful organization started some four years ago, and which has had for its presidents Sir Henry H. Bemrose and the late Sir Frank Green, Bart, who was Lord Mayor of London in 1901, and among its vice-presidents are many city notables and large employers, and the sheriffs and aldermen of the city itself. The president for 1903-1904 is Mr. Anthony Hope Hawkins, the novelist, whose father, the Rev. C. H. Hawkins, is vicar of the parish of St. Bride, and was for six years chairman of the governing body of the Foundation.

Other associations meeting at St. Bride are the Correctors of the Press, the International Lithographers, the Incorporated Phonographic Society, the Printers' Pension Corporation, Amalgamated Printers' Warehousemen, the Library Assistants' Association, the Caxton Convalescent Home, Association of Parochial Engineers, the Ancient and the Independent Order of Foresters, and many clubs connected with large business houses in the city. It is also the meeting-place of St. Bride Masonic Lodge of Instruction.

From the foregoing it may be considered that St. Bride Foundation Institute is now a center of life and activity very different to its early years, when it was looked upon as a kind of a white elephant, and its speedy failure forecasted. And for the first three years it really seemed as though the croakers were to have their prophesies fulfilled.

Notwithstanding the fact that the institute was opened by the King — then Prince of Wales — and that considerable interest was taken in its work by many distinguished helpers, it did not, for some time, greatly attract those for whom it had been specially designed. The governing body worked hard, but only on exceptional occasions was there life or animation, either about the institution or its work. But they never despaired of ultimate success, and they were kept from losing heart by the indomitable energy and perseverance of one man, Charles James Drummond, who, after seven years of the most strenuous effort on behalf of the institution, was last year elected to the onerous position of chairman of the governing body.

Mr. Drummond, who began life as a compositor, hails from Ipswich, and was for some years with Messrs. Cassell, before he became secretary of the London Society of Compositors, a position in which he won for himself the respect of the employers as well as those whom he so well represented. Untiring

energy and a determination to do his level best in every position in which he found himself soon placed him among the reliable men of the trade who could be depended on at all times and under all circumstances.

Mr. Drummond's connection with St. Bride began while he was secretary of the London Society of Compositors, which brought him into contact with the parish authorities and the local charities, and he was quick to see the possibilities contained in the scheme of reorganization then under consideration. Just at this time he was chosen by the then Government as a member of the newly constituted Labor Department of the Board of Trade, and resigned the secretaryship of the London Society of Compositors, being subsequently elected one of the trustees. When the St. Bride reorganization scheme was started Mr. Drummond was appointed to represent the central governing body of the City Parochial Foundation, and entered on his new duties with a zeal and energy that has continued unflagging till the present day. From the day when the scheme was finally decided on, he made the St. Bride Institute his chief care and watched over its building and preparation for its intended purposes with the greatest vigilance and solicitude for its future. To him was due the securing of the William Blades Library, and of Mr. Passmore Edwards' handsome donation of £500 for the library named after him. To him also was due the presence of the King (then Prince of Wales) to open the building. To his exertions was chiefly due also the provision of such a complete plant for the practical education of the future generation of printers. To him also is largely due the steady increase of the General and Passmore Edwards library, and lastly, the acquisition of the Talbot Baines Reed library, purchased by the munificence of Mr. J. Passmore Edwards. To his energy, perseverance, persistent watchfulness, and constant study of its wants and requirements is due the fact that the institute has become a real center of far-reaching influence and usefulness.

GOLDING & CO'S NEW ADVERTISING MANAGER.

Mr. Fred B. Jordan last month resigned his office as president of the E. E. Bacon Manifold Company, Portland, Maine, to accept the position as manager of the advertising department with Golding & Company at their head salesroom in Boston. Mr. Jordan goes into the printers' supply trade with a thorough knowledge of the practical side of the business, having served as foreman in the pressroom of Hall & Hall, Portland, before identifying himself with the F. E. Bacon Manifold Company. He has been connected with the latter company for over six years in several different capacities, the last two of which he was practically in complete control. Having been in a position to appreciate the value of labor-saving machinery and material, his services will, no doubt prove of great advantage to his new employers.

That Mr. Jordan's personality is such to command the respect of his associates is proven by the gift of a handsome crystal clock from the employes of the F. E. Bacon Manifold Company, together with the following engrossed testimony of their good wishes:

We, the undersigned employes of the F. E. Bacon Manifold Company, learn with regret that you are about to sever your connection with the company. We wish to express our sincere gratitude for the manner in which you, as an employer, have treated us. All we can say in return is that we wish you the best of success in your new venture. Wishing you a bright, happy and prosperous future, we beg to remain, your sincere friends.



Photo by R. R. Sallows, Goderich, Ont.

HARD PRESSED.

TRADE NOTES

Book of Instructions for the Simplex Composing Machine.— Mr. Herbert L. Baker, general manager of the Unitype Company, sends The Inland Printer a very comprehensive and completely illustrated book of instructions for the Simplex machine, and says:

"On page 873 of the March issue of The Inland Printer is an editorial headed "Machine Men's Riddles," referring to inadequate directions sent out by manufacturers regarding the use of their machines. A reader of the article would get an idea that no manufacturer does what is suggested. In this connection we would like to call your attention to a book we send you under separate cover which we believe meets all the requirements of the editorial in question. It gives general rules for the operation of our Simplex machines, gives an illustration of each part together with its number and a telegraphic code word, and in addition gives a carefully itemized description of parts and instructions for their care. This book is the result of an immense amount of work and care in compilation. It is the result of the experience of many different men in caring for and operating Simplex machines. We find that the best operators are those who make themselves familiar with the book and frequently consult it. In fact, one operator has referred to it as "his Simplex bible." To this book we give much of the credit for the fact that so many hundreds of green hands have been able to make themselves familiar with our Simplex machine and get satisfactory results without previous training on any typesetting machine. You will notice that each paragraph of the instructions is numbered. It is frequently the case when we are written for further instructions that it is only necessary to wire back "See paragraphs number so and so, Book of Instructions." When our machines are installed a week's instructions are given to the green operator, but it can hardly be expected that he will have firmly fixed in his memory all the instructions which have been given him. The Book of Directions acts as a constant instructor which can be consulted at any time."

The Richardson-Hausen Printing Company, Cincinnati, has increased its capital from $25,000 to $50,000.

Plans have been filed for a ten-story extension to the printing establishment of H. C. Hallenbeck, Philadelphia. The annex is to cost $60,000.

The American Type Foundry has advanced its Seattle house to the grade of an independent branch, with Mr. H. W. Rowland as manager.

The capital of the Hadley Printing Company, Columbus, Ohio, has been increased from $25,000 to $50,000. The firm expects to move into larger quarters soon.

The Ward Printing Company, Newport, Rhode Island, has purchased the good will and business of the late Frank W. Marshall, 202 Thames street, that city.

The A. H. Pugh Printing Company, Cincinnati, has purchased, at a cost of about $30,000, a site for new fireproof buildings. The new plant will consist of three separate buildings fronting on Pike street and a power plant and factory.

Golding & Co., Boston, have sent out handsome cards, printed in XV Century Old Style, announcing Mr. Arthur B. Murphy's promotion to the place left vacant by Mr. Packard's advancement to the position of manager of their Chicago branch.

The Holland-American Line sends out an effective calendar simulating delft blue tiling, and showing a historic windmill on the Holland side, the Garibaldi statue on the American, with a new thirteen thousand ton twin-screw steamer plying between.

The Minnesota University Press has been incorporated with a capital of $50,000. The object is the printing, publishing and handling of books. The incorporators are: A. C. Stevens, Charles S. Buck, I. L. Bartholomew, T. H. Colwell, M. Colwell and H. W. Wilson.

The Richmond & Backus Co., of Detroit, Michigan, celebrated its sixty-first anniversary by increasing its capital to $200,000. The business was started as a bookbindery, but developed into a blank-book manufactory and finally into a printing-office. The printing plant is the largest in the State of Michigan.

A considerable addition to the mechanical section of the building of the of the Pilgrim Publishing Company, Battle Creek, Michigan, will be made this year. At the recent annual meeting the following officers were elected: President, L. C. Cole; vice-president, H. W. Morgenthaler; secretary, Willis J. Abbott; treasurer, A. C. Wisner.

Mr. Frank H. Pearse has recently joined the force of Mr. F. C. Nunemacher's establishment at Louisville, Kentucky, as superintendent of the general printing departments. Mr. Pearse has for a number of years held a similar position with the John P. Morton Company of Louisville. Mr. Nunemacher's staff now includes such men as Mr. Allen, formerly president of the Commercial Printing Company, Akron, Ohio; J. D. Gibbs, an old Rand-McNally man, and Mr. Ashton Harcourt, who was with Charles H. Elliott & Co., of Philadelphia.

THE DENNISON MANUFACTURING COMPANY'S TWENTY-FIFTH ANNUAL DINNER.

An interesting event in the history of the Dennison Manufacturing Company was the stockholders' Twenty-fifth Annual Dinner at the Parker House, Boston, Massachusetts, March 10. While 1903 rounds out twenty-five years of the company's existence, as a corporation, yet the house of Dennison dates back fifty-nine years and has its stores and representatives in all sections of the country.

It was, therefore, an interesting occasion that brought together representatives of the house from all sections.

Not one of these annual events has been missed by any of the present directors of the company in the last twenty-five years, thus showing the unity and good-fellowship existing among the Dennison forces and incidentally their long service with the company.

Mr. Preston Pond, of Boston, presided, and in his felicitous way announced the toasts and speakers. Reference was made to the early days and to the time many years ago when the two brothers — Messrs. A. L. Dennison and E. W. Dennison came to Boston, and, as a result of their ingenuity and enthusiasm, established businesses capitalized to-day at millions of dollars and giving employment to thousands, besides furnishing products with a world-wide reputation. Yet the Dennison brothers were alike in simplicity of tastes and modesty of manners, possessing, however, great enthusiasm and a wonderful breadth of view in all they undertook.

A pleasing feature was the presence of Miss E. G. Dennison, of Kenilworth, England, daughter of Mr. A. L. Dennison. Mrs. E. W. Dennison was also present.

Congratulatory messages were read from Mr. Philip Cooper and Mr. W. A. Walton, both of London, England, and of the house of Cooper, Dennison and Walkden, of that place. Similar messages were received from Mr. Carl Dondorf, of the house of B. Dondorf, Frankfort, Germany, which supplied the Dennison company for thirty years with much of its fine paper.

Those responding to the toasts of the evening were: Mr. Albert Metcalf, of Boston, ex-treasurer of the company;

President Henry K. Dyer, of New York; Vice-president J. F. Talbot, of Chicago; Mr. C. S. Dennison, treasurer of the company, Boston; Mr. F. B. Gilbert, of Philadelphia; Mr. Arthur Adams, Boston; Dr. W. H. Lyon, Boston; Mr. E. S. Thomas, Chicago; Mr. F. E. Pope, South Framingham, Massachusetts.

Those present were:

Kenilworth, England — Miss E. G. Dennison.

Boston — Mrs. E. W. Dennison, Mr. and Mrs. Albert Metcalf, Mr. and Mrs. C. S. Dennison, Mr. and Mrs. H. B. Dennison, Mr. and Mrs. Preston Pond, Mr. Arthur A. Adams, Mrs. K. S. Adams, Dr. and Mrs. W. H. Lyon, Mr. and Mrs. W. H. Lucas, Mrs. J. F. Caldwell, Mr. and Mrs. W. D. Brigham, Mr. and Mrs. L. Cummings, Jr., Mr. and Mrs. C. S. Buxton, Mr. and Mrs. A. C. Cheever; Messrs. J. L. Green, Henry Barber, Arthur Reed, M. H. Beecham.

New York — Mr. H. K. Dyer, Mr. and Mrs. Fred L. Van Ness, Mr. and Mrs. H. S. Clark, Mr. and Mrs. C. T. Demerest; Messrs. F. A. Goodwin, L. D. Bement.

Philadelphia — Mr. Fred B. Gilbert.

Chicago — Mr. J. F. Talbot, Mr. E. S. Thomas, Mr. and Mrs. A. R. Varian.

St. Louis — Mr. W. D. Franklin.

South Framingham, Massachusetts — Messrs. F. E. Pope, Abner Jones, Harry Dennison, F. W. Chandler.

The souvenir of the occasion was a menu handsomely printed and illuminated in bronze-blue and silver, very attractive in every respect.

THE BENJAMIN FRANKLIN PENSION.

Mr. W. Hugh Spottiswood, king's printer and president of the English Printers' Pension Corporation, is in this country in the interests of the Benjamin Franklin Pension, a branch of the work which he hopes to augment and make more worthy of the great name it bears. Contributions — which can be sent to Mr. Spottiswood, at 37 East Eighteenth street, New York city — will be announced at the annual festival of the Corporation, to be held at the Hotel Metropole, London, June 10.

This institution was founded in 1827 for the purpose of granting pensions to incapacitated printers, and in 1865 a royal charter was obtained and other branches of usefulness added to the scheme. The objects now comprise relief by way of life pensions to aged and infirm printers and widows — free residence in the Printers' Almshouses at Wood Green — and maintenance and education of orphan children. All who desire to become recipients of the benefits of the institution must themselves have been contributors to a nominal extent, which establishes the principle of self-help and encourages provident habits. The success attending the work is shown by the fact that during the last year more than $20,000 was dispensed among two hundred and fifty-two pensioners.

It is probably known to our readers that Benjamin Franklin worked as a compositor and pressman in England in the years 1725-'26. The actual hand press at which he worked was carefully preserved in England until 1841, despite many offers by United States citizens to purchase it. In that year the press was handed over to an American visitor in England, with a free hand to present it to the American nation, as he might think best. At the same time the donors expressed a hope, which was cordially reciprocated, that some form of subscription might be organized in the States for the foundation of a special Benjamin Franklin Pension to be devoted to the less fortunate members of the printing trade in England, to which any citizen of the United States of America would naturally have first nomination.

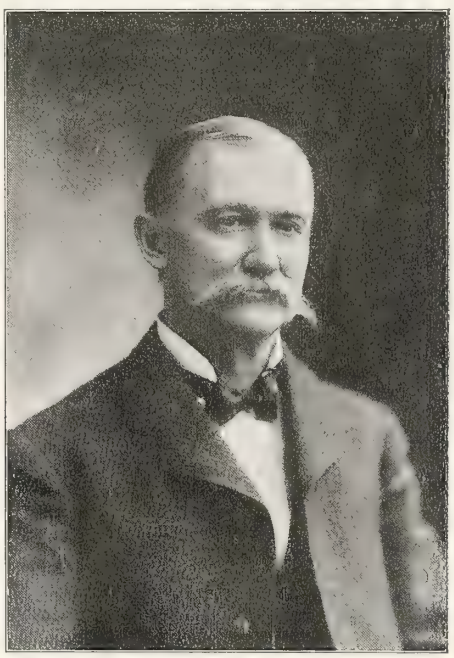
The recipient of the press exhibited it in Liverpool before it was shipped, and about $1,500 out of $3,750, required to found a pension of 10 shillings a week, was subscribed in England to the Franklin Pension. The press was handed over to the United States Patent Office in 1842, and in 1883 was transferred to the National Museum in Washington.

King Edward VII. was president of the Corporation in 1895, Gladstone was twice president, and such other distinguished men have held the presidency as Charles Dickens, Sir Edward Lytton Bulwer, Benjamin Disraeli, Douglas Jerrold, the Duke of Wellington, the Duke of Cambridge, and the Archbishop of Canterbury.

RESIGNATION OF MR. W. B. McCALL, FOREMAN OF THE RAND-McNALLY COMPANY.

The many friends of W. B. McCall, for years foreman of the Rand-McNally Company, will be surprised that he has retired.

Identified as he has been for the past thirty-six years with the printing trade in Chicago, a short sketch of his successful career will not, we are sure, be considered inappropriate at this



W. B. MC CALL.

time. Born in Mount Gilead, Ohio, in 1846, his parents moving to Iowa City, Iowa, where he served his apprenticeship on the Iowa *State Press,* edited by the Hon. John P. Irish, of that city, now located in San Francisco, came to Chicago in 1867; he served as "devil" under Mr. Abe McCutchion on the old Chicago *Evening Post,* who, by the way, was one of the charter members of No. 16, and still abides with us. Worked for C. A. Blakely in the job department of the *Post,* when Mr. George Bagwell, now located in Hamilton, Ontario, was foreman, remaining there until 1869. Mr. A. C. Bardwell, proprietor of the Dixon (Ill.) *Herald,* came to Chicago in search of a man to take charge of his plant, and, upon the recommendation of Mr. Bagwell, he was offered the position, and accepted it. He continued as foreman of the Dixon *Herald* until 1870. Returning to Chicago he applied for employment to Mr. T. C. Haines, who was foreman at that time, but who is now superintendent of the Rand-McNally Company, and secured a position.

He was appointed foreman of the above firm about fifteen years ago. In the thirty-two years' connection with the above firm, which is the largest of its kind in the world, he has made many friends and acquaintances. Mr. McCall has always dealt leniently with the proverbial indisposition shown by so many members of the craft on Monday morning, providing

they were truthful, but would probably "soak" the comps. who produced a physician's certificate to prove that he was ill, in order to get off that day in preference to all others.

He was married to Miss Virginia L. Crippen, of Dixon, Illinois, in 1870, who died in Austin, Illinois, February 29, 1889. He was married again to Miss Julia Hendricks, of Austin, Illinois, September 30, 1891. Mrs. McCall, who was born and raised on an Indiana farm, has been conducting their farm in Ohio since September 1, 1902, and is well pleased with their new home.

He has purchased an eighty-acre farm near the place of his birth, Mount Gilead, Ohio, where he will amuse himself practicing the science of agriculture and be pleased to entertain his old friends and acquaintances any time they may call. May he have ample success in his new field of labor, and, as Rip Van Winkle would say, "live long and prosper."

T. B. Moore,
H. L. B. William.

AMERICAN TYPE FOUNDRY TYPE STYLES.

Among the examples of new type-designs shown elsewhere in this number will be found the Curtis-Post, which is intended for magazine headings and general display. Of late magazine illustrators have adopted similar styles of lettering when larger but open letters were found requisite for their columns, but the designs have not heretofore been available for the printer's use.

The Post Monotone series is made in seven sizes. It is severely monotone in character and is adapted for the better classes of society and commercial printing, for which the smaller sizes will be especially useful.

The Della Robbia series, notice of which has already appeared in these columns, is the most elaborate of the three new styles, and is suitable for borders, ornaments and initials. The complete series of this face, including all sizes from 6-point up to 72-point, increases the flexibility of the means at the disposal of the display printer.

LIMERICKS.

"G. A. F." contributes the following limericks to the *British and Colonial Printer and Stationer*. Apart from the humor it will be noted that the limerick has educational value in the matter of pronunciation:

There was a young wife of Antigua,
Who said to her spouse, "What a pig you are!"
He said, "O, my queen!
Is it manners you mean,
Or do you refer to my fig-u-ar?"

And another:

There was a young lady named Cholmondely
Whose aspect was buxom and colmondeley;
But if any one spoke,
She felt she must choke;
So she always sat still and stared dolmondeley.

And two more:

A fox-hunting yeoman of Leicester
Once bought a young filly to teicest her;
She snorted and neighed
Till the man was afraid,
So he sold her and fervently bleicester.

A pushing young merchant of Cirencester
Suffered pangs from a terrible blirencester;
But his wife made him drink
A gallon of ink,
Which cured him at once — and he kirencester.

"WHAT MANY THOUSANDS SAY."

Every one we suppose who has an ambition to excel likes to hear kind words in regard to their work, so we will just say, as many thousands are saying every month, that The Inland Printer is as much of a fixture in this office as our presses. We have had a good many other trade journals, but there is only one Inland Printer.—*F. H. McCulloch, Austin, Texas.*

OBITUARY

MOSES SWEETZER.

Moses Sweetzer, who last year gave a tract of land in Elizabethport, New Jersey, to the New York Typographical Union as a site for a home for aged and indigent printers of the United States, died at Lynn, Massachusetts, March 10, aged eighty years. Mr. Sweetzer was born in Newburyport, Massachusetts, and in 1849 established a line of packets to California. During the Civil War he conducted a store in Washington, furnishing supplies to the Union troops, and was twice captured by the Confederate forces. In 1868 he went into the oil business in Parkersburg, West Virginia, and was president of the Sweetzer Oil Company until it was absorbed by the Standard Oil Company.

JOSEPH WILSON FRANKS.

Joseph Wilson Franks, who set the first line of type on the Chicago *Tribune*, in 1847, and who pulled the first issue off the old hand press, died at his home in Peoria, Illinois, February 25. Mr. Franks was born in Newark, England, April 1, 1829, and came to Chicago when he was fourteen years old. He was married in 1865 to Nanno Barrett, at Detroit, Michigan. In 1872 he established the job printing-house of J. W. Franks & Sons, which has grown until it is to-day one of the largest firms in the State. He is survived by a widow and three sons, one of whom is Fred D. Franks, Chicago *Record-Herald*.

THE TAGALOG LANGUAGE.

Tagalog is the principal dialect of the Christian and civilized Filipinos, who constitute about eighty per cent of the inhabitants of the Philippine archipelago. Buckle quotes an opinion of W. von Humboldt that it is the most perfect form of all the Malayo-Polynesian tongues. According to Deniker, "it is largely superseding the other dialects, having already displaced Bicol in the north of the province of Camarine, Bisayan on Marinduque Island, etc." Perhaps it would be better to say that dialectic variety is disappearing under the influence of closer intercourse and a common national spirit, for Bisayan, Ilocoan, Tagalog, etc., are in fact a group of related dialects springing from a single Malayan stock. Middleton, a Catholic priest who recently delivered a lecture on this subject before the Philobiblon Club, of Philadelphia, says: "The various dialects are twenty-seven in number, all, however, akin in their common stock, Malay, of which these idioms or patois are daughters, yet with countless sharply marked differences between one another."

Philologists classify Tagalog in the Malayo-Polynesian family. Its radical elements are dissyllabic, and reduplication is a marked feature in its grammatical structure. It belongs to the agglutinative class of languages, being exceedingly rich in determinative particles which modify meaning when added to roots. In its present form it shows the influence of Spanish and Chinese contact. Its very alphabet is Latin, instead of the original Arabic. Except native scholars and a few foreigners like Blumentritt and certain Spanish monks, there are none competent to discuss a language which, for weal or woe, has become a part of American thought and life.

The following statements are based on a study of a "Me odo Teo ico-Practico, para Aprender e Languaje Tagalo," published some twelve years ago and by some attributed, incorrectly, however, to the gifted and lamented Dr. Jose Rizal:

First. Phonology.— Tagalog has the three primitive vowel sounds, a, i, u, which are characteristic of the European branch

of the Aryan family. The other vowel sounds, e and o, are used in printing, and chiefly in words of Spanish origin, but they are pronounced like i and u, respectively. There are fifteen simple and two compound consonant sounds, namely, b, c, d, g, h, l, m, n, p, q, r, s, t, v, y, ch and ng. Of the compound consonants, ch occurs only in Chinese words, but ng is a characteristic Tagalog sound.

In speaking, the natives use a semi-falsetto, nasal intonation, "as if," says Rizal, "they were gently scolding one another."

Second. Morphology.— The most noticeable structural feature of the language is its wealth of radicals, which, by the addition of prefixes or suffixes, or both, become capable of wide application. A radical becomes an adjective if ma is prefixed and an abstract noun if ca is prefixed and an suffixed. For example:

the radical buti, good;
mabuti lalaqi, good man;
cabutihan, goodness.

The well-known name of the Philippine revolutionary society, Catipunan, is an abstract noun of this formation and means society or union.

The suffix an added to the name of a thing signifies the container of that thing, thus:

bating, bell;
batingan, belfry.

The prefix mag with the duplication of the first syllable of the name of a thing, denotes the person who deals in or does that thing, thus:

alac, wine;
magaalac, wine dealer.

The article is inflexible, as in English. The, ang.

Number and gender are not grammatical. The word manga is used to denote plurality, thus:

tauo, man;
ang manga tauo, the men.

Gender is based on sex, and hence is not expressed grammatically, except that, when a word is common to both sexes, distinction is made by adding the word lalaqi (man or male), or the word babay (female or woman).

The pronouns are never suppressed. They are numerous and explicit, and even avoid the ambiguity of English pronouns. For example, we (meaning the speaker and the person addressed) is tayo; but if the hearer is excluded, it is cami. Like the old English and modern Germans, the Tagals use the second person plural in addressing others of equal social standing, and the second person singular for inferiors or for intimate friends or relations.

The numerals are complete, the units being expressed each by a single word, the tens by the word labin before the corresponding unit, and the multiples by adding the word poo after the unit. Ordinals are formed from the cardinals by prefixing ica. Thus:

ualo, eight;
labin ualo, eighteen;
ualong poo, eighty;
ica ualo, eighth.

Adjectives are generally formed by prefixing ma to the root, though there are of course many primitive adjectives. Comparison is expressed by duplication either of the first syllable or of the entire radical. Thus:

mabuti, good;
mababuti, best.

The verbs are active, passive, reflexive and impersonal. Their various moods and tenses are expressed partly by prefixes to the root and partly by duplicating one or more syllables of the root. Thus:

The root aral means study;
mag-aral, to study;
nag-a-aral aco, I study;
mag-a-aral aco, I shall study.

The particle pag prefixed to the root changes the verb into a substantive; thus:

ang pag-aral, the studying.

From all this it will be seen that the Tagalog language has reached a considerable development. But whether the development of a language is an index of the mental capacity of the people is not clear. Chinese is a poorly developed language, but the Chinese have a literature and a culture. On the other hand, highly developed languages have been found among the American aborigines who were devoid of both literature and culture. Whitney says: "On the whole, the value and rank of a language are determined by what its users have made it do."

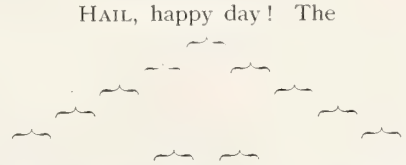
That the Filipinos have only scant literature and that their culture (which is real) is not indigenous must be admitted, but that they have great capabilities must also be conceded. That they are as a race superior to the Chinese should not be gainsaid by any one who is not prepared to deny that three centuries of close contact with European civilization can have beneficial results. Their fondness for ballads, music and drama (I speak of the uncultured natives) indicates the existence of soul which must find expression under favorable circumstances. The poverty of their genius is, to my mind, sufficiently accounted for by the fact that they have always been a subject race.

Whether the attempt which is now being made "to submerge the archipelago under a wave of English education" be successful or not, the Tagalog language will probably persist. I have been told by an officer of the first American troops sent to the Philippines, who had many opportunities of meeting Aguinaldo, that the Filipino general resented being addressed in Spanish, and said that his people had their own language, which should be recognized. This spirit will keep alive Tagalog as it has been kept alive under three hundred years of Spanish dominion.

The Manila *Renacimiento,* of June 26, 1902, states that a number of enthusiastic young Filipinos have organized a Sociedad de Escritares Tagalos, and gives a list of Tagalog works published by them. The Serranos, father and son (the latter being still alive and, up to the American occupation, being principal of the normal school in Manila), have published a good Tagalog-Spanish dictionary. It may be also mentioned that there are several newspapers published at the present time either wholly or partly in Tagalog.

Though the printing-press was set up in the Philippines as early as 1603, its products up to recent years in the Tagalog language have been chiefly church and school books written by the monks.— *The Educational Review.*

HAIL, happy day! The



are going north.— *Dalhart (Texas) Sun.*

HIS BEST FRIEND.

Received your card notifying me that I must cash up or lose my best friend, so here comes your percentage of my business, which it has earned a great many times over. I came here as foreman and then became manager, and am now the editor and publisher of the oldest and best paper in St. Clair county. I have the PRINTER to thank for a great deal of this, so you can see how cheerfully I send the remittance. I wish you as great a success in the future as you have had in the past.— *Charles C. Parker, the St. Clair Republican, St. Clair, Michigan.*

BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

ANOTHER example of inventive genius in the printing line, in Denver, is the recent production of a color-plate registering system, by Elmer J. Jones, the Carson-Harper Company's foreman. His invention is especially adapted to wood base cuts, and is adjustable to fit any sized plate in a minute's time, each plate having its own lock-up, independently of any other plate. It does away with loss of time in getting a perfect register. Type pages may also be run in the same



ELMER J. JONES.

form with plates, as the plates are registered separately, and can be shifted to any angle without unlocking the form. Thorough tests have demonstrated the superiority of Mr. Jones' system over all registering devices in use heretofore. Mr. Jones is to be congratulated for bringing his "happy thought" into the realm of practicability.— *Typographical Journal,* November, 1902.

(See advertisement on page 151.)

FIFTY YEARS OF PAPERMAKING.

Holyoke, the papermaking center of the United States, for the production of writing-papers, dates for the commencement of this industry, from the erection of a small mill, by Joseph C. Parsons, in the year 1853. During the half century that has passed, this pioneer paper-mill has, by the excellence of its products, grown from this small beginning, to the model establishment, illustrated on another page, and which is conceded to be the largest and best-equipped mill in the world, making bonds, linens and ledger papers exclusively.

In the year 1881, they placed upon the market the brand known as "Parsons Scotch linen ledger," and it is a fact well known to the paper and blank-book trade, that in the introduction of a ledger paper, and creating a demand for the same for county and State records, merchants and bankers' ledgers, but few manufacturers have been successful, and this company is to be congratulated on the remarkable success it has achieved. The brand of "Scotch linen ledger" is well known, and in demand, wherever a blank-book is made in the United States and Canada.

It is evident that only a paper made of the best possible material, and of uniform quality in strength of fiber and of finish, in short, possessed of all those qualities which are required for permanent records, could have secured this high reputation and staple demand.

This company also makes a very complete line of bond papers, comprising the following brands: "Treasury," "Old Hampden" and "Mercantile" bonds. They, too, are recognized by the trade, as possessing superior excellence for the special work for which they are designed. To produce the required surface for steel plate printing, art lithography, etc., each sheet is finished by placing between plates and subjected to great pressure, a slow and expensive method, but one which insures perfection of surface, either for printing or writing thereon.

In addition to the foregoing well-known brands, they are now introducing a new correspondence paper, known as "Parsons linen," and such are the facilities for producing high-grade specialties, that the trade has at once recognized that this new brand is destined to meet with a ready sale among that class of consumers who look for the best.

NEW PILE TYPE CROSS PAPER FEEDER.

The American Paper Feeder Company show a cut of their pile type cross feeder on another page of this issue of THE INLAND PRINTER.

In this feeder are embodied the same principles of separation, control and delivery as contained in their continuous feeder which made such a remarkable record at the Mechanics' Fair, in Boston, recently, and which was described in the December issue of this journal.

In offering a feeder of the continuous pattern the builders realized they were running counter to a prejudice held by the trade generally, against that type of machine. But the favor with which it was received, notwithstanding the prejudice against its type, verified the inventor's claim that a purely mechanical feeder could be produced which would be automatic, simple and efficient.

In view of the hearty response the first public announcement of the continuous feeder received from the trade, they are encouraged to anticipate a very large immediate business on the pile type machine. The builders state that not only have inquiries been received from all over the United States and from four European countries, but business has been offered far in excess of their expectations. This pile type feeder contains the same principles as the continuous, differing only in that it takes the sheet from a square pile, while the continuous feeder draws the sheet from a progressing combed bank of paper. Each style machine has its particular place and will find favor according to the demands of the special requirements, where automatic feed can be used.

The pile type feeder has no tapes — uses neither electricity, compressed air, suction nor rubber. It delivers the sheet under absolute control from pile of paper to press-grippers. It handles paper of any weight heavier than tissue and lighter than cardboard. The piling-table is raised and lowered by power and automatically stops where desired without attention from operator.

As there are no adjustments for different weights, surfaces or quality of paper the builders state a distinct saving of time is effected on the very shortest runs over hand feed.

The manufacturers claim they have produced a machine that places automatic feed on the same plane as the modern press, easy to operate, certain in its action and dependable under all conditions.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A CARD INDEX SYSTEM as applied to printing-office management; simple, accurate and decidedly labor-saving; determining cost of production a simple problem; our new book, "Starting a Printing Office," gives full explanation; 92 pages; postpaid, $1.50. JACKSON PRINT SHOP, Waterbury, Conn.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall Place, New York.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of this subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY. The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated with progressive proofs. Light-brown buckram, gold embossed. Revised edition. $2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING. Written by P. J. Lawlor and published under the name, "Embossing Made Easy." We have had this book thoroughly revised and brought up to date and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. $1.50. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color-plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price, $10 (reduced from $15). THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyât of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyât, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

VOLUME XXX — We have secured several copies of THE INLAND PRINTER, from October, 1902, to February, 1903, inclusive, and if you need one or more to complete your files, they will be sent on receipt of price, 25 cents each. THE INLAND PRINTER COMPANY, Chicago.

WANTED — Volume XXVI of THE INLAND PRINTER, unbound; will exchange current subscription for them; must be in good condition. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FINE OPENING with positions for two A1 platen pressmen with $750 to $1,000, in company forming for the manufacture of a plate specialty and high-grade bank and commercial work; one to 'take charge'; pledged members respectively — a capitalist, banker, merchant and expert solicitor. BANKERS' CHECK CO., Des Moines, Iowa.

FOR SALE — A large book and job printing office plant in Richmond, Ind. Now in hands of receiver; 5 cylinders, 2 jobbers, gas engine, power cutter, wire stitcher, and enough material to equip 3 or 4 country offices; will be sold together or separately. Write for list of material. LEROY KELLY, Receiver, Richmond, Indiana.

FOR SALE — County seat Republican paper and job plant; annual income more than half of purchase price; $1,500 cash, balance on time. L 60.

FOR SALE — First-class job office in large manufacturing city; fine run of work; write for inventory, price, etc. L 208.

FOR SALE — Job plant, weekly newspaper with building; circulation 500; annual business, $1,600; wish to engage other business. SUN, Summerfield, Kan.

FOR SALE — Half stock in incorporated bindery in Wisconsin, including management; $2,000; elegant chance for practical binder; good patented specialties; always busy; principal trade with public institutions and no bad accounts; mostly mail orders; paying big dividends; closest investigation courted. L 343.

FOR SALE — Modern job plant netting $1,200 and growing; central location in thriving city; $1,600; terms reasonable. L 298.

FOR SALE — One of the best newspaper and job offices in Kansas — Republican; elegant business; brick building; price, $5,000. T. H. BAIN, 630 Kansas ave., Topeka.

Steel Die and Copperplate Work Our new Trade Catalogue, *just issued*, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge $2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, $1.00. The largest plant in the world in this line — capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Printing business in Northern Illinois manufacturing city of 6,000; plant consists of pony cylinder, jobbers, cutter, stitcher, 5 h.-p. gasoline engine, typewriter, safe, body type and a splendid layout of late job faces, such as Roycroft, MacFarland, MacFarland Italic series, borders, etc.; annual business exceeds $4,500, and can grow; $770 for first 2 months of 1903; prices good, no competition worth mentioning, fine place for a home; good for $1,200 a year to active printer; price, $2,000 cash. Investigate if you have the money. L 324.

FOR SALE — The job printing-office and bookbindery of the Peerless Printing & Manufacturing Co. of this city, and all stock; large job office; only bookbindery in this city; must be sold at once to close bankruptcy proceedings in United States court; appraised at $1,846, and can be sold at 75 per cent of the appraisement for cash only Apply to LUTHER B. YAPLE, Trustee, Chillicothe, Ohio.

FOR SALE — Well-established, paying electrotype plant at a bargain; must be sold; machinery in good condition; no competition and large field. Write M 97.

GOOD PAYING COUNTRY WEEKLY for sale. P. H. BABCOCK, Box 317, Davenport, Iowa.

HENRY A. ANGER, well-known art printer, is desirous to return to his old home in Wisconsin, and therefore offers for sale his fine plant and positively established business in Denver; $3,500 takes a business worth a great deal more; are doing a business of $1,000 per month; a thorough investigation is courted. 1340 Lawrence st., Denver.

I WISH TO RETIRE, and will sell my job office cheap; doing $5,000 annually; city of 200,000. L 326.

JOB PRINTERY in lively Illinois city; 2 presses, plenty good material; expenses low; $600 cash required. L 104.

LINOTYPE, clear, doing $100 week, custom work; all one measure — but one change a week; best thing ever offered; $2,500 cash will handle it. L 348.

NEWSPAPER FOR SALE — Republican weekly in one of the best county seat towns in Iowa; must sell on account of ill health. L 313.

TO PRINTERS — I wish to establish a first-class cold stereotyping plant in a city not at present provided with platemaking facilities, where such an enterprise would be appreciated and supported and where the leading printers would be willing to subscribe for a small amount of stock in the business. My process enables me to make first-class plates from type, engravings, wood type, wood engravings, rulework, etc., without heating or otherwise injuring or even soiling the originals. I would be pleased to correspond with interested printers or publishers and to such will demonstrate the merit of my process and furnish unquestioned references. L 317.

WANTED— Bookbinder to buy working interest in good paying printing-office; all equal partners; your interest will earn what you pay for it in 18 months, besides good wages. F. A. EDWARDS, Herald Office, El Paso, Texas.

WANTED — Practical printer with from $5,000 to $10,000 to take place of retired partner in well-established printing, lithograph and blank-book establishment; must be competent to make estimates and supervise working departments; excellent opening for ambitious young man. L 310.

$1,500 cash will buy a photoengraver's and stereotyper's business in the prosperous city of Vancouver; no competition; good connection. HENTON, Vancouver, B. C.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Baggage Check Machine for printing checks from roll; this machine prints 2 sides, perforates, punches strap hole, numbers in 2 colors, can be used for printing counterfoil check books; for further particulars write THE TIMES PRINTING CO., Hamilton, Canada.

FOR SALE CHEAP — Levy screen, 133 per inch, size 7 by 9; ruling machine for engraving. L 295.

FOR SALE CHEAP — Three Adams presses, 28 by 43, or 31 by 44. Every book-printing establishment needs a couple of these presses for very short runs and deckle-edged paper; also for sale, two Hydraulic presses. J. J. LITTLE & CO., New York.

FOR SALE — No. 2 Campbell litho. press, will print 28 by 42, in first-class condition; also hand press, size of bed 25 by 32. Write for particulars. GREELEY PRINTERY OF ST. LOUIS, St. Louis, Mo.

FOR SALE — Two Empire typesetting machines (8 and 10 point), complete with cases and distributors; cheap for cash, or on liberal terms. Address EMPIRE, Postoffice Box 1454, New York city.

7 by 11 PEARL PRINTING PRESS and outfit; used very little; good discount. CHAS. E. MOODY, 9 Charter st., Newburyport, Mass.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ANY ONE PERMANENTLY CONNECTED with a newspaper in any town or city of less than 10,000 inhabitants can make good money, in addition to his salary, by coöperating with us; no canvassing or work or expense of any kind; we simply want your influence; all you will have to do is to explain our proposition to a few people who will call on you; your regular work will not be interfered with in any way; from $5 to $25 a week can be easily made; a very unusual and strictly gilt-edged opportunity for one enterprising printer in each town; particulars free; state what position you hold. ROOM 608, Lippincott bldg., Philadelphia.

AN EFFICIENT FOREMAN wanted for large New York composing-room; also for pressroom. Enclose references and complete information. A 306.

ARTISTIC AD.-SETTER wanted in New York; also office man who can estimate and a solicitor; first-class. A 302.

ELECTROTYPER — FOREMAN FINISHER, first-class mechanic, qualified to systematically manage medium-sized shop; must be sufficiently conversant with all branches of the trade to exact highest standard of workmanship from men; good position for a good man; give age, experience, places of past employment, salary, etc. L 178.

ENGRAVER — An eastern foundry has vacancy for a type engraver; steady place for a competent man; address, with particulars as to experience, in confidence, L 342.

FOUR GOOD COMPOSITORS, accustomed to the setting of high-grade advertisements, catalogue covers, titles, etc., and thoroughly familiar with the making-up of pages, forms, etc., can find steady employment at good wages; if you can fill the bill, are sober and industrious, and union men, address the PRINTING DEPARTMENT, EVENING WISCONSIN, Milwaukee, Wis.

JOB COMPOSITOR — For neat displaywork; state single or married, and wages expected. BROWN & WHITAKER, Hamilton, Ohio.

I HAVE COMMISSIONS to place several high-class men with all-round knowledge of the printing business, at salaries of $1,500 to $4,000. Give full particulars. W. R. COCHRANE, care N. Y. Master Printers' Association, 320 Broadway, New York.

NEW YORK CITY OFFICE wants an extra good Linotype operator; also accurate proofreader; state experience fully; send references. L 273.

PHOTOGRAPHER WANTED — Must be strictly temperate, reliable and a genuine hustler, capable of turning out the highest grade of work; to the right man we offer a permanent and pleasant position, with fine prospects for promotion. Apply with full particulars and references to MARING & BLAKE, 313 Occidental ave., Seattle, Wash.

PRESSMAN, capable of taking charge; half-tone and colorwork; steady job; non-union. L 287.

PRINTER WANTED — All-round man to take charge mechanical department newspaper and job plant; no boozers or cigarette smokers need apply. L 312.

TWO GOOD JOB PRINTERS, capable of doing up-to-date work. THE EBBERT & RICHARDSON CO., Cincinnati.

WANTED — A1 man, the best the market affords, to assist in advertising department by taking entire charge of the printing; one who can buy printing and make catalogues from the ground up; thoroughly familiar with the best kinds of printing and engraving and qualified to buy that sort to the best advantage; must be familiar with paper sizes, values, up to date in every way. To the right man a good position with a good future, with one of the largest mercantile houses in Chicago is open — a house that is constantly getting out catalogues and other printed matter in very large quantities. In replying, state age and experience in detail. All applications considered confidential. Address Z. Y., 811 Boyce Bldg., Chicago.

WANTED — A first-class and experienced solicitor; must understand fully the requirements for high-grade catalogue engraving and printing; one having an acquaintance among the trade and competent to estimate. Address, with full particulars as to experience and salary expected, L 301.

WANTED — All-round bookbinder and ruler. THE FREEMAN, Kingston, N. Y.

WANTED — First-class compositors for high-grade jobwork; state salary expected. L 311.

WANTED — First-class half-tone finisher; steady position with A1 house assured to good man. L 291.

WANTED — Good pressman, capable of handling all kinds of high-grade work; send samples and salary expected, also references. A 311.

WANTED — Pressroom foreman, 2 job compositors, 1 embosser. HILL EL IMPRESOR AMERICANO, Calle de Dr. Mier Num. 57, Monterey, Mexico.

WANTED — Salesmen calling on printing and bookbinding trades to sell brass type on commission. MISSOURI BRASS TYPE FDRY. CO., St. Louis, Mo.

WANTED — Thoroughly competent compositor on commercial jobwork; union; scale is $21.40. P. O. BOX 719, Portland, Oregon.

WE WANT a superintendent who understands estimating and who can take charge of a large contracting business; must thoroughly understand all the ins and outs of high-grade printing; be able to originate ideas, color effects and execute work rapidly; must be practical and with good executive ability; chances for advancement and life opportunity to the right man; reply in detail with salary to start, age, experience and photograph (which will be returned); strictly confidential; east of New York. L 117.

WORKING FOREMAN — An all-round bookbinder; must be a particularly good finisher, who can rule and forward when necessary; must understand modern library binding and be competent to foremanize a modern plant of 12 hands; Western city; union office; wages $25 per week. L 315.

YOUNG MAN, 25 to 40, who understands printing, binding and lithographing business, can make estimates or go on road; good situation with first-class house. L 289.

SITUATIONS WANTED.

ARE YOU IN NEED OF ANY CLASS OF EMPLOYES IN YOUR BUSINESS? THE INLAND PRINTER is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen, write to The Inland Printer Company, 212 Monroe street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

SITUATIONS WANTED.

A COMPETENT CIRCULATOR wants charge of a 4,000 to 6,000 daily circulation; has worked on a large city daily. L 299.

A GOOD RELIABLE STEREOTYPER wants steady position on morning paper. L 58.

A PRACTICAL up-to-date electrotyper with capital would like to start a first-class electrotype foundry. M 280.

A PROCESS ENGRAVER, practical in all branches, 12 years' experience, sober, reliable, is open for engagement May 1; capable to take charge of plant or operating, including 3-color work. L 339.

A YOUNG MAN wants situation in art department of newspaper where he can learn newspaper illustrating. L 331.

ALL-ROUND COUNTRY PRINTER wants position or would lease paper; 18 years' experience. J. A. MAHURAN, Garden City, Kan.

AM OPEN TO PROPOSITION as manager, assistant manager, superintendent, perhaps sales manager; excellent experience; best references; practical man. L 272.

AN A1 UP-TO-DATE JOB MAN who can do anything in the printing line seeks new fields; knows something of stock and estimating; small city preferred; union man; sober and reliable. L 308.

ARTIST, wash, pen-and-ink, figure, portrait, letter, desires position with engraving or publishing house; wood engraver. L 327.

ASSISTANT MANAGER — Position wanted by young man of 26, with 9 years' experience in managing bindery and printing department; competent to estimate on all kinds of work. L 252.

BOOKBINDER, capable and experienced, able to take charge as superintendent or foreman of any bindery; prefer West or Southwest. M 284.

CIRCULATION MANAGER, 25, 7 years' experience, desires to change to larger paper; 5 years in present position. L 329.

CYLINDER PRESSMAN, first-class half-tone and colorwork, desires to change; best reference, steady, sober, union; West preferred. L 62.

ENGRAVER — All-round stationery man on steel, copper and die work, script, square lettering and acid work, at present holding responsible position, wishes to make a change. L 316.

FOREMAN — Economical manager, artistic compositor, up to date in every respect, close estimator, familiar with all classes of machine composition, temperate, references. L 335.

HALF-TONE PRESSMAN, who can do the finest half-tone and book work, wishes to make a change; capable of taking charge; good reference as to character and ability. L 320.

LINOTYPE MACHINIST-OPERATOR desires position to increase speed; good mechanical knowledge; 3,200 at present; union; will go anywhere. L 231.

LINOTYPE MACHINIST-OPERATOR, steady and reliable, can set 4,500 ems per hour; good experience as machinist; reference. L 334.

LINOTYPE MACHINIST, many years' experience; references, union. L 347.

LINOTYPE MACHINIST with 6 years' experience desires a change. L 288.

LINOTYPE OPERATOR desires permanent situation; union, married; also am an ad.-man and a make-up. R. I. B., 855 Hurd ave., Findlay, Ohio.

NO EXPERIMENTING ANY MORE — 3-color plant will be fitted up by a most capable and practical 3-color engraver, who had the foremanship for the last 7 years with the American Colortype Co., formerly the Osgood Colortype Co., of Chicago; all the new improvements and secrets in making 3-color plates and how to print them will be furnished; success will be guaranteed; I am making a business of fitting up 3-color plants and will instruct your men how to make 3-color plates. 3-color filters sold on obligation. BERNHARD LUDWIG, 4171 3d ave, New York city.

OPERATOR-MACHINIST, now employed, desires change; country town preferred; all-round printer, proofreader, etc.; swift, accurate, married, sober, union. L 290.

OPERATOR-MACHINIST of 10 years' experience desires day situation west of Mississippi; 5,000 brevier hour; married, temperate, union. L 125.

PHOTOENGRAVER, first-class router, good workman, also experienced in other branches of photoengraving. L 165.

POSITION as artist or cartoonist on daily; have had number of years' experience; will submit samples and references. L 325.

POSITION AS SUPERINTENDENT in publishing house; thorough, practical man; many years' experience in mechanical departments, and thoroughly understands color processes and notary work; good executive ability and reliable. L 297.

PRESSMAN, CYLINDER, on all kinds of work, also color, desires position with up-to-date house; capable to take charge. L 172.

PRESSMAN, half-tone, magazine and catalogue work, wishes position in Philadelphia with first-class concern; union, married; write for particulars. L 328.

PRESSMAN, steady and reliable, wishes permanent situation in some small town anywhere. L 321.

PRESSMAN — Young man, with 15 years' experience at various branches of printing business, would like position as under-pressman with chance of advancement; strictly sober and industrious. L 323.

PRINTER — Young man with 10 years' experience in good shops would like employment that offers greater opportunities for advancement; send me your proposition. L 294.

PROOFREADER — A-1 in catalogue and jobwork; best references. A. H., 174 W. Central, St. Paul.

SITUATION WANTED by first-class web pressman, to take charge; had charge of Boston *Journal* for 11 years; 20 years' experience; sober and reliable. PETER SPLITHOFF, Box 3641, Boston, Mass.

SITUATION WANTED as estimator, designer, bookkeeper and general office man with firm doing the better class of work; age 30; single, energetic and well-grounded in printing-office economics; 15 years' experience in all departments; competent to design and supervise highest grade cut and colorwork; thoroughly posted in composition, presswork, stock, binding, illustrating, A-1 bookkeeper; write me; if you have more things to think of than you have time to think. I can aid you materially. L 341.

SITUATION WANTED — By first-class pressman, competent to take charge; union. M 70.

SUPERINTENDENT — No fossil, but has had 22 years' practical and successful experience to fit him for position with progressive concern willing to recognize merit when proven; at present superintendent of large color house and giving entire satisfaction; strictly reliable, temperate, do not gamble or use tobacco; married, age 35; know how to buy economically and handle help and material at close and profitable figures; reliable estimator; never have had trouble with employer or employes; first-class references given and required. L 296.

SUPERINTENDENT OR FOREMAN —Thorough practical printer, 23 years' experience — 12 years as foreman and superintendent — desires change; accustomed to large plant; strictly temperate; satisfactory references. P. O. Box 2190, Boston, Mass.

WANTED — Position by young, all-round country printer; West or Southwest. L 304.

WANTED — Situation by foreman; all-round printer and pressman; can buy, estimate, and take charge; 20 years' experience; references. L 112.

WEB PRESSMAN —Temperate and competent; have had charge for 10 years; best of references. L 253.

WEB PRESSMAN AND STEREOTYPER desires change; expert workman; union; refer present employer. L 303.

YOUNG MAN, 28, good job pressman, 10 years' experience, useful all around; city or country. M 285.

WANTED TO PURCHASE.

I WISH TO PURCHASE profitable job-printing plant in New England, near coast preferred; cash. M 279.

WANTED — A secondhand Mergenthaler Linotype magazine, in first-class condition; state price. GEO. FIELD, Box 549, Scranton, Pa.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use, produces deep matrices and each matrix casts a great number of sharp plates. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, $13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type and costs no more than papier-maché. Also two engraving methods costing only $2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. New stereo half-tone engraving method, no photowork, for $1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings, photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

JOB PRINTING-OFFICES — Use the Perfection Removable Bank and Counter Check Binder; no gumming, no springs; sell one printer in a town. Write for particulars. SHUMATE, Mfg. Sta., Lebanon, Ind.

OVERLAY KNIFE — This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.

RUBBER HAND STAMPS, 5 cents line, postpaid; orders filled within 24 hours; send 5 cents for sample stamp, any wording, and copy of cut-price catalogue. R. I. MESERVE & CO., Station A., Lynn, Mass.

RUBBER STAMPS 6 cents line; new catalogue of rubber type, pads, daters, agents' discount 2-cent stamp. SOUTHWESTERN RUBBER STAMP WORKS, St. Louis, Mo.



IN FOUR MONTHS (in the little city of Port Huron, Mich.), with an $850 plant, I worked up a mail-order printing business amounting to $50 to $75 a week, in addition to my regular local business. Orders came from the very best class, and I promptly collected every dollar as it came due. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business five years ago to become associated with an Eastern advertising agency. Any printer anywhere can successfully operate along the same line. For $2 I will fully explain how to start and build up such a business. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. If you are foreman of a shop, get this plan, submit it to your employer, and, if approved, it will probably mean more salary for you later on. Send the $2 now. Money returned if the plan does not pan out to your entire satisfaction. HOLLIS CORBIN, 1509 Arch street, Philadelphia.

FOLDING BOX Gluing Machines, SUIT BOX Creasing Machines, PARAFFINE COATING Machines are among our specialties.
We manufacture a COMPLETE LINE of Modern Machinery.
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We Furnish **PRESS CLIPPINGS** upon any subject desired.
A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.
CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago



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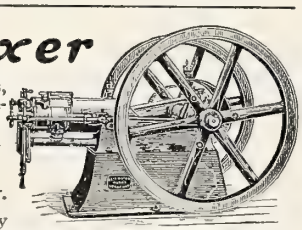
Pressmen and Compositors Take Notice!
The Typothetæ of Cincinnati having established a Bureau of Labor, desires the names and addresses of compositors and pressmen who are unemployed, or such as desire to change from their present situations.
Address, with full information as to qualifications,
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High-Grade ***Imported Papers***
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The absolute uniformity of the charges, and the mechanical simplicity in the construction of the mixer on an
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Full information about all our stationary and portable engines can be obtained by writing for our illustrated catalogue.
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A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.
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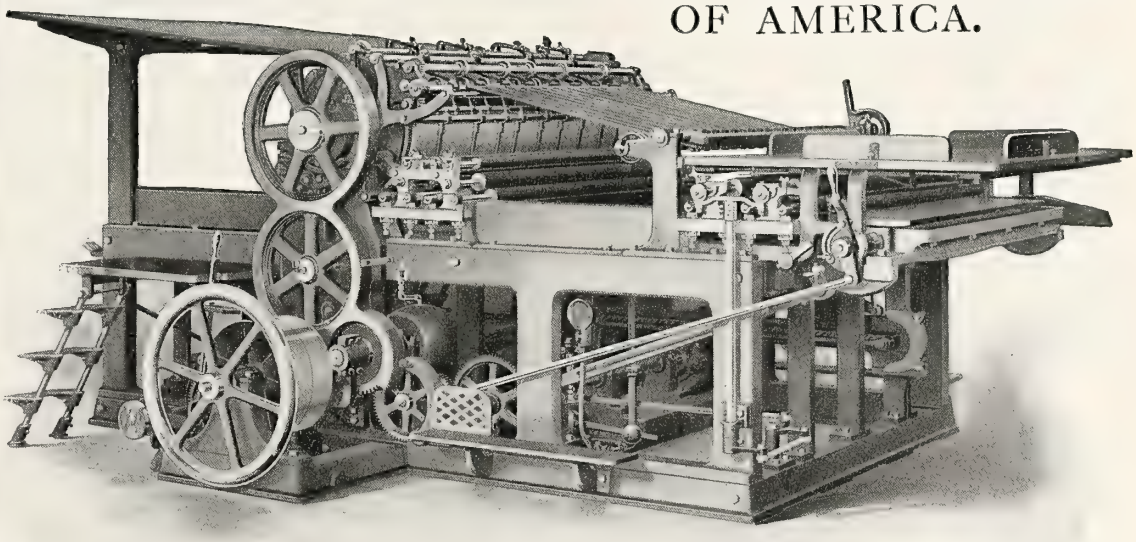

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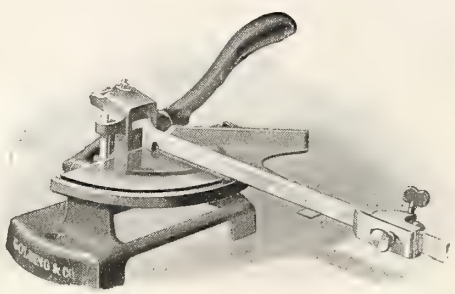
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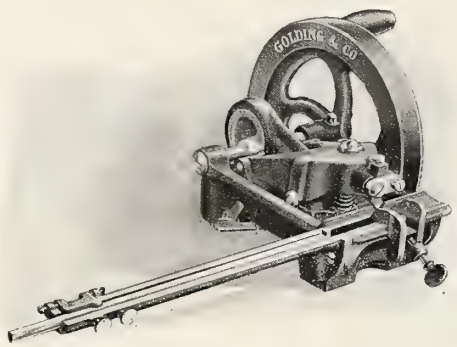
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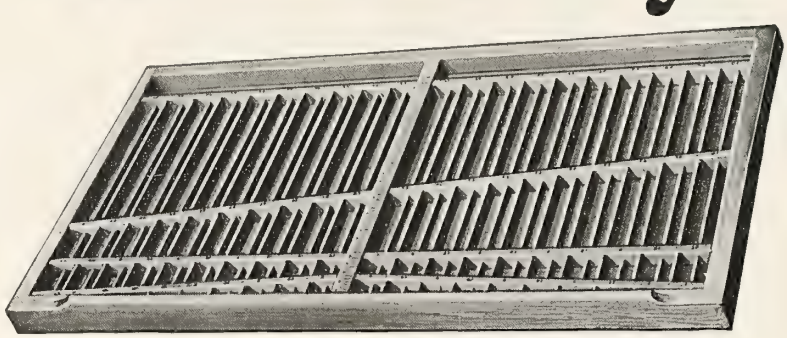
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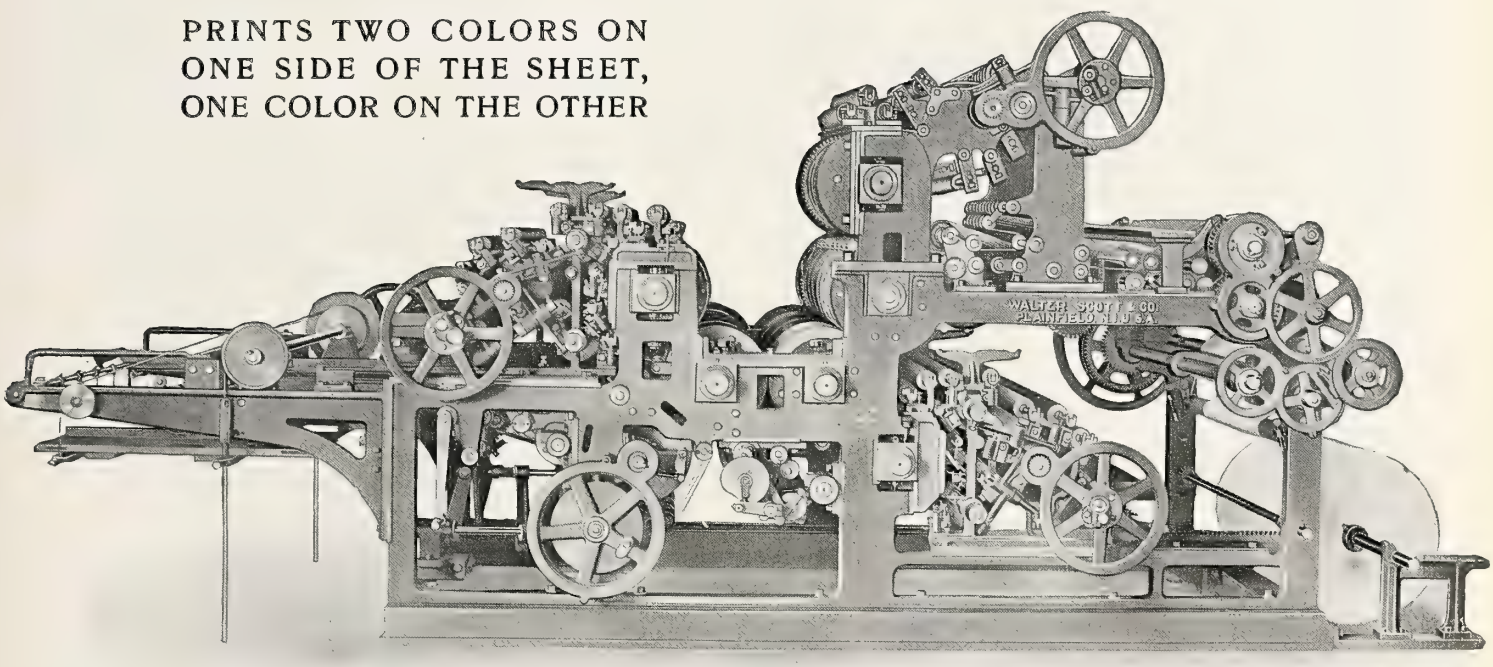
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PRINTS TWO COLORS ON
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The Scott All-Size Rotary Press

shown here, will print Telegraph Blanks, Manifold Books, Cash Sale Books, Almanacs, Magazines, Booklets, Illustrated Supplements for Weekly Papers, in one or two colors, at a speed of six thousand sheets per hour, delivering the papers all ready for a paper cutter or folding machine.

It will print

any thickness of paper from French folio to cardboard.

We shall be pleased

to send you further particulars of the Scott All-Size Rotary Press, and, if desired, show you one in operation. Do not delay. Write us to-day.

THIS PRESS IS A MONEY-MAKER. LOOK IT UP

We manufacture One and Two Color Lithographic and Aluminum Presses, Drum Cylinder, Two-Revolution Presses, Flat-Bed Perfecting, Rotary Magazine, Color and One, Two, Three, Four and Five Tiered Newspaper Presses, Stereotype and Electrotype Machinery.

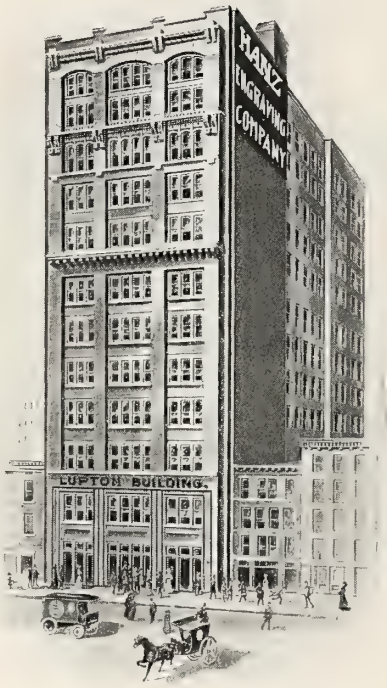
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Full set of samples, express paid, on receipt of 40 cents.

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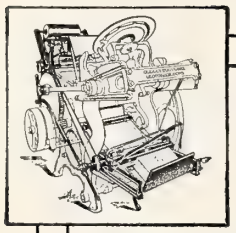
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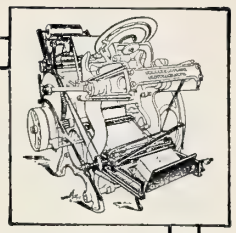
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Attachment for Platen Presses

IS MAKING ALL RELATIONS OVER

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A good article makes FRIENDS, but a real good article makes RELATIONS — multiplies its numbers. And several of these machines in a print shop make as interesting and prosperous FAMILY as the printer can get together.

G. G. WILLIAMS PRINTING CO., LTD.,
Commercial Printing, Embossing and Blank Book Making.
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DEAR SIRS: — We are to-day working the Kramer Web Attachment which has been put on our machine, and it gives us pleasure to say that we are much pleased with results. We don't think there is any doubt about the machine being a great money-maker for the printer. Very truly yours,

G. G. WILLIAMS PRINTING CO., LTD.
By G. G. WILLIAMS.

J. C. BLAIR CO., Manufacturing Stationers,
HUNTINGDON, PA., February 13, 1903.

THE KRAMER WEB CO., BOURSE BLDG., PHILADELPHIA, PA.

DEAR SIRS: — From the short experience we have had with the Kramer Web Attachment for Platen Presses we are pleased to advise that it has proven very satisfactory. The Attachment works cleanly, rapidly and satisfactorily. It is a good mechanical device for printing on Platen Presses.

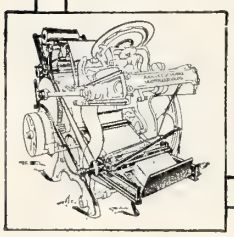
Wishing you deserved success, I beg to remain,
Yours very truly, E. M. C. AFRICA, Pres.

PRINTING DEPARTMENT OF KEASBY & MATTISON CO.,
AMBLER, PA., November 22, 1901.

THE KRAMER WEB CO.

GENTLEMEN: — The Kramer Web you placed on our Geo. P. Gordon presses about four years ago is doing the work in a very satisfactory manner, and has in every respect justified all the claims you made for it. The longer we use it the better we like it, and we would not think of going back to feeding by hand.

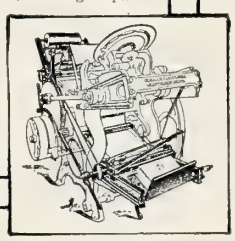
Respectfully yours, A. K. REIMER, Foreman, Printing Dept.



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BOURSE, PHILADELPHIA, PA.

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H. A. MOSES, *Treasurer*

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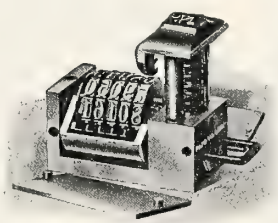
New Model No. 27

View showing parts detached for cleansing—time, one minute.

Price, $14.00 less 5%, extra 2%, 10 days

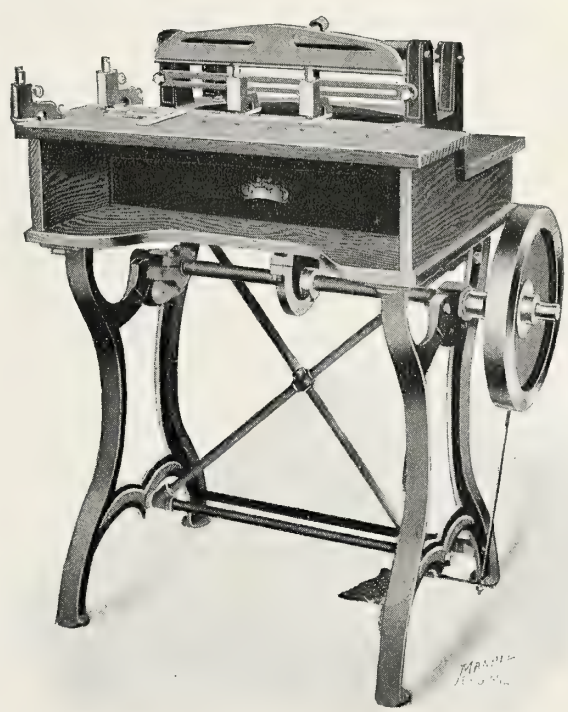
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Strongest, Simplest and Cheapest POWER PUNCH on the Market

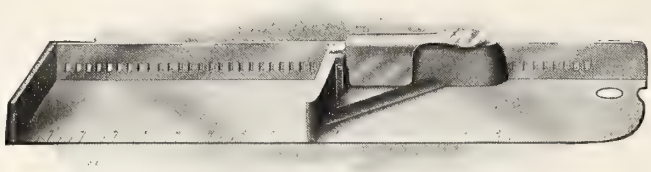


Card Index, Loose Leaf Ledger, Round Hole and Special Punching

Write for Quotations, Literature and the name of the Dealer nearest you who carries them in stock.

Gether-Drebert-Perkins Co. 91 Huron Street Milwaukee, Wisconsin

1-9



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Length	2-inch	2¼-inch	2½-inch	Plating
Six-inch	$1.75	$1.85	$1.95	25 cents
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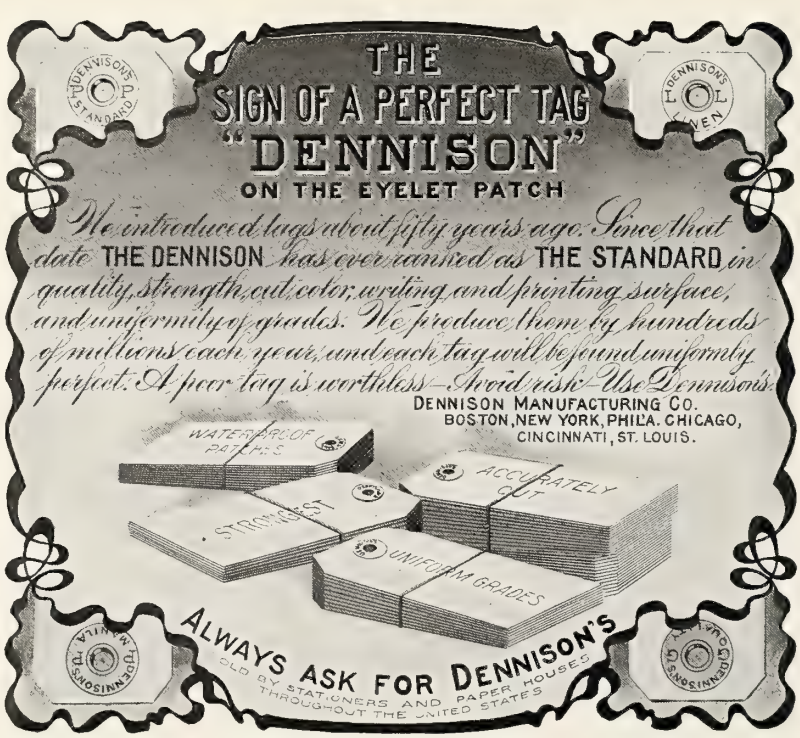
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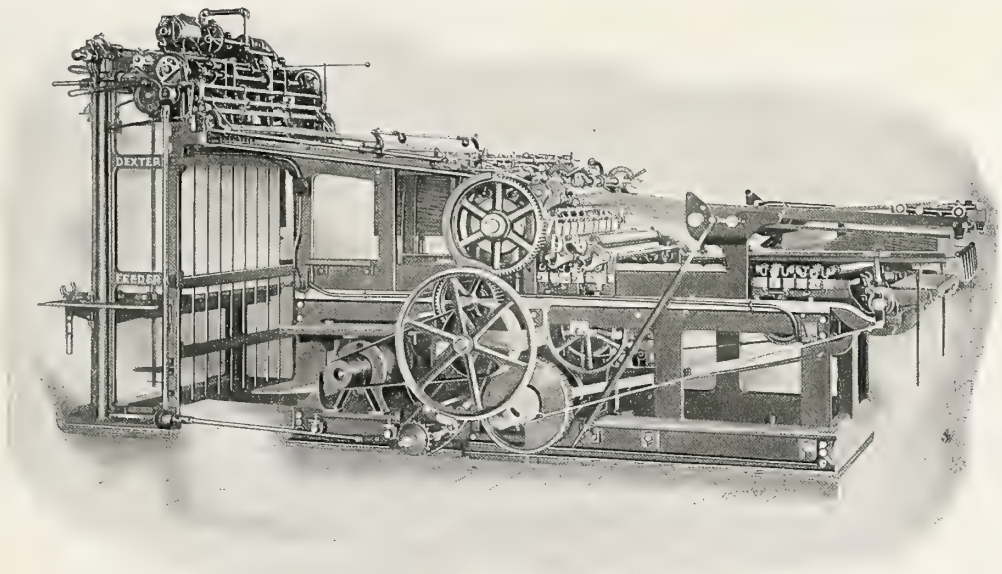
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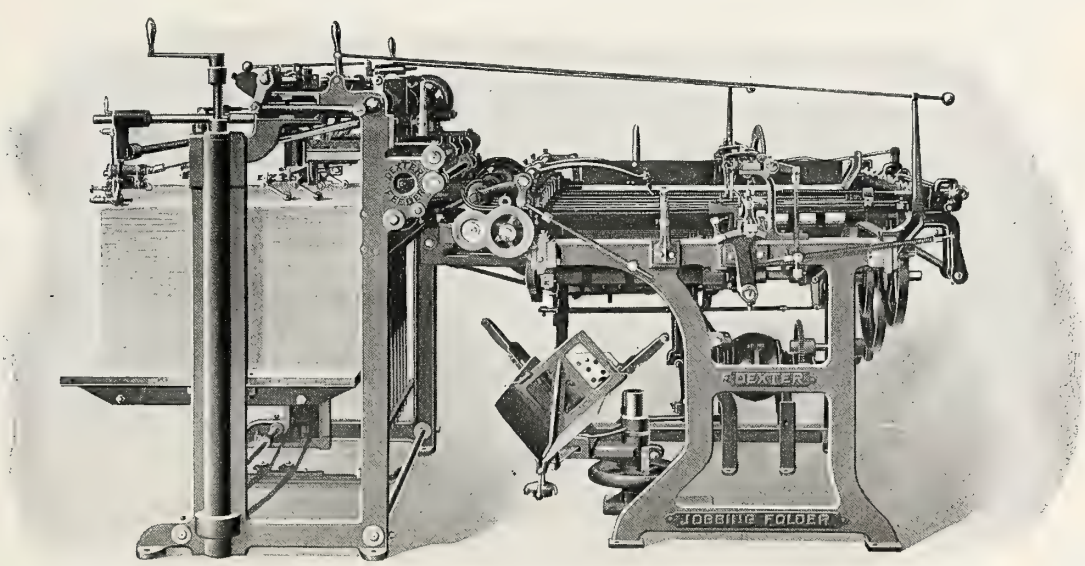
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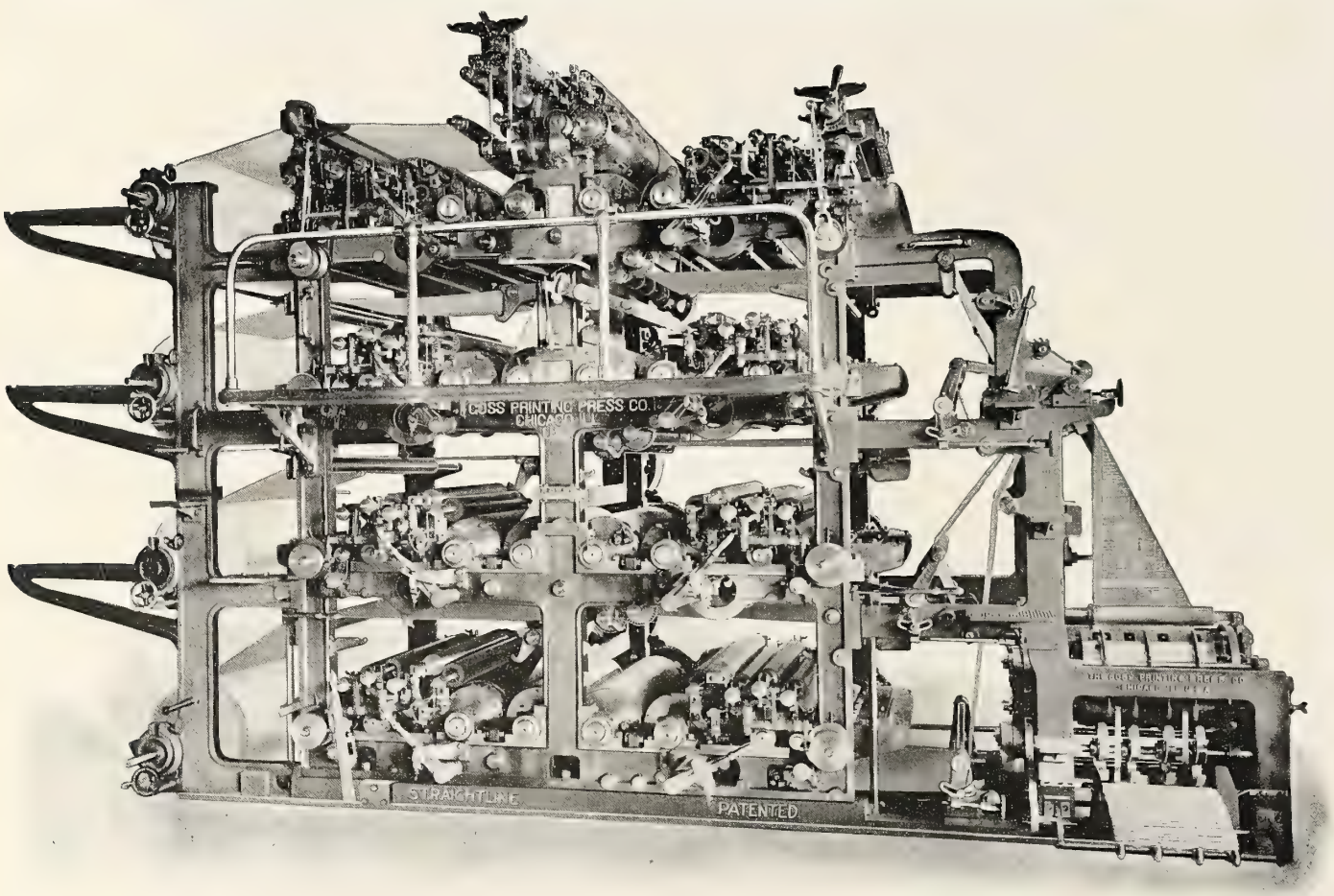
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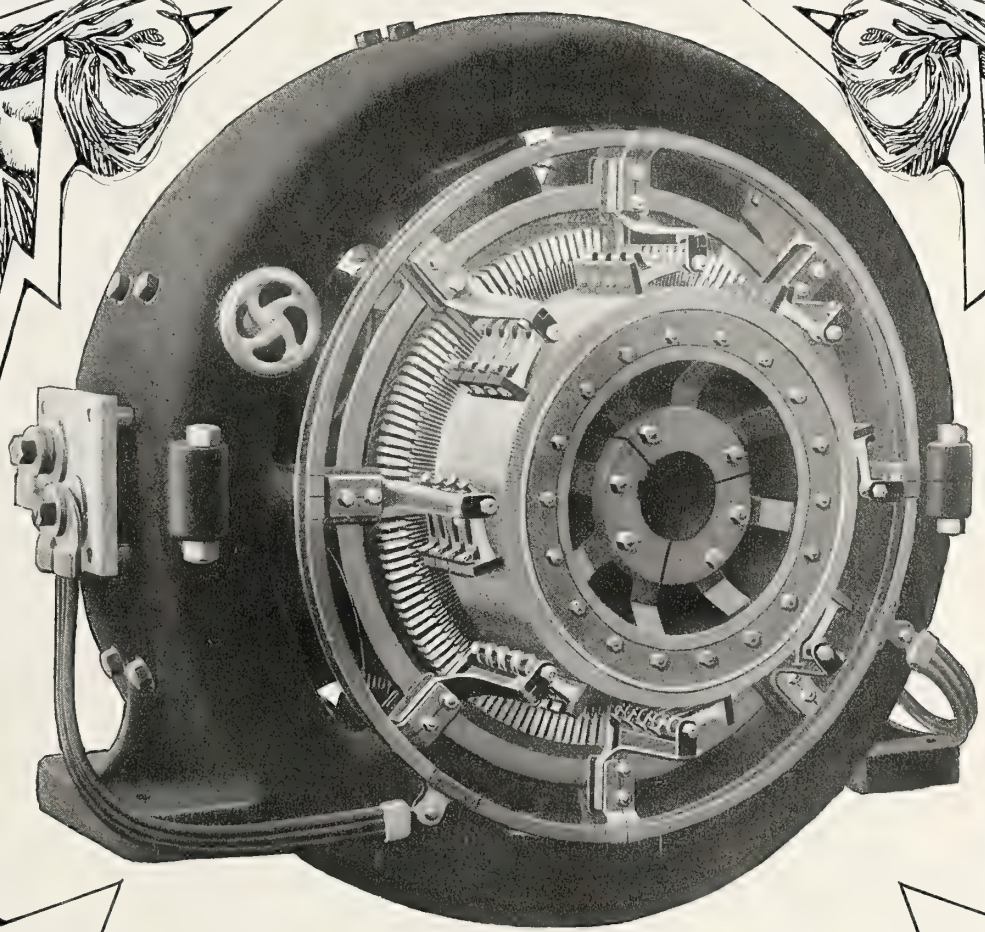
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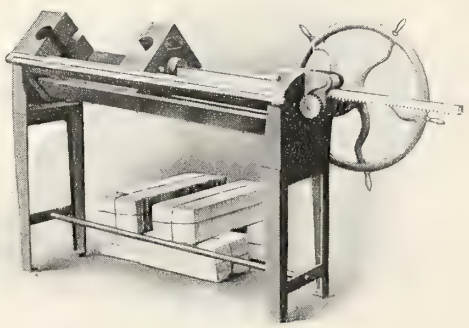
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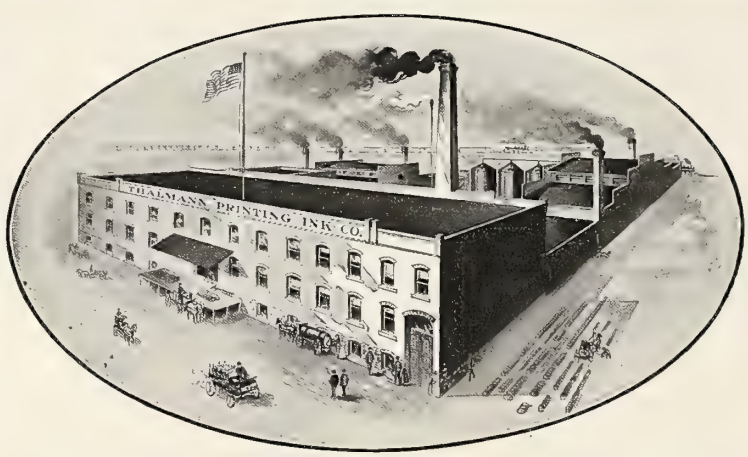
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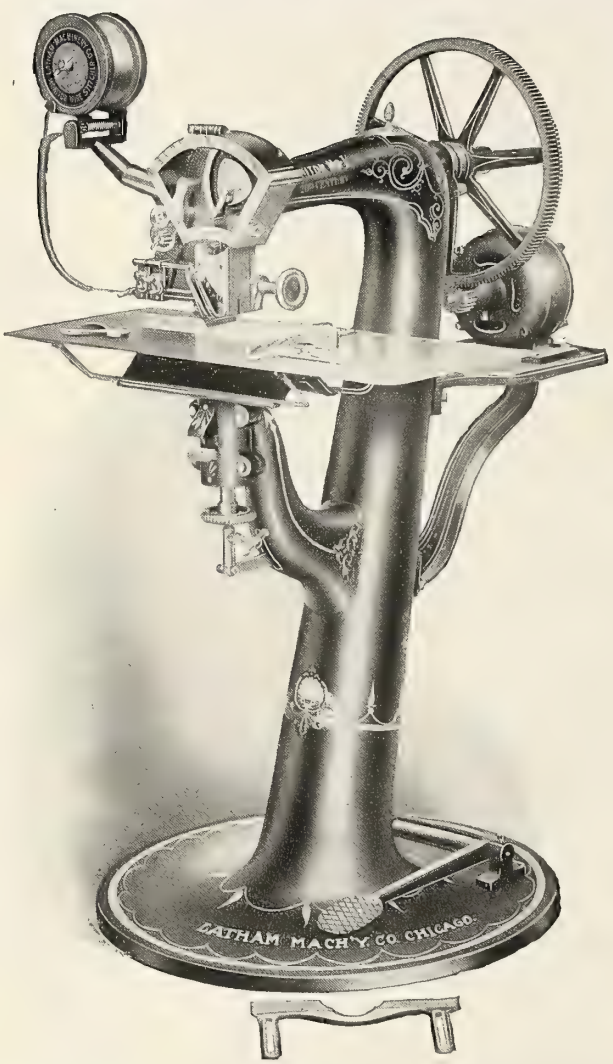
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0	"	"	1/4-inch to 1 3/8 "
1	"	"	2 sheets to 7/8 "
1 1/2	"	"	2 " 5/8 "
1 3/4	"	"	2 " 1/2 "
2	Roll Feed	"	2 " 3/8 "
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3	"	"	2 " 1-5 "
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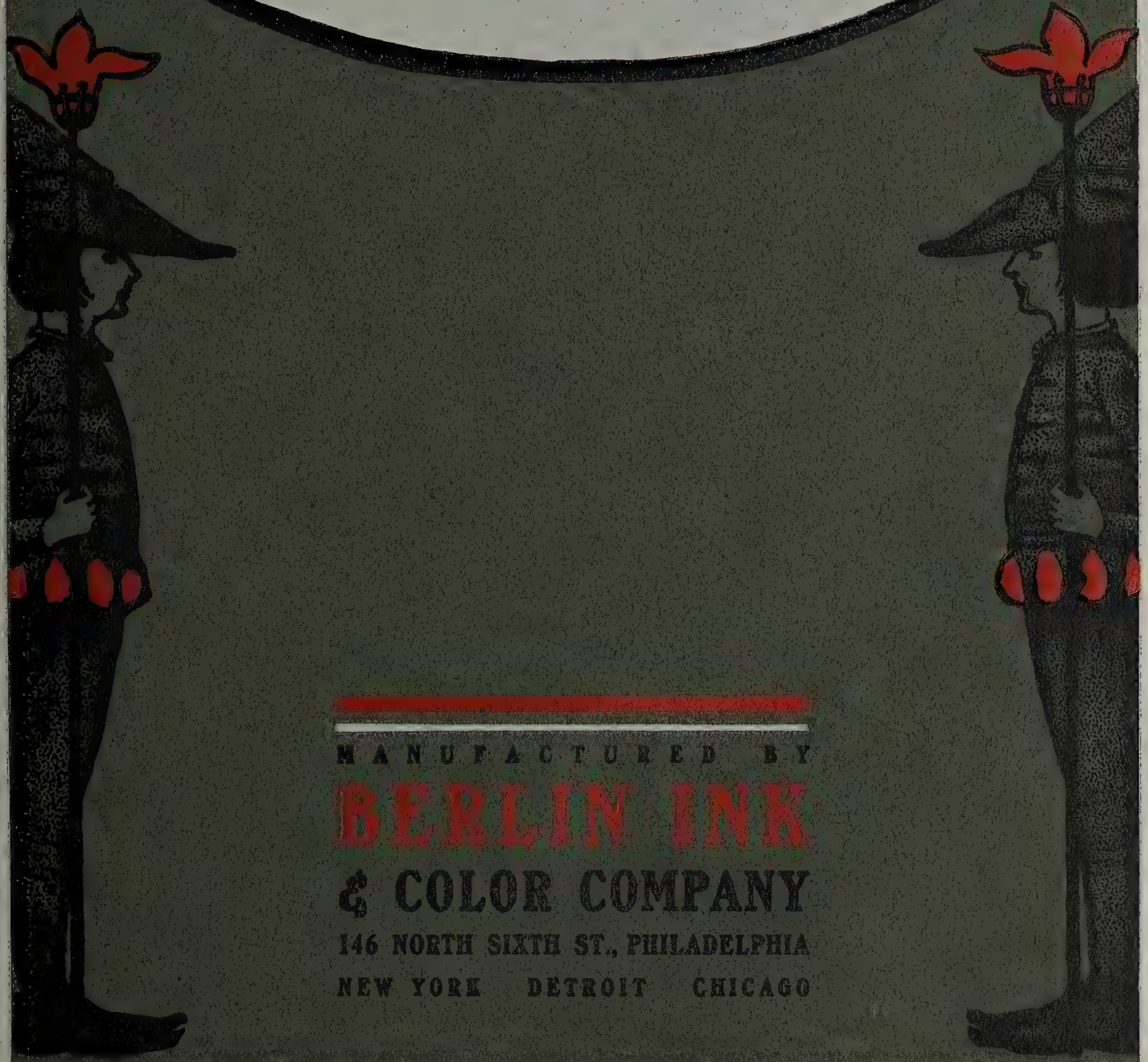
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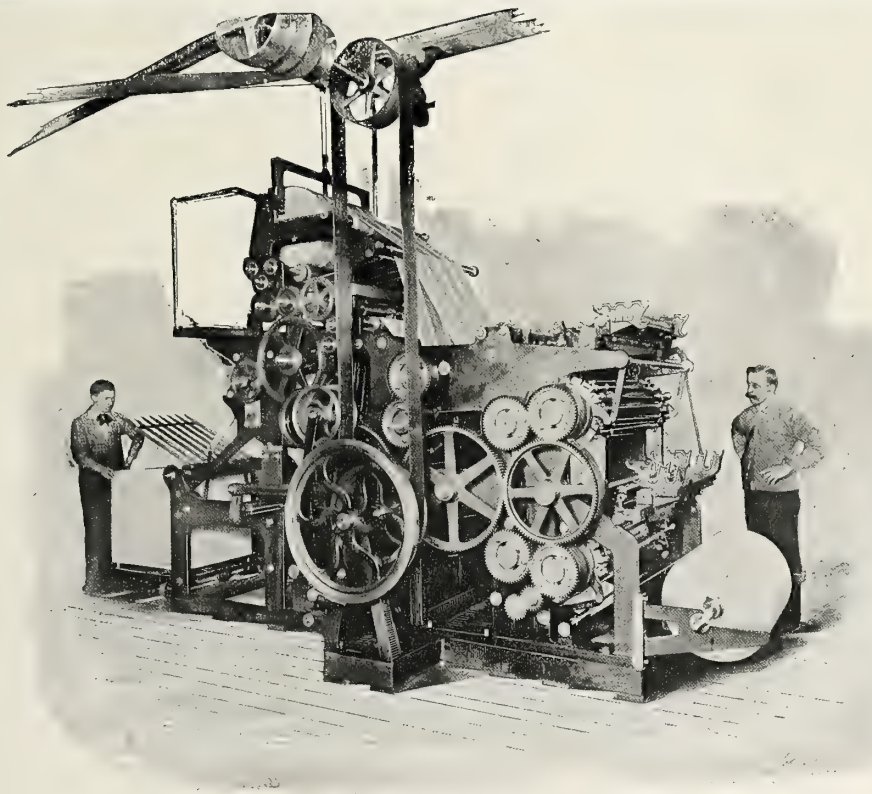
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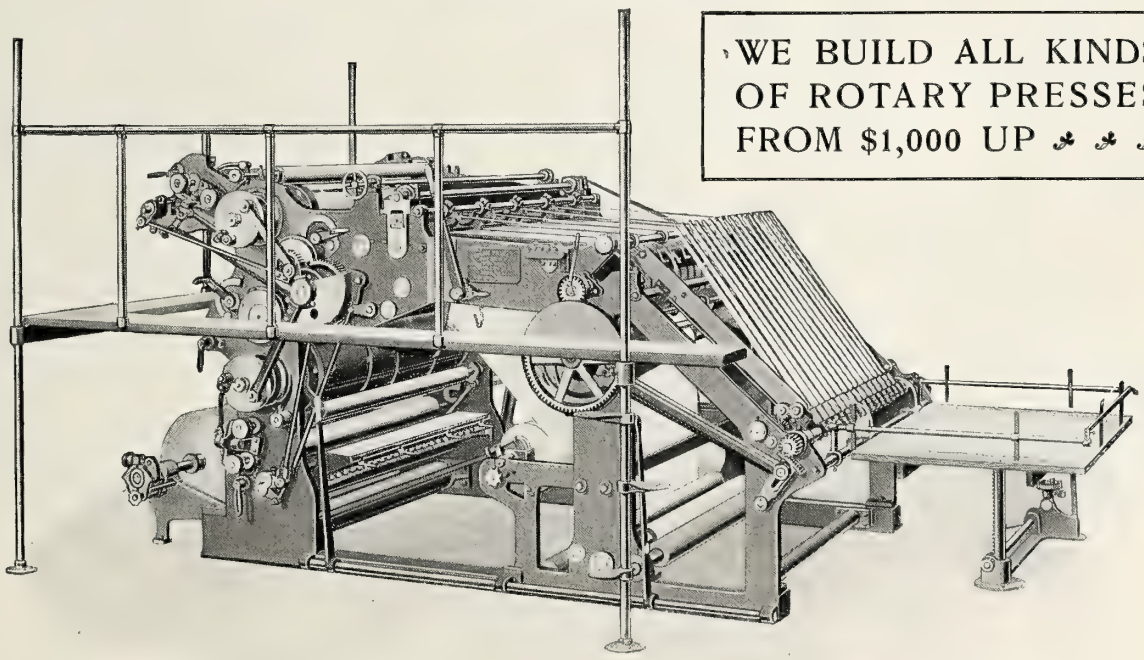
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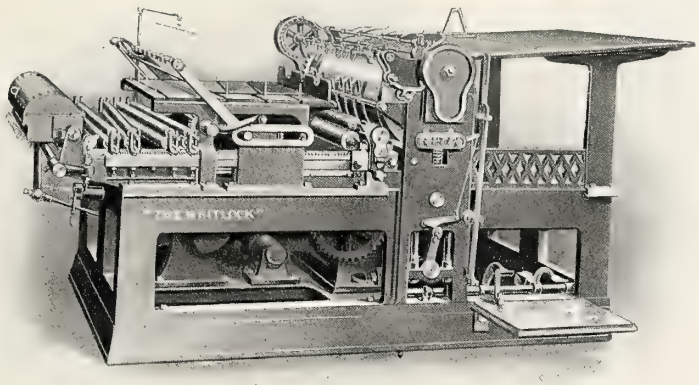
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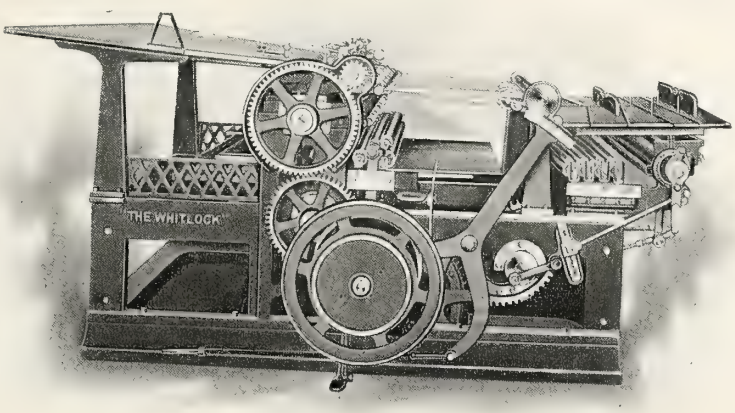
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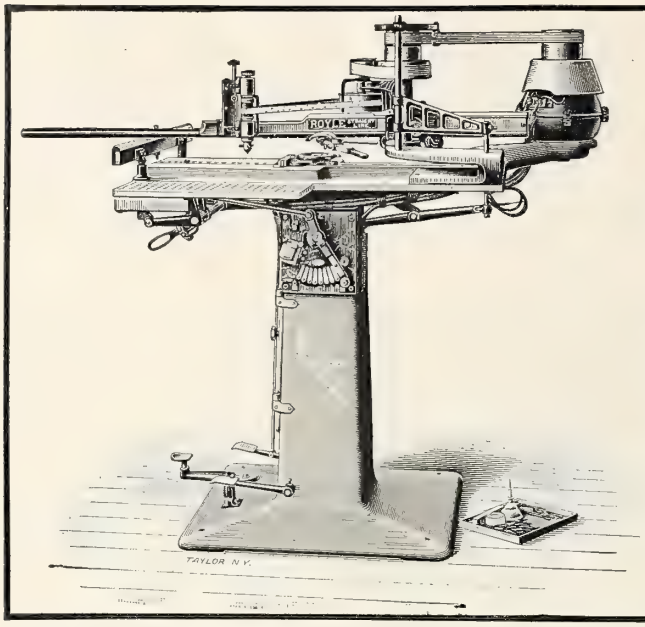
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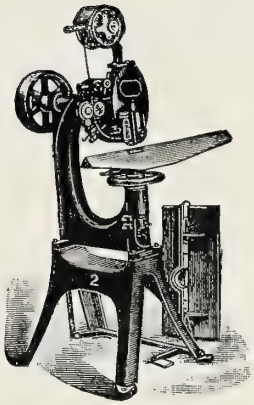
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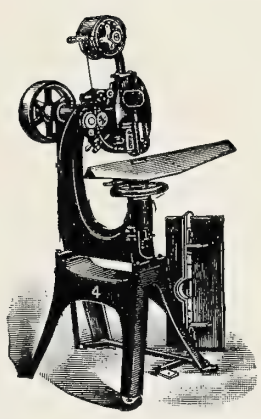
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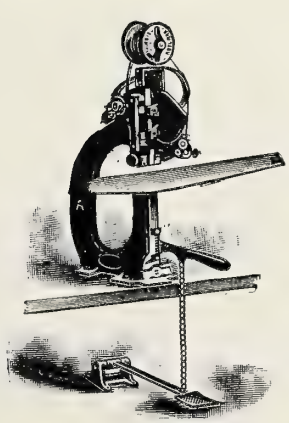
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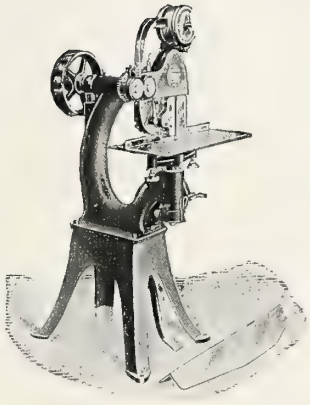
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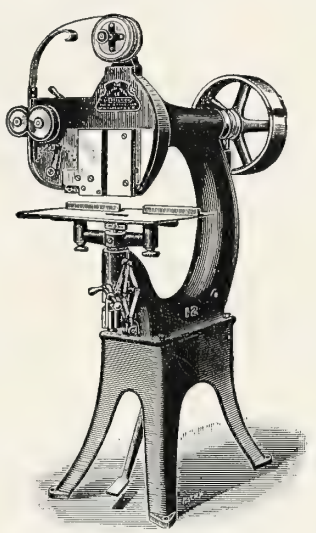
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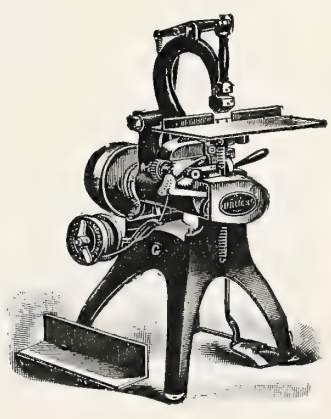
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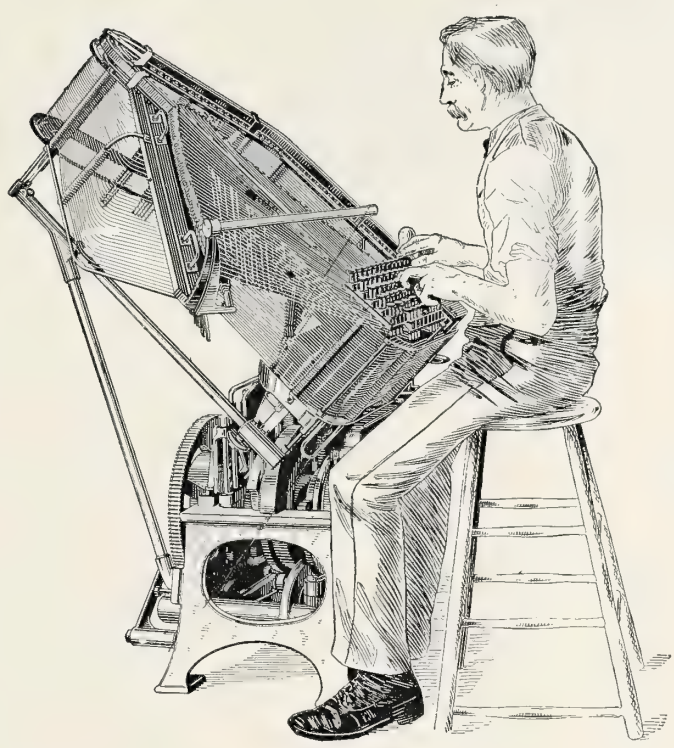
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Western Bank Note Co., Chicago.
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Samuel Ward Company, Boston.
H. G. Alford Company, New York City, 3 Machines.
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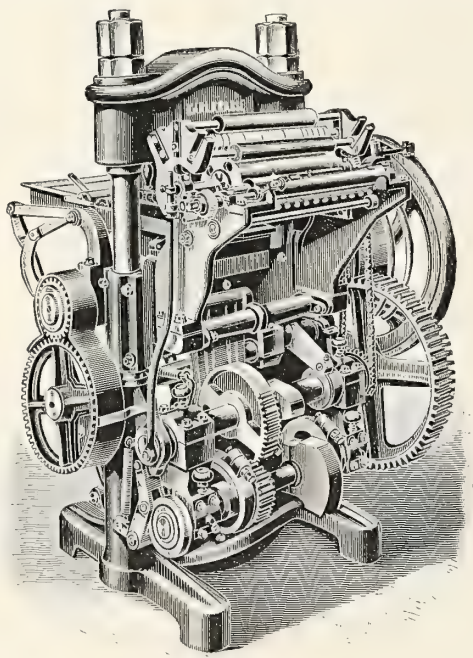
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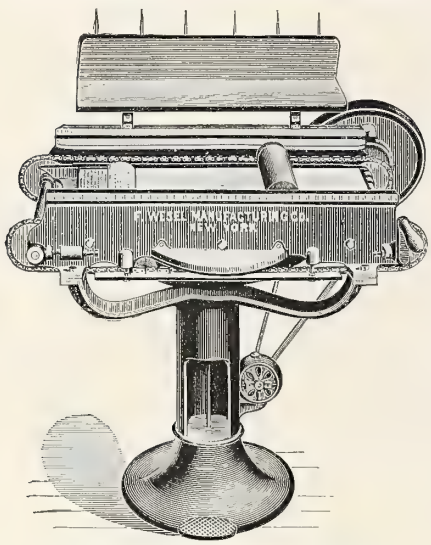
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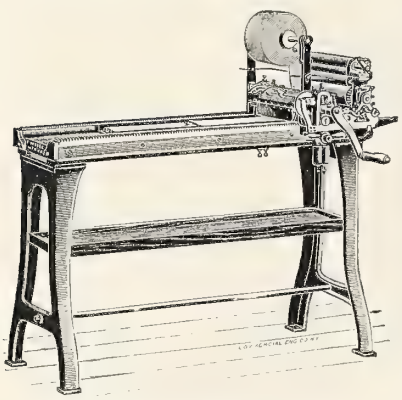
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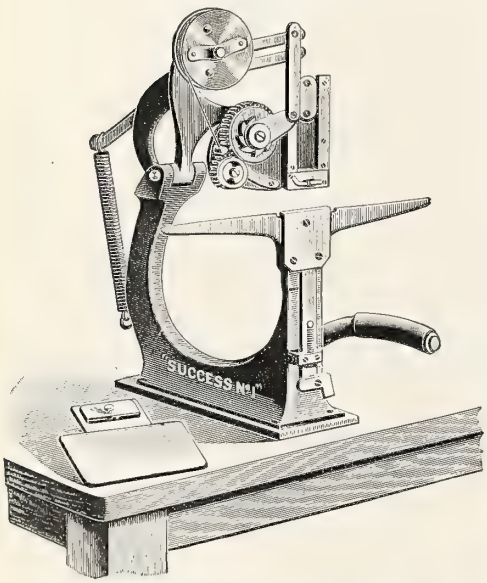
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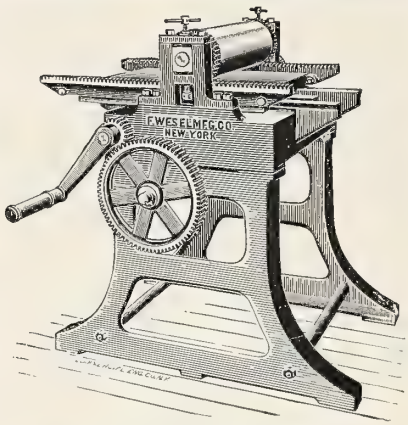


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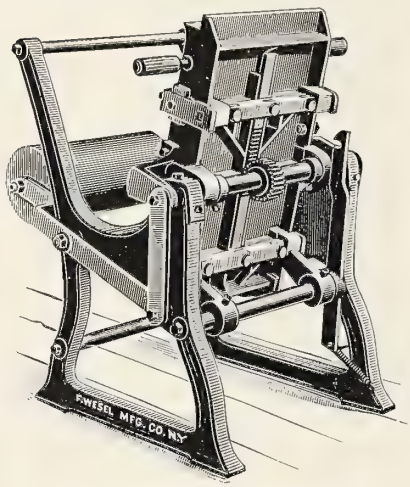


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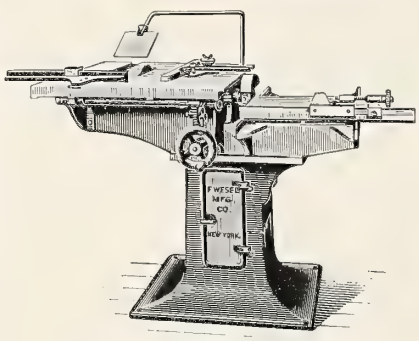
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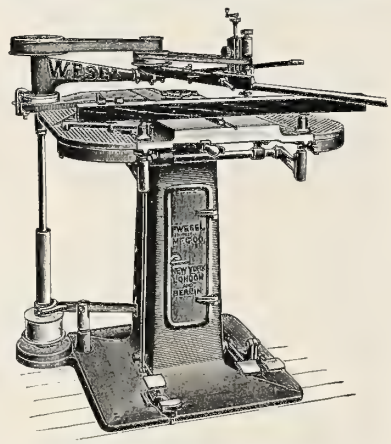


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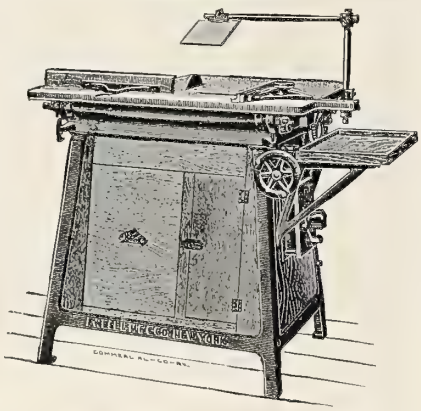


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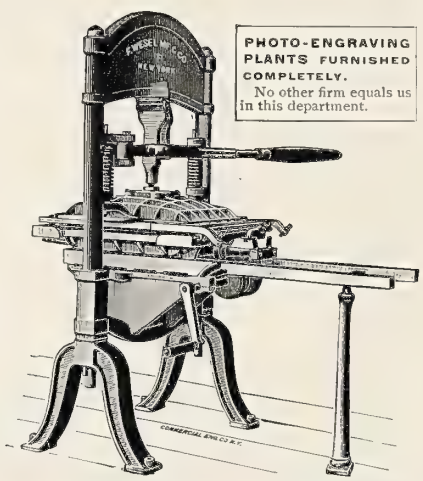


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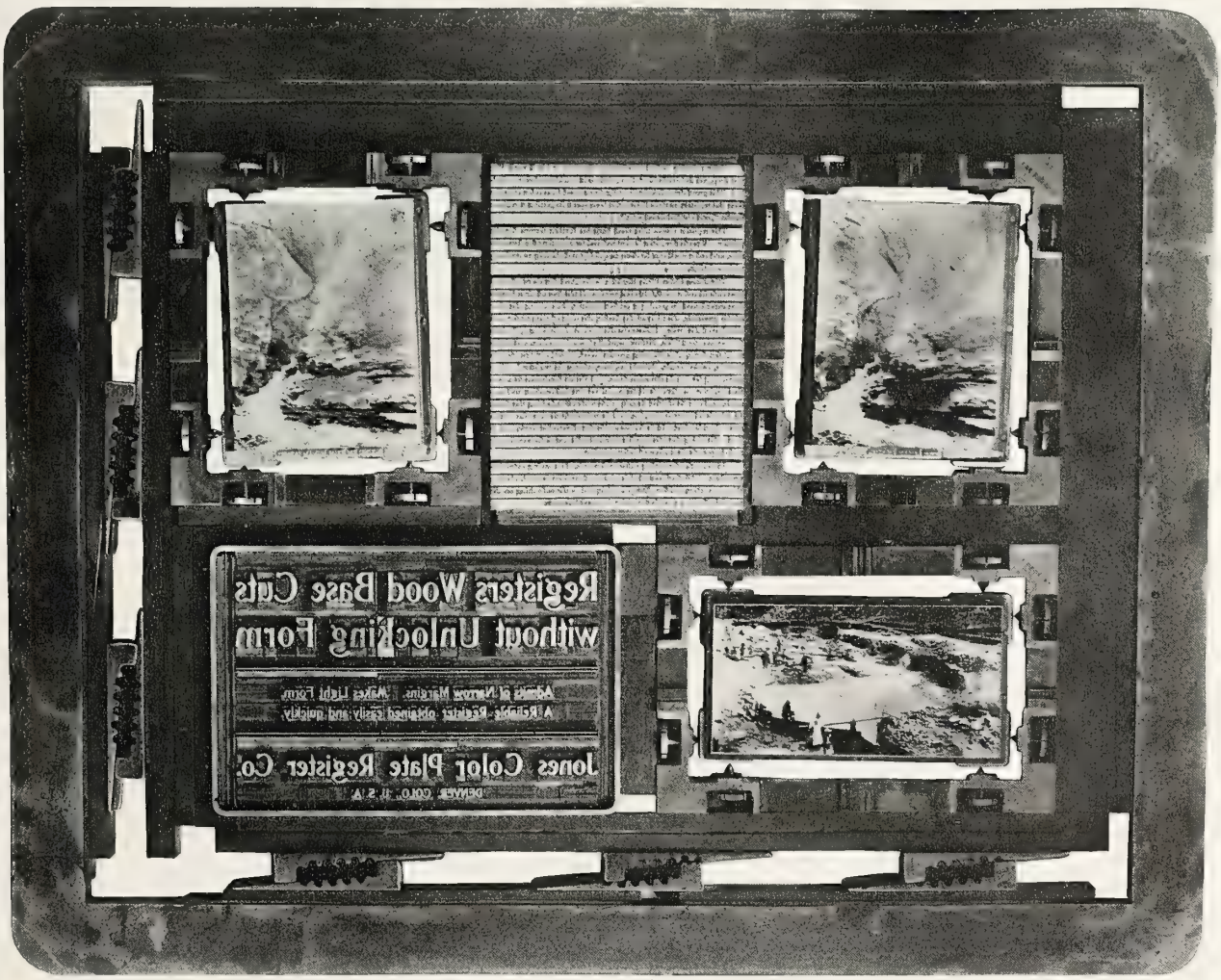
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BATES MANUFACTURING CO., 83 Chambers st., N. Y. Sole manufacturers of BATES AND EDISON Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 144 Wabash avenue; Factory, Orange, N. J.; London, Eng., 34 Queen st., Cheapside, E. C. All first-class stationers and rubber-stamp manufacturers sell these machines.

PAPER BOX MACHINERY.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

SANBORN, GEO. E. & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PAPER CUTTING MACHINES.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10 and 12 Bleecker street, New York.

MORGANS & WILCOX MFG. CO., Middletown, New York.

SANBORN, GEO. E. & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PAPER DEALERS AND MAKERS.

BRADNER SMITH & CO., 184 and 186 Monroe street, Chicago.

CHICAGO PAPER CO., 273-377 Monroe street, Chicago. Headquarters for printers' supplies.

PAPER DEALERS—GENERAL.

ELLIOTT, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

EAST HARTFORD MFG. CO., Burnside, Conn. High-grade writings, bonds, ledgers, weddings. Write us in regard to specialties.

PAPER MANUFACTURERS—LEDGER ONLY.

WESTON, BYRON, Dalton, Mass.

PAPETERIES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. A full line of papeteries made at Morgan Envelope Co., Springfield, Mass. U. S. E. Co., Fine Stationery Div., Worcester, Mass.

PERFORATING, PUNCHING AND EYE-LETTING MACHINES.

SANBORN, GEO. E. & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PHOTOENGRAVERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

BUTT, CHAS., 112 Fulton st., New York city.

FRANKLIN ENGRAVING & ELECTROTYPING CO., 341 Dearborn street, Chicago.

KELLEY, S. J., ENGRAVING CO., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING CO., Evening News building, Detroit, Mich.

PETERS, C. J., & SON, Boston, Mass. Half-tone line and wax engravers.

SANDERS ENGRAVING CO., St. Louis, Mo. Electrotypers and photoengravers.

PHOTOENGRAVERS' CHEMICALS.

SELDNER & ENEQUIST, 87-95 Richardson st., Brooklyn, N. Y. Perchloride and sulphate of iron, etc.

PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

F. WESEL MFG. CO., 82 Fulton street, New York; 310 Dearborn st., Chicago. Complete outfits a specialty.

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

WOLFE, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOENGRAVING.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams street, Chicago. Half-tone and line engravers.

PHOTOGRAPHIC PUBLISHERS.

PHOTOCHROM CO., THE, sole publishers of Photochrom and Phostint, Detroit, Mich.

PLATE AND EMBOSSING PRESSES.

KELTON'S, M. M., SON, C. Kelton, proprietor, 124 Baxter street, New York city.

POSTER PRINTERS TO THE TRADE.

BUCK, C. H., & Co., 300 Washington st., Boston. Price-list on application.

PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed perfecting presses.

GOSS PRINTING PRESS CO., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn st.

PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

Model Job Presses, parts and repairs, furnished promptly by the ROBERT W. TUNIS MFG. CO., 708 Chestnut street, Philadelphia, makers of the celebrated Model press, and exclusive owners of all patterns, tools and fixtures.

PRESSES—ROLL-PAPER.

CAPS BROS., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' MACHINERY AND SUPPLIES.

BROWER-WANNER CO., type, cases, chases, motors. 298 Dearborn street, Chicago.

PRINTERS' MATERIALS

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

HARTNETT, R. W., COMPANY, 52-54 North Sixth street, Philadelphia, Pa.

MORGANS & WILCOX MFG. CO., Middletown, New York. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' OUTFITTERS.

KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

MORGANS & WILCOX MFG. CO., Middletown, New York.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl street, New York. Also padding glue.

CHICAGO ROLLER CO.; also tablet composition, 84 Market street, Chicago.

DIETZ, BERNHARD, Grant and Mercer streets, Baltimore, Md.

GODFREY & Co., Printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

GRAYBURN, JOHN, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

HART & ZUGELDER, Rochester, N. Y. Also Flexible Tablet Glue, 15 cents per pound.

WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

SECONDHAND MACHINERY.

CAMPBELL, NEIL, Co., 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

SANBORN, GEO. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

STEEL CUTTING RULE.

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., & Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

TIN-FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

TIN-FOIL PAPER.

SMITH & MCLAURIN, LTD., 150 Nassau st., New York.

TOILET PAPERS.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

TRANSLATION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogues.

TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES — Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland; Spokane, Seattle, Wash.; Los Angeles, San Francisco, Cal.; Vancouver, B. C. SPECIAL DEALERS — Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

CRESCENT TYPE FOUNDRY, 346-348 Dearborn street, Chicago.

HANSEN, H. C., type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

NEWTON COPPER-FACING TYPE CO., 49-51 Frankfort st., New York. Established 1851.

WIRE-STITCHING MACHINES.

SANBORN, GEO. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

WOOD ENGRAVERS.

BUTT, CHAS., 112 Fulton st., New York city.

WOOD TYPE.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

HAMILTON MFG. CO. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

THE INLAND PRINTER EMPLOYMENT DEPARTMENT.

This department is established as an exchange for employes and employers in every line in the printing and allied trades. The several occupations are listed and each applicant is given a number, which is published in this column and corresponds with a file number giving the name, address and qualifications of applicant. The name and address of each applicant with his or her qualifications are printed, and the printed slips sent with discrimination to enquirers.

To keep the records clear of the names of those who no longer require the service of this department, if a request to continue is not received within three months, the name of the applicant is dropped. No fee is required for a continuance.

The date of expiration appears against each name in the printed lists.

Blank applications furnished on request, both for "Situations Wanted" and "Situations Vacant."

SITUATIONS WANTED.

LINOTYPE — Operators — 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23.
Operator-Machinist — 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25.
Machinists — 1, 2, 3, 4, 5, 6, 7, 8.

JOB PRINTER — 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

ENGRAVERS — Half-tone Etcher — 1.

PRESSMEN — 1, 2, 3.

SUPERINTENDENTS — 1, 2, 3, 4, 5, 6, 7, 8.

EDITOR — 1, 2.

MAKE-UP — 1, 2, 3, 4, 5.

HAND COMPOSITOR — 1.

BOOKBINDERS — Blank-book Forwarder and Marbler — 1.

PROOFREADER — 1, 2, 3.

SITUATIONS VACANT.

FOREMEN — 1, 2, 3, 4, 5, 6, 7, 8, 9.

EDITORS — 1, 2.

JOB COMPOSITORS — 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

LINOTYPE — Case and Machine — 1.

SIMPLEX — 1.

PRESSMEN — 1, 2, 3, 4, 5.

STONEMAN — 1.

BOOKBINDERS — Rulers — 1, 2.

DESIGNER — 1.

ENGRAVERS — Half-tone Commercial — 1.

REPORTER — 1.

INK-MAKER — 1.



THE ROBERT DICK MAILER

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate
139 W. TUPPER ST.
BUFFALO, N. Y.

PRICE, $20.25,
WITHOUT ROYALTY.

日本紙商會

JAPAN PAPER CO.
36 EAST 21st STREET, NEW YORK
High Grade Imported Papers

A complete line of Japanese and French hand-made papers as well as many specialties, including Genuine Parchment, for high-class printing, publishing and advertising.
Samples sent on request.

Continental Colortype Company

SOLE OWNERS

MAAS PROCESS COLORTYPE ENGRAVING AND PRINTING

Reproducing Pictures, Works of Art and all kinds of merchandise in their natural colors by the Three-color Process

Our handsomely Illustrated Sample Book mailed on request

MAIN OFFICE AND WORKS
126-132 MARKET STREET
CHICAGO, ILLINOIS

EASTERN OFFICE
TEMPLE COURT, NEW YORK CITY
E. A. WHEATLEY, MANAGER

The Rhodes Blanket

(AUTOMATIC MAKE-READY)

PATTESON PRESS
33-43 GOLD STREET, NEW YORK

RHODES BLANKET CO., March 11, 1903
290 Broadway, New York City:

Gentlemen,—You know our pressroom was badly damaged by fire on the morning of the third inst. The sixteen blankets that we had of yours were all destroyed. Please enter our order for sixteen more, and make delivery as quickly as possible, as we can not get along without them. Very truly yours,

LAMBERSON SHERWOOD & CO.

For Platen, Cylinder and Rotary Presses

THE RHODES BLANKET COMPANY

290 Broadway, NEW YORK CITY



Half-tone from Retouched Photograph

Courtesy S. Karpen & Bros.

The After-touch of Art

The Camera is bound to be truthful, but doesn't particularize, can not emphasize.

After the photographer has completed a subject that is in the least involved, the retoucher's brush must do its work before an effective reproduction can be made.

It is this after-touch of art that brings out that for which the advertiser clamors so unceasingly, *detail.*

The engraver who wishes to make a successful specialty of half-tones of elaborate interiors or mechanical subjects must look well to his retouching department.

Our facilities for doing this class of work are especially complete and competent.

Right results from proper copy. If the copy is not proper, we can do much to make it so. However, it's an economy to have good photographs in the first place.

Our new Poster-tone Plates will prove of interest to advertisers. Information regarding them is yours for the asking.

BARNES-CROSBY COMPANY

Artists and Engravers

OFFICES { CHICAGO—Washington Street and Fifth Avenue.
ST. LOUIS—214-216 Chestnut Street.
NEW YORK—142 Fifth Avenue.



Inland Printer Technical School

MACHINE COMPOSITION BRANCH

The Machine Composition Branch of The Inland Printer Technical School is now in successful operation, with a full complement of pupils.

Each student is given personal instruction and training, enabling him to take charge of a plant of machines upon graduating.

No student will be graduated without passing a rigid examination as to his fitness to install and care for the machine he undertakes to learn.

The average time of instruction is six weeks.

The fees for instruction are $60 for the six weeks' course.

Applicants should wait until advised that a vacancy exists before coming to Chicago.

While essentially a school for printers wishing to become OPERATOR-MACHINISTS, those wishing to learn operating or mechanism alone can have a term of uninterrupted practice of eight hours a day on the keyboard, or attend only the classes in mechanism.

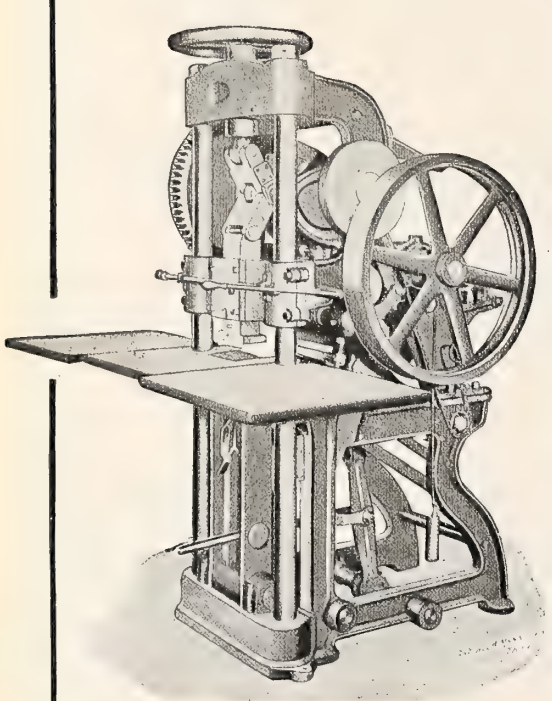
The classes are under the direction of Mr. John S. Thompson, whose writings on the subject of machine composition are familiar to readers of THE INLAND PRINTER.

None but union printers, or apprentices in the last six weeks of their apprenticeship with a certificate from their local union, will be accepted as pupils.

Day and night classes are instructed. The day classes are held from 7:30 A. M. to 4 P. M. The night class in operating is held from 4 P. M. to 12 P. M.

For further particulars, address A. H. McQUILKIN, *General Manager*,
212-214 MONROE STREET, CHICAGO.

WRITE FOR BOOKLET



Mention this Advertisement

The CARVER & SWIFT STAMPING PRESS

Is the ORIGINAL MACHINE

To SUCCESSFULLY INK and WIPE a DIE AUTOMATICALLY,

To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,

To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH-GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses—because our press has stood the TEST, and they KNOW its VALUE.

PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER.

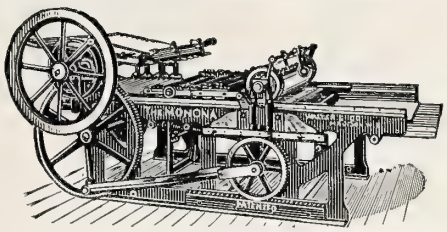
THE CARVER & SWIFT STAMPING PRESS & MFG. CO.

N. E. Cor. 15th Street and Lehigh Avenue

PHILADELPHIA ★ ★ ★ PENNSYLVANIA

MILLER & RICHARD, Canadian Agents, 7 Jordan St., Toronto, Can.

THE NEW
Leverless MONONA



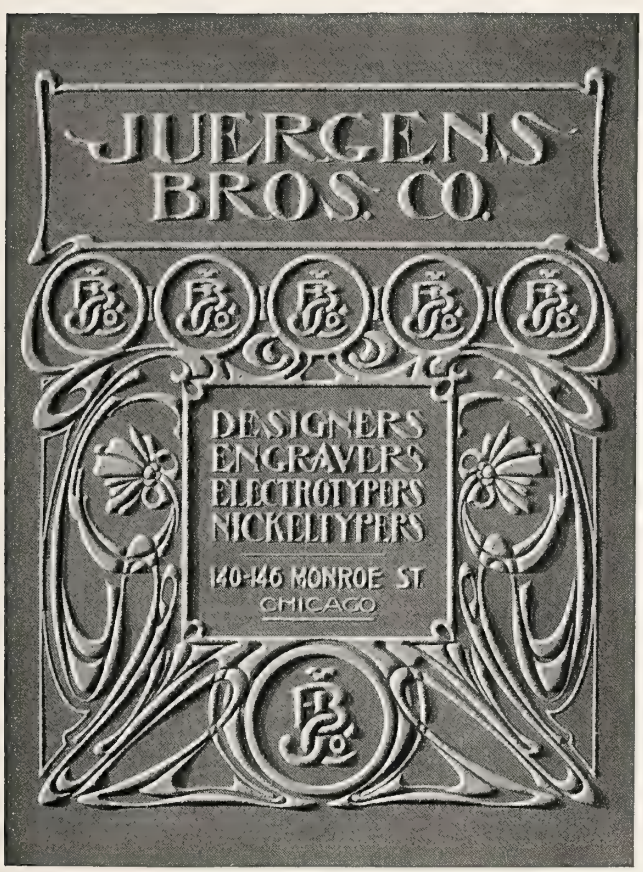
One 7-column Army, secondhand
One 7-column Washington, secondhand
Two Cylinder Presses
Blankets, Ink, Chases for Prouty and Monona Presses

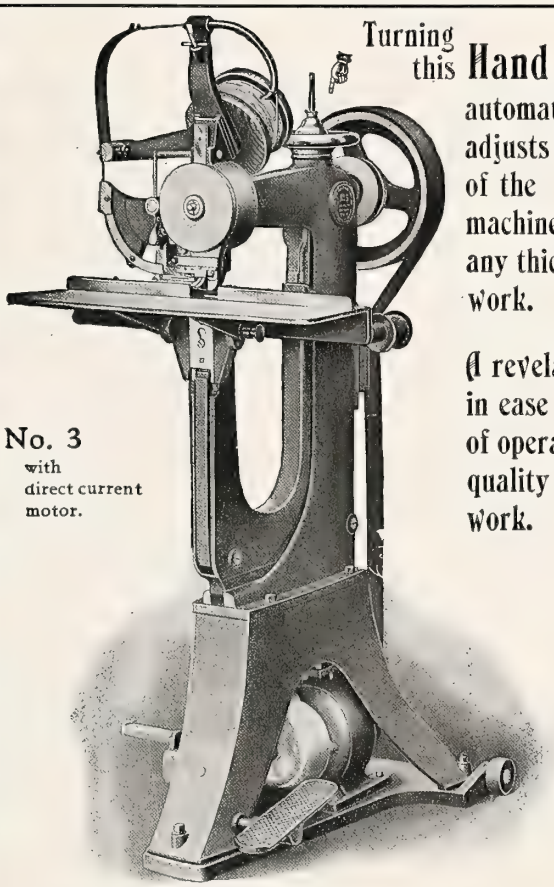
Country Printers

ATTENTION

We have a SPECIAL BARGAIN for some NEWSPAPER OFFICE in a good, *central*, live railroad town in EACH STATE. Must have good *outfit of type*, print a *nice paper*, and be a live newspaper man, and need a *Power Press;* there is *money* for him. Write quick.

W. G. WALKER & CO. .. Madison, Wis.





Turning this **Hand Wheel** automatically adjusts all parts of the machine for any thickness of work.

A revelation in ease of operation and quality of work.

No. 3
with
direct current
motor.

BOSTON WIRE STITCHER CO.
No. 170 SUMMER STREET, BOSTON

Invitations and Programs for Commencement

Wedding Invitations
Calling Cards
Monogram Stationery
STEEL DIE EMBOSSED
Commercial Letter Heads
Envelopes, Cards
Booklet Covers, Etc.

ESTABLISHED
EIGHTEEN HUNDRED
AND SIXTY-FIVE

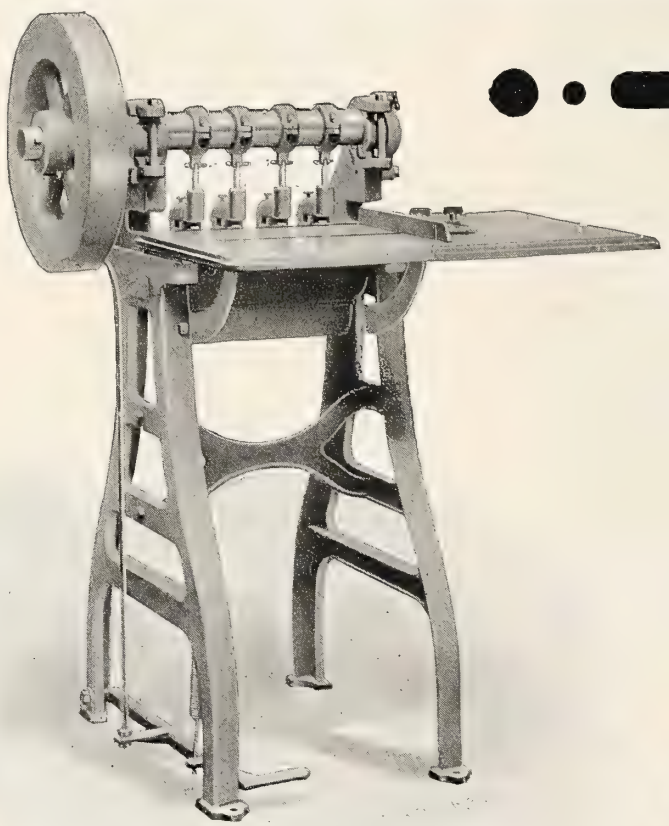
Our Sample Set is now ready for distribution. How to get them and other information upon request.

WM. FREUND & SONS
174-176 State Street, Chicago

For the punching of paper of every kind and for every purpose, there is nothing equal to the

Tatum Adjustable Paper Punches

This is the judgment of two hundred and seventy-three well satisfied users.



Pat. April 10, 1900

Pony Steam Power.



Made in Three Sizes:

Foot Power, Style B,
$100 net.

"Pony," Steam Power, Style C,
$125 net.

Steam Power, Style D,
$200 net.



Users' names and our printed matter for the asking.

The Sam'l C. Tatum Co., Cincinnati, Ohio

Our New No. 1 ENAMELED BOOK PAPER

UPON COMPARISON WITH HIGHER-PRICED PAPERS
WILL BE FOUND TO BE

Whiter Shade and Higher Finish

THAN ANY OTHER MAKE



THE PRINTING QUALITY SPEAKS FOR ITSELF
IN THESE PAGES

The Champion Coated Paper Co.

HAMILTON, OHIO

CHICAGO OFFICE, 809 Merchants Loan and Trust Building
NEW YORK OFFICE, : : : 909 Mutual Reserve Building
SAN FRANCISCO OFFICE : : : 527 Commercial Street
LONDON OFFICE, Spicer Bros., Ltd., 19 New Bridge Street

Our paper is carried in stock by paper dealers everywhere

WE FILL ORDERS ONLY THROUGH JOBBERS

DON'T SEND YOUR WORK OUT TO BE NUMBERED

YOU CAN DO IT QUICKER AND AT THE SAME TIME YOU PRINT BY USING A

WETTER

Type-High Numbering Machine

The only Typographic Numbering Machine that can be successfully worked on a cylinder or platen press to NUMBER and PRINT at ONE IMPRESSION

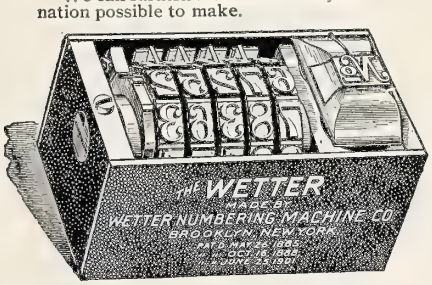
FOR ALL PURPOSES:

Machines to skip 1, 2, 3, 4, 5, 6, 7, 8, 9 or 10 numbers at each impression, so that one or more checks, etc., can be printed on one page, or thousands of other combinations.

Machines to print one number any number of times and then advance automatically to the next higher number.

Machines for numbering Bonds, Coupons, Transfer Tickets, Orders, Checks, Receipts, Vouchers, Cash Sales Slips for Restaurants and Dry Goods Houses, Theater Tickets, Baggage and Bicycle Checks, Picnic and Ball Tickets.

We can furnish machines of any combination possible to make.



Can be "locked up" with type to work on any platen or cylinder press.
Changes automatically at each impression.
The body of the machine is made of the toughest BRASS obtainable.
All working parts of *steel* and *hardened*.
Non-breaking Springs.
Constructed on principles that insure free action and durability.
Composed of few parts.
Requires no auxiliary attachments.
Can be used with or without "No." slide to precede figures.

$12.35 Net

For one 5-Wheel, Style J, "Improved Wetter," to number consecutively from 1 to 99999 and print figures as shown below:

№ 12345

CARRIED IN STOCK AND ENDORSED BY

AMERICAN TYPE FOUNDERS CO. BARNHART BROS. & SPINDLER, INLAND TYPE FOUNDRY,
KEYSTONE TYPE FOUNDRY, GOLDING & CO. F. WESEL MFG. CO.
A. D. FARMER & SON TYPE FOUNDING CO.

AND ALL DEALERS IN PRINTERS' SUPPPIES.

WETTER NUMBERING MACHINE CO., 331-341 Classon Avenue, Brooklyn, New York, U.S.A.

CABLE ADDRESS—"WETTER-BROOKLYN." Code used, A B C—5th Edition.



Henry Lindenmeyr & Sons

WE MAKE A SPECIALTY OF

Lithographic Poster

Supercalendered and Coated Book

Coated Lithograph Papers

AND

Coated Blanks

ALSO

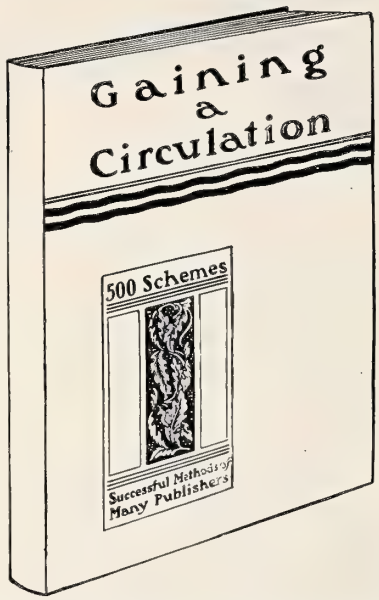
Chromo Plate Papers

IN LARGE SIZES FOR IMMEDIATE SHIPMENTS FROM STOCK

Paper Warehouses

NEW YORK

Help the Circulation of your Paper



There are 500 valuable ideas and suggestions, collated from the experiences of publishers everywhere, in the new pamphlet by Charles M. Krebs, entitled "Gaining a Circulation." Its sixty pages are full of helpful methods of building up papers of every kind. The first part is devoted to miscellaneous suggestions, in some instances a single idea brought forth being worth the price of the book. The other part includes "Special Features," "Attracting Attention," "Contests," "The Coupon of Exchange Value," "Soliciting Subscribers," "Sample Copies," "Advertising Other Publications," "Clubbing Lists," "Combinations," "Reductions and Special Concessions," "Premiums," "Gifts," "Special Editions," etc., the plans of successful publications being fully described. You should have this work.

Sent postpaid on receipt of price, $1.00.

THE INLAND PRINTER CO.

116 Nassau St., New York. 212 Monroe St., Chicago

MODERN TYPE DISPLAY

THE latest and best book on artistic job composition published. In its eighty pages are contained about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards, menus and other samples of commercial work. It is a book which every intelligent compositor should possess. Size 7½ x 9½ inches. In addition to the examples it contains some reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by ED. S. RALPH. Order at once.

Price, 50 Cents, Postpaid

THE INLAND PRINTER COMPANY

116 NASSAU STREET, NEW YORK 212-214 MONROE STREET, CHICAGO

Read what a purchaser says

EDWARD W. STUTES, with Winship & Ogden, Commercial Printers, Spokane, Washington, writes: "I have received the copy of 'Modern Display,' and wish to express my appreciation in your behalf for producing a volume so full of new ideas. The many designs shown are the work of master minds, simple in their execution, yet effective in their entirety. The value of such a brochure is inestimable to the compositor who knows the value of so large a collection of designs to study from. Unlike other books of its class the introductory pages of instruction on the different classes of work is well worth the price. You deserve unlimited success in this, the best work on job composition yet published."

THE NORTH-WESTERN LINE

$33

CHICAGO TO

CALIFORNIA

Oregon, Washington

With correspondingly low rates from all points, for colonist one-way tickets, good in Pullman tourist sleeping cars through without change to Portland, San Francisco and Los Angeles. Double berth in tourist sleeping car only $6.00. Daily and Personally Conducted Excursions.

The Overland Limited

For first-class sleeping car passengers only. The most luxuriously equipped train in the world. Leaves Chicago 8.00 p. m. daily. Less than three days en route Chicago to San Francisco.

The Best of Everything

Compartment, observation, drawing-room, dining and buffet-library cars, with barber and bath, through without change. Electric lighted throughout. Two other fast daily trains leave Chicago at 10.00 a. m. and 11.30 p. m.

All agents sell tickets via the

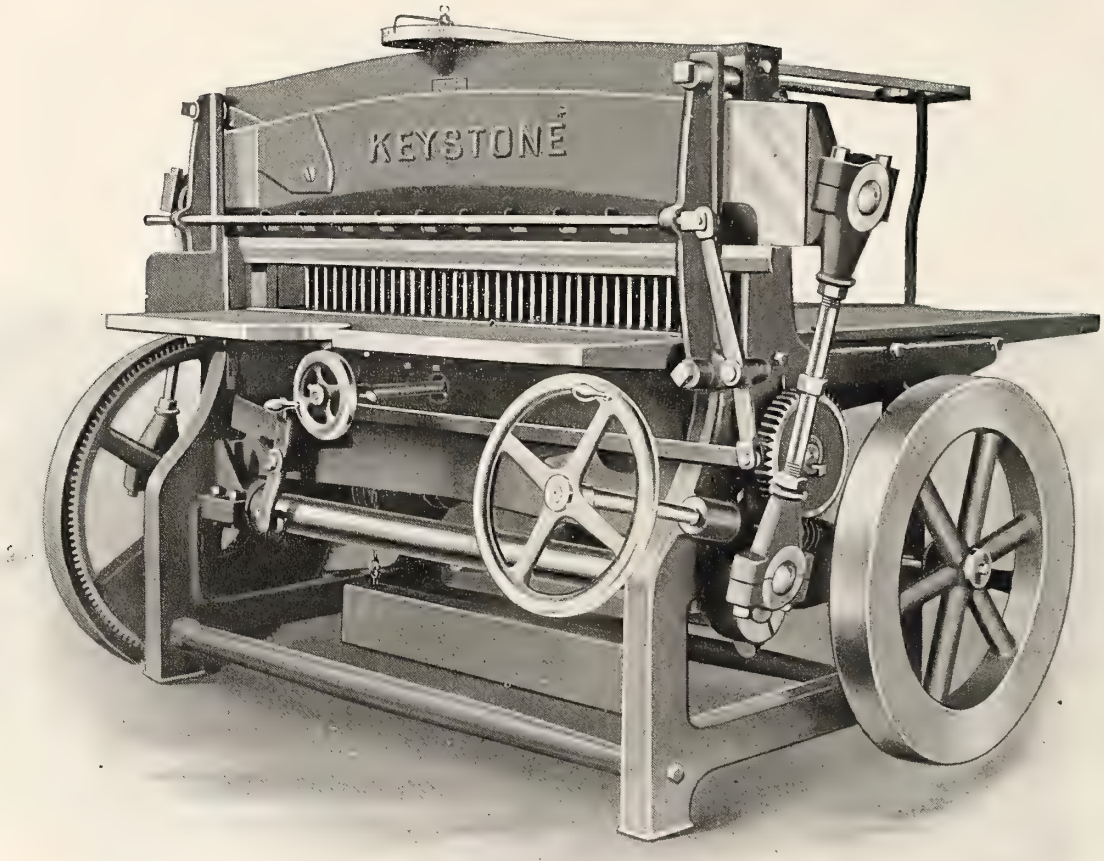
Chicago & North-Western, Union Pacific and Southern Pacific Railways

UNION PACIFIC
THE OVERLAND ROUTE
WORLD'S PICTORIAL LINE.

The Best Hand-clamp Cutter that can be built

The Improved Keystone

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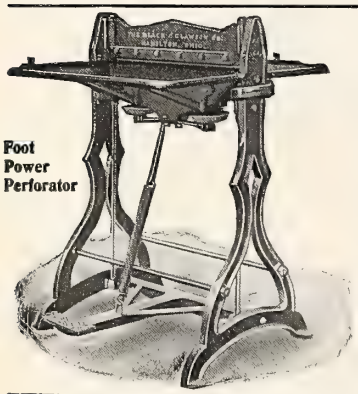
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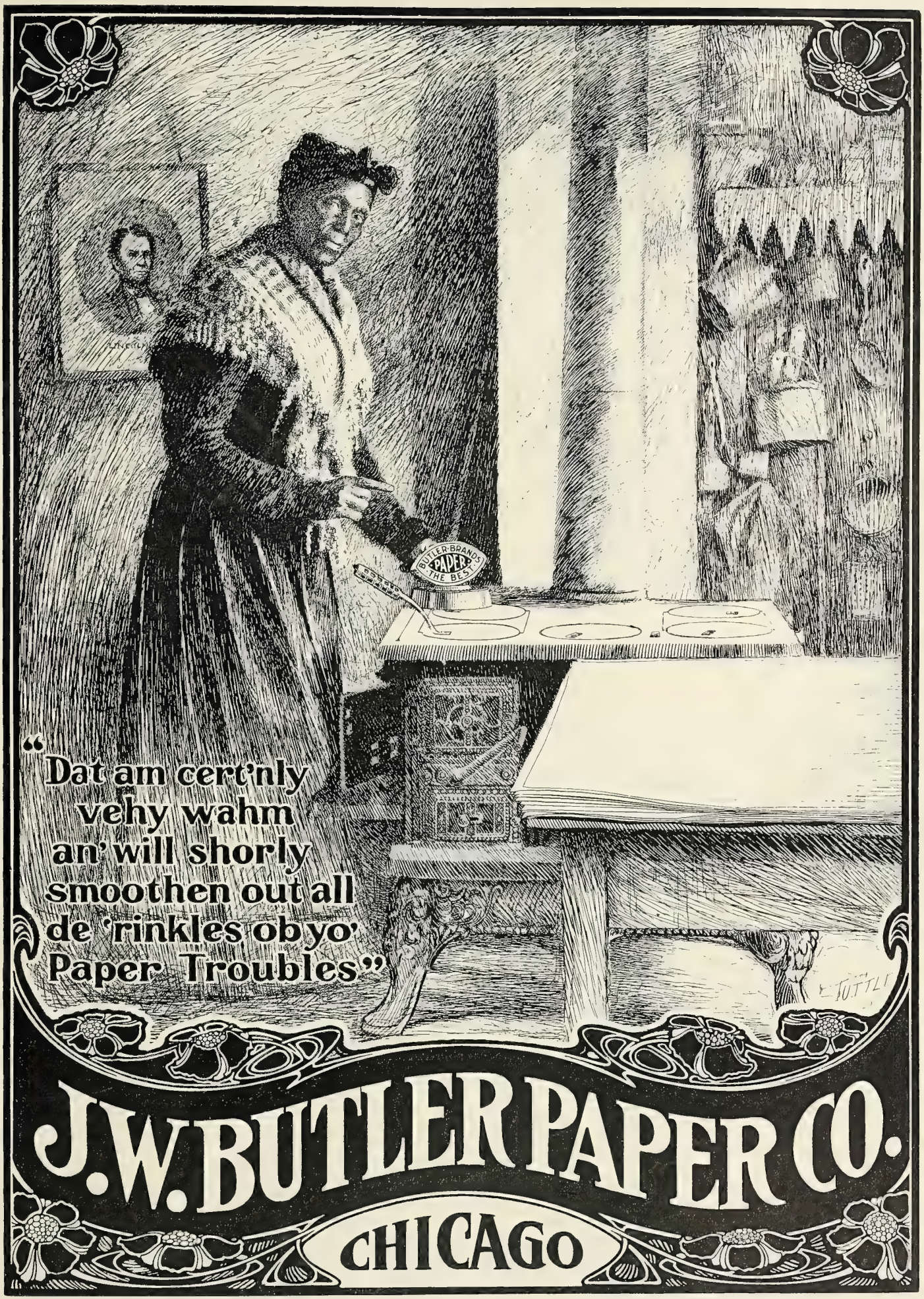
THE INLAND PRINTER—APRIL, 1903.

CONTENTS:

	PAGE
Advertising for printers and others	99
American Type Foundry type styles	116
Benjamin Franklin pension, The	115
Books and periodicals	106
Business notices	118
Chats with business-office workers	63
Composing machines — past and present	50
Composing-room economics	68
Correspondence	61
Course in the principles of design, A	50
Degenerating influence of "follow-copy" laws, The	42
EDITORIAL:	
"Business-bringing bids" — criticism and comment	48
Financial	45
May employers be members of the Typographical Union	47
Typographical Union laws which should be abrogated	46
Editorial hammer, The	96
Export field, The	101
Gate Beautiful, The	103
Golding & Co's new advertising manager	113
He is not unworthy (verse)	74
Heavy-weight books are doomed	96
How Samuel E. Kiser became a humorist	35
Limericks	116
Limit of the country office, The	37
Man at the window, The	57
National Association of Photoengravers, seventh annual convention	93
New money-order system, The	98
Newspaper gossip and comment	69
Newspaper or periodical — which has the better claim on the U. S. mails	73
Notes and queries on electrotyping and stereotyping	97
Notes and queries on lithography	94
Notes and queries on machine composition	90
Notes on job composition	63
Notes on practical bookbinding	81
Obituary	116
Pressroom queries and answers	76
Printers as decorative artists	40
Printing rough covers	96
Process engraving notes and queries	78
Proofroom notes and queries	74
Resignation of Mr. W. B. McCall, foreman of the Rand-McNally Company	115
Review of specimens received	104
St. Bride Foundation Institute	108
Stationery styles of the smart set	54
Tagalog language, The	116
THE INLAND PRINTER employment department	50
Theory and practice of platen presswork	52
Trade notes	114
Type specimen pages	84-89
Typefounders and typefounding in America	93
Union of master printers of France	107
Unique English	82
Use short, familiar words	73
Verbal criticism	38
When a magazine is manufactured	69
ILLUSTRATIONS:	
Edifying hour, An	83
Evening at the harbor	49
Fleeing from the flames	60
Fooling daddy	42
Humors of a print-shop, The	56
I feel funny to my toes	109
Let me light it	44
On Huron's shore	53
Scoop, A	34
"Some pumpkins"	43
Where lake and river meet	96
Why the butter didn't come	39

INDEX TO ADVERTISEMENTS.

	PAGE
Acme Compound Co	167
Acme Staple Co	20
American Colortype Co	127
American Correspondence School of Typography	16
American Embossing Co	119
American Paper Feeder Co	14
American Steel & Copper Plate Co	166
Atlas Electrotype Co	166
Ault & Wiborg Co	17
Babcock Printing Press Mfg. Co	21
Barnes-Crosby Co	157
Barnhart Bros. & Spindler	21
Bates Machine Co	129
Beck, Charles, Paper Co	25
Benedict, Geo. H., & Co	145
Berlin Ink & Color Co	136
Big Four Route	128
Binney & Smith Co	27
Black & Clawson Co	166
Blomgren Bros. & Co	28
Boston Printing Press Mfg. Co	29
Boston Wire Stitcher Co	159
Bronson's Printers' Machinery House	165
Brower-Wanner Co	134
Brown Folding Machine Co	31
Buffalo Printing Ink Works	14
Burrage, Robert R	122
Business Directory	153
Butler, J. W., Paper Co	1
Cabot, Godfrey L	166
Campbell Co	4, 5
Carver & Swift	158
Central Machine Works	134
Challenge Machinery Co	16
Chambers Bros. Co	32
Champion Coated Paper Co	160
Chandler & Price Co	13
Chicago & North-Western R'y	163
Child Acme Cutter & Press Co	30
Consolidated Press Clipping Co	122
Continental Colortype Co	156
Coes, Loring, & Co	11
Cottrell, C. B., & Sons Co	123
Crane Bros.	167
Crane, Z. & W. M	142
Crawley, E., Sr., & Co	23
Crescent Embossing Co	15, 138
Crutsinger, C. W	166
Dejonge, Louis, & Co	148
Dennison Mfg. Co	130
Dexter Folder Co	131
Dick, Rev. Robert, Estate	155
Dinse, Page & Co	32
Dixon, Joseph, Crucible Co	122
Durant, W. N	122
Employment Department	155
Erwin & Co	122
Farmer, A. D., & Son	24
Franklin Electrotyping & Engraving Co	133
Freund, Wm., & Sons	159
Fullard Mfg. Co	148
Fuller, E. C., & Co	18, 19
Gane Bros. & Co	167
Gether-Drebert-Perkins Co	129
Gibbs-Brower Co	137
Gill Engraving Co	139
Girsch, C. W	167
Godfrey & Co	166
Golding & Co	124
Goss Printing Press Co	132
Grank Trunk R'y	161
Great Western Smelting & Refining Co	167
Griffin, H., & Sons	166
Hampshire Paper Co	3
Harris Automatic Press Co	6, 7
Hawtin Engraving Co	167
Hellmuth, Charles	16
Higgins, Chas. M., & Co	122
Hoke Engraving Plate Co	140
International Time Recording Co	12
Japan Paper Co	155
Jones-Gordon Press Works	20
Jones Register Co	151
Juergens Bros. Co	159
Kast & Ehinger	16
Keith Paper Co	25
Kidder Press Co	137
Kramer Web Co	128
Latham Machinery Co	136
Levey, Fred'k, Co	Cover
Lindenmeyr, Henry, & Sons	162
Lloyd, Geo. E., & Co	15
Maigne, O. J	22
Manz, J., Engraving Co	126
Marshall Mfg. Co	165
Martenson, L., & Co	166
Megill, Edward L	27
Mergenthaler Linotype Co	146, 147
Merriam, G. & C., Co	138
Miehle Printing Press & Mfg. Co	Cover
Mittineague Paper Co	128
Morrison, J. L., Co	143
Moses, Lionel	122
New York Stencil Works	27
Niagara Paper Mills	153
Old Berkshire Mills Co	Cover
Olds Motor Works	122
Oswego Machine Works	8
Parsons Bros.	25
Parsons Paper Co	24
Peninsular Paper Co	144
Pirie's Gummed Papers	167
Plymouth Paper Co	166
Printers Ink Jonson	138
Queen City Printing Ink Co	10
Rhodes Blanket Co	156
Rising, B. D., Paper Co	149
Rooks, E. S., & Co	166
Rouse, H. B., & Co	130
Rowe, James	32
Royle, John, & Sons	142
Scott, Walter, & Co	125
Sevbold Machine Co	9
Shepard, Henry O., Co., The	122, 142
Sheridan, T. W. & C. B	26
Shniedewend, Paul, & Co	140
Shoemaker, J. L., & Co	166
Slade, Hipp & Meloy	167
Spatula Pub. Co	122
Sprague Electric Co	15
Standard Machinery Co	164
Standard Printing Ink Co	29
Star Engravers' Supply Co	167
Tarcolin	167
Tatum, Saml. C., Co	160
Technical School	158
Thalmann Printing Ink Co	134
Typothetæ of Cincinnati	122
Ullman, Sigmund, Co	152
Union Card & Paper Co	165
Unitype Co	2
University Press	32
Valley Paper Co	Cover
Van Allens & Boughton	144
Van Bibber Roller Co	122
Walker, W. G., & Co	159
Want Advertisements	119
Ware Bros.	142
Wesel, F., Mfg. Co	16, 150
Weston, Byron, Co	Cover
Wetter Numbering Machine Co	161
White, James, & Co	32
Whitlock Printing Press Mfg. Co	141
Whitmore Mfg. Co	166
Williamson-Haffner Engraving Co	135
Wilson Paper Box Machinery Co	122
Wood & Nathan	8


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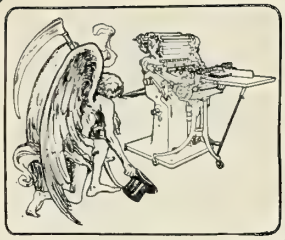
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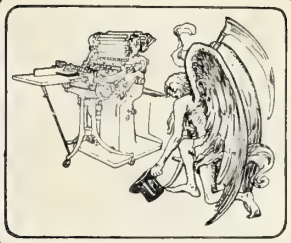
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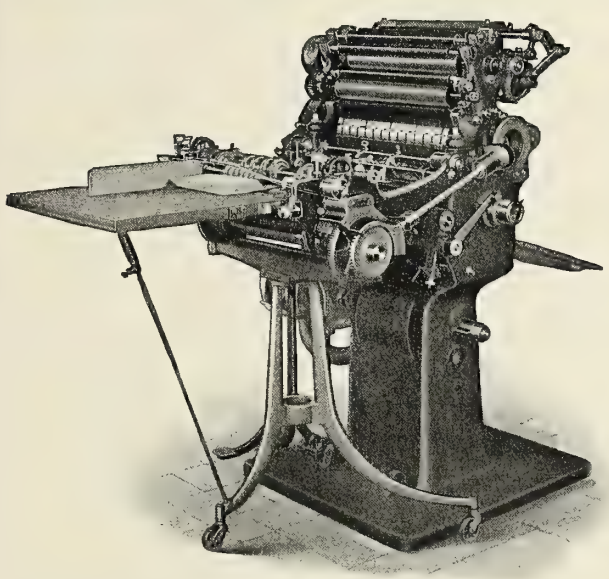
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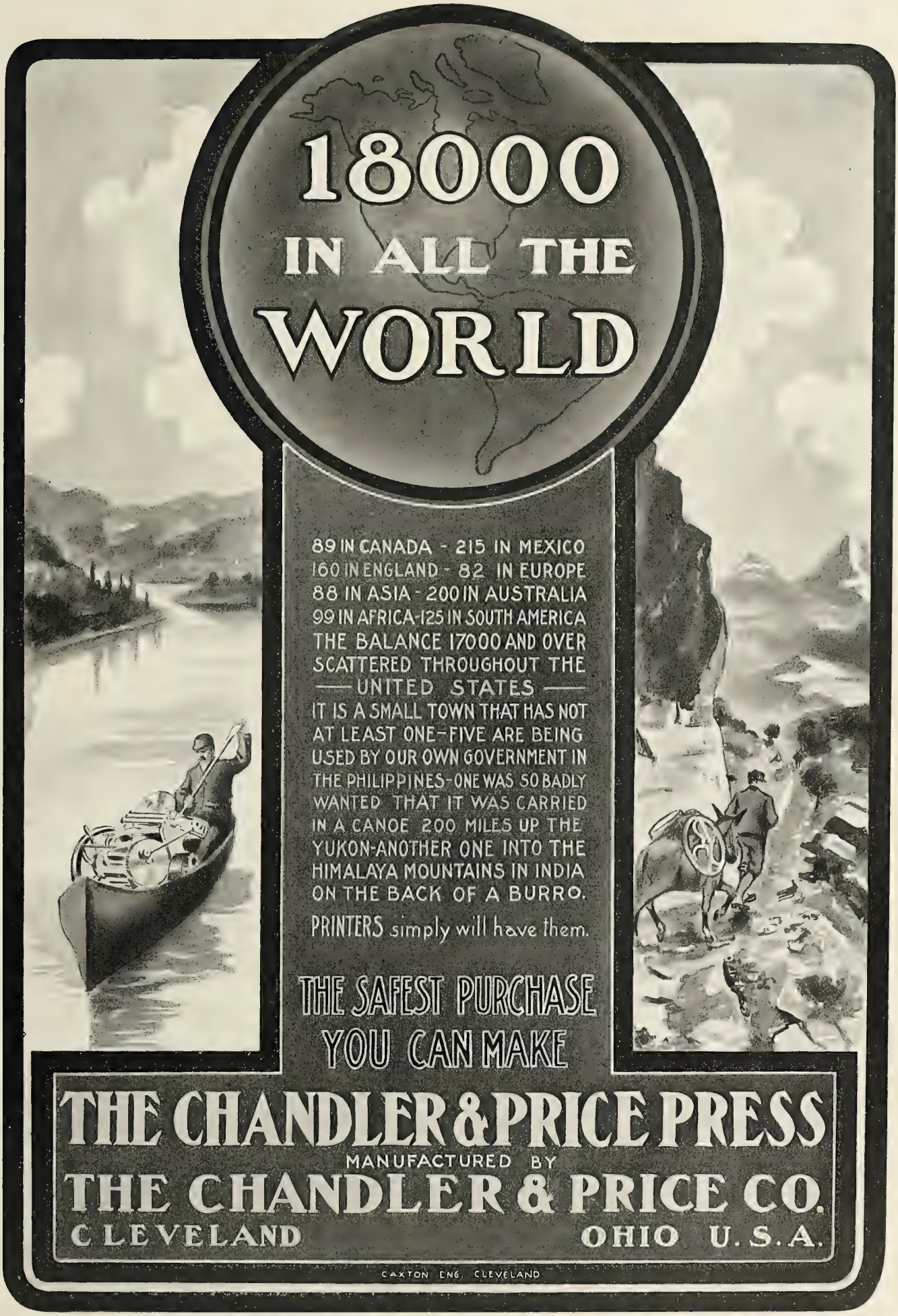
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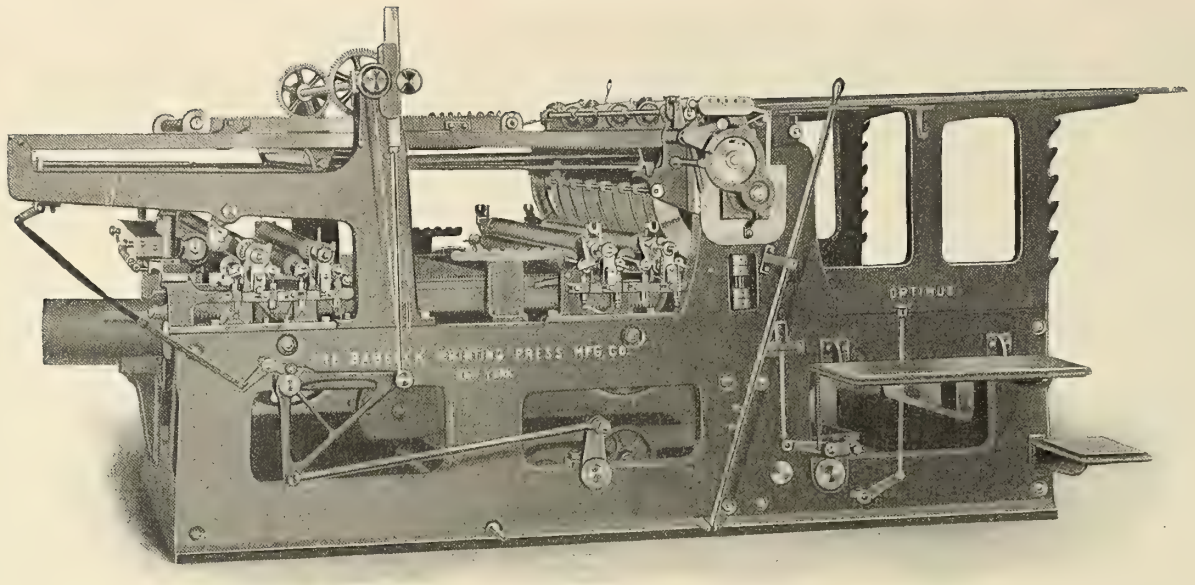
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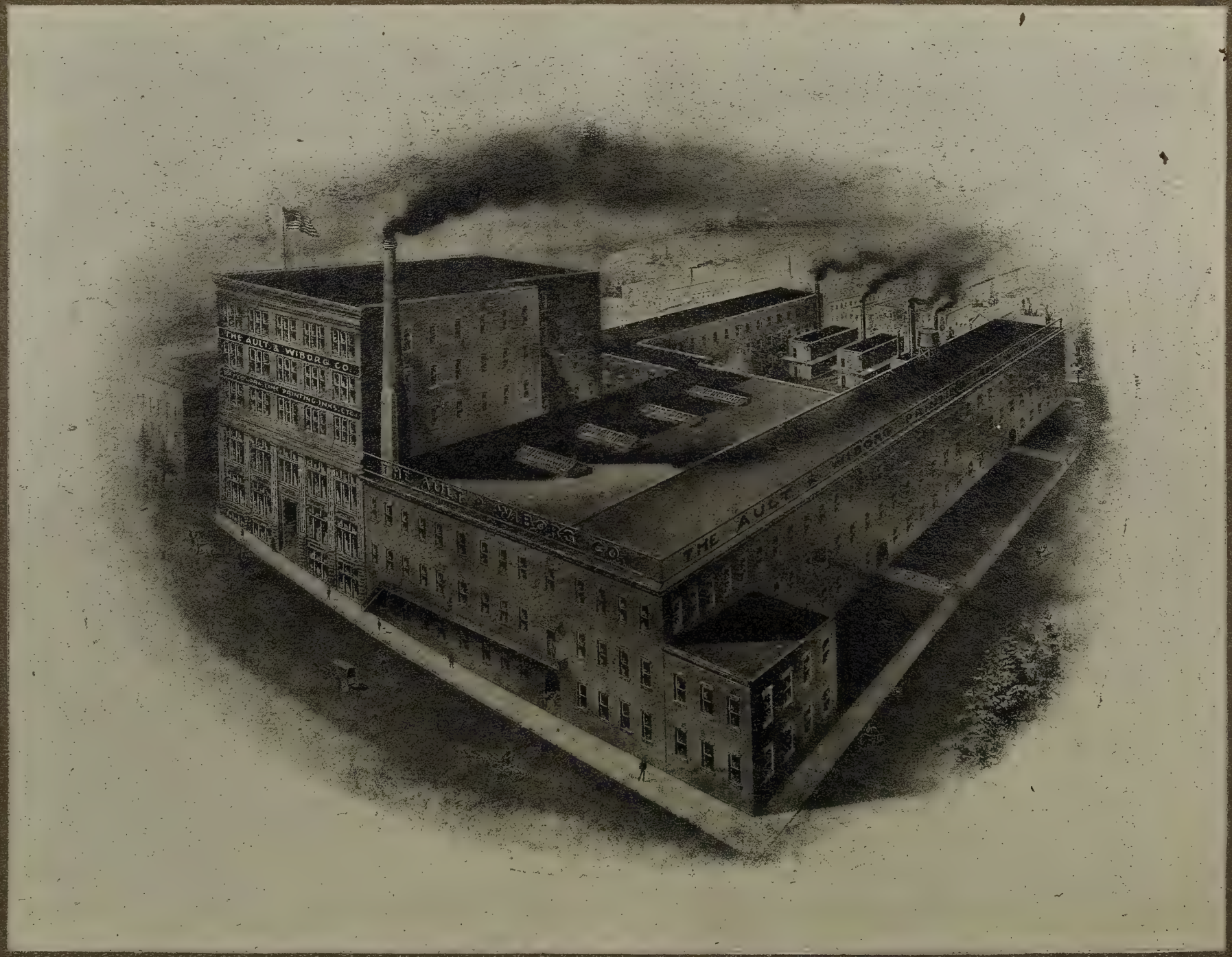
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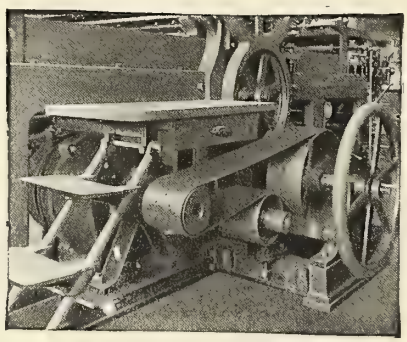


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MAY FIRST FALLS ON A MIGHTY UNLUCKY DAY OF THE WEEK THIS YEAR FOR MOTHERS-IN-LAW.

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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GEORGE ADE, AUTHOR AND HUMORIST.

BY FORREST CRISSEY.

PROBABLY no American humorist of the younger generation to-day enjoys a wider reputation than George Ade. Fully seventy-five of the leading newspapers of the United States each week publish as a "star feature" his "Fables in Slang"; probably not one of his books has had a sale of fewer than fifty thousand copies, while two of them are close to the one hundred thousand mark; as the librettist of the "Sultan of Sulu" and other operas he has scored a success of the most satisfactory character, and his stories, tales and articles are eagerly sought for by the editors of the foremost American magazines.

Mr. Ade is thoroughly representative of the men who have entered literature by the highway of the newspaper office. His first appearance in print was made at the tender age of twelve years, when he contributed an essay to his "home paper," the *Gazette*, of Kentland, Indiana. It was called "A Basket of Potatoes," and, oddly enough, was in the form of a fable.

There is always some incident in the early life of every man who has achieved success, which is regarded as a determining factor in his career. Mr. Ade's experience furnishes no exception to this rule. His father, a prosperous farmer, was one of the first men of his community to acquire the luxury of a two-seated covered carriage. It was the pride of the village and brought its owner no little distinction. Because of the carriage, the father of the future humorist was invariably selected to act as host to the visiting dignitaries who came to the little town to make political speeches and take part in other public functions. Naturally this brought to the Ade home the most prominent politicians of the Hoosier State and fired the ambition of the boy George to do something that would give him a part in the affairs of the big, outside world.

At first his ambition was rather indefinite and he hesitated in his choice between a career as a circus clown and the honors of becoming an editor. But the publication of his essay on "A Basket of Potatoes" tipped the beam in the direction of the editorial desk.

Almost immediately after he had entered Purdue University he began to contribute to the college "organ," and to act as correspondent for several papers in other sections of the State. After his graduation, in 1889, the Hoosier passion for law and politics led him to enter the office of a Lafayette attorney as a student. As the national campaign of 1888 approached, the Republicans of the community established a morning daily paper in that city and young Ade proudly accepted a position on the local staff of the new journal. In fact, he was almost the entire local staff. For a time he drew his salary of $8 a week in currency, but soon he was informed that the proprietors had decided to "take him in" and give him an interest in the paper. Thereafter his salary was paid in stock certificates and he was so well "taken in" that the paper was discontinued before the campaign had actually opened. This event, however, was not without its compensation, for he personally wrote the whole of the final issue, from editorials to advertisements. His "swan

song effort" was an achievement to which he continued to "point with pride" for many subsequent years.

Next he took a position on the Lafayette *Evening Call,* where he did as large a variety of work as on the last day of his service on the departed Republican daily. Then came an inducement to depart from his chosen profession. A capitalist, who had large patent medicine interests and did a little publishing "on the side," offered Mr. Ade the exalted place of "Department Manager." Fortunately the salary was also exalted, in comparison with that which he had been receiving, and he felt he would like a change of this nature.



GEORGE ADE.

Among the duties of his new position was that of assisting in the preparation of a city directory. In the prosecution of this task he came intimately in contact with John McCutcheon and there began his friendship with the brilliant cartoonist which has caused the public to associate their names together. Practically all of Mr. Ade's book and newspaper work has been illustrated by Mr. McCutcheon, and they share a delightful studio in the Fine Arts building.

Soon Mr. McCutcheon went to Chicago and his letters to Mr. Ade held out so pleasant a prospect that, in June, 1890, the young newspaper man followed his artist friend to the Western metropolis. He at once secured a position on the local staff of the old *Morning Daily News,* at a salary of $10 a week, with a promise of advancement as soon as he had demonstrated his worth. After he had turned in his copy the third day of his service, the city editor remarked to the managing editor:

"I thought that Hoosier kid was green to the business, but he isn't. He puts up good stuff and he's worth $15 a week. You know I started him in at $10."

"Well, raise him then," replied the man in authority — and it was done.

This kind of treatment at the beginning of his Chicago experience may have accounted for the fact that Mr. Ade remained with the management of that paper for ten consecutive years and was never a "full-fledged" member of the staff of any other paper.

The manner in which Mr. Ade struck the vein which has yielded him so rich a bonanza is full of meat for the young newspaper man who has an ambition to rise above the desk of the copy reader. When sent out on regular news assignments young Ade kept his eyes open for everything that might give him a chance to make a little extra copy. He was anxious to do more than he ever was told to do. His keen sense of humor was continuously appealed to by street episodes which were full of human nature, although devoid of news interest in the strictest sense of the term. He put these little incidents into the form of miniature sketches. Many of them were buried by the night editor, but some of them appeared in type and attracted the attention of the managing editor.

Then came the World's Fair and the head of the paper assigned Mr. Ade to do a regular column of little stories of human nature as seen on the grounds of the great exposition. This department was a decided novelty and enjoyed a considerable popularity.

At the close of the World's Fair this department was, of course, withdrawn, with the result that the editorial page on which the stories had regularly appeared looked as barren as a desert.

Then came the suggestion that it be replaced with a column of similar nature, drawing its materials from the scenes and happenings of the city. This was the origin of Mr. Ade's "Stories of the Streets and of the Town," and speedily gave him a still wider reputation. Soon, however, the young special writer found that there were dull days in which it was practically impossible to get enough of these tiny stories to fill the allotted space.

To meet such an exigency he one day wrote an account of a church social which he had heard from the lips of a tough and slangy young lad who had been "held up for tickets" by a member of his family. This young man was given the name of "Artie" and the sketch was Mr. Ade's first venture into the literature of slang. He expected nothing from it, and was surprised at the comments which it provoked from his associates and acquaintances. Next week he again introduced "Artie" to his readers and gave them a close range study of a quiet poker game. So decided was the success of this sketch that the "Artie" papers became a regular Saturday feature of the publication.

"Mr. Dooley," Finley Peter Dunne, then called the attention of Herbert S. Stone to the "Artie" sketches and suggested that they would probably "go" if collected in book form. In 1896 Mr. Ade's first book appeared under the title of "Artie," and scored a remarkable success. No doubt nearly one hundred thousand copies of it have been sold. Next year Mr. Ade issued the "Doc Horne" book, and a year later the "Pink Marsh" papers appeared. All of them were substantial successes, selling many thousands, but not reaching the phenomenal popularity of "Artie."

Therefore, when considering a book to be issued for the Christmas season of 1899, Mr. Ade informed his publishers that it was clear that the American public took kindly to the humor of up-to-date slang in its most aggravated form:

"My notion is to run the slang of Clark street into the ponderous and archaic mold of the fable," said Mr. Ade. "That ought to give a contrast that will jar them."

And it did! At once the "Fables in Slang" began to appear in the newspaper with which Mr. Ade was still connected. They were far more popular than anything he had previously produced and the paper syndicated them for simultaneous publication in the journals of other cities. Later the Fables appeared in book form and outsold all of Mr. Ade's other productions.

Then he determined to do a little syndicating on his own account and made an alliance with Mr. R. H. Russell, of New York, intending to drop the series after three or four months. But the public would not permit them to be discontinued, and, to-day, they are used by fully seventy-five publications and have outstripped all other syndicate features in the country in their popularity.

Mr. Ade is a firm believer that no humor can be universally popular that does not make a sure appeal to the country reader as well as the city dweller. Broadway and Fifth avenue, in his opinion, are great thoroughfares, but are not entitled to the exclusive right of way in current literature, and therefore he does not confine his scenes to these streets.

About two years ago Mr. Ade made an accidental entry into the field of dramatic writing. Among his acquaintances was a young composer, Mr. Wathall, who asked Mr. Ade for the words of a song. This effort developed into the libretto of a musical satire intended for amateur production. Before it was finished the work came to the attention of Mr. Henry W. Savage, owner of the Castle Square Opera Company, who at once engaged the piece, which was produced under the name of "The Sultan of Sulu." This production is now in its second year and each week adds to its success.

Mr. Ade soon completed another libretto called "Peggy from Paris," which has scored a big hit.

Personally Mr. Ade is modest and wholly unspoiled by his remarkable success. Despite the high rank among American humorists which he has attained at the age of thirty-six years, he has, in common with all humanity, his "thorns in the flesh."

One of these is the result of the publication of a story, presumed to be funny, which charged him with disloyalty to his native State of Indiana, which he still regards as his home. There is probably not a more loyal and devoted Hoosier in existence than Mr. Ade; his parents still live in Kentland and Mr. Ade himself is one of the largest owners of Indiana farm lands of which his State can boast. The snug fortune which his literary work has brought him has been invested in "good Hoosier soil," and his attachment to his native State is therefore more than a sentimental one.

Another trouble which Mr. Ade is seeking to live down is his reputation as the master of American slang. He has no objection to being considered an adept in this field, but he is said to be unreconciled to the thought of having the public think that this form of literary work marks the limits of his powers. It is, therefore, not unreasonable to expect that he will be heard from in new and more serious lines of literary effort. In fact, he is believed to be already at work upon a novel dealing with political life in the country. And those who know him personally look with confidence to as great a success for him in this field as that which he has won as the master of humorous slang.

Written for THE INLAND PRINTER.

STATIONERY STYLES OF THE SMART SET.*

NO. II.— BY FLORENCE HEATH.

MOUCHOIR Batiste de Fantasie! Pompous as is the phrase, it is merely the French for a good product of the American paper-mill on which many a dainty note is destined to fare forth during the coming season.

Curious society folk demand from the suave stationer immediate explanation of these strange terms. The glib man of commercial enterprise is agreeable. The long name (which is certain to lose a foot or two if Emperor William ever catches it) is found to stand for the prettiest and daintiest writing-paper imaginable. What is more, it is irresistible. So that last new box of stationery is laid aside and the Mouchoir Batiste de Fantasie reposes in its place, name and all. A word as to its description.

True to the first half of its title, it imitates very closely a batiste handkerchief with the occasional uneven thread noticeable in the weave of linen, and about the edge is a border cleverly imitating hemstitching. In order better to carry out the handkerchief effect, the sheets are not folded and the border is thus shown all around. The envelopes have hemstitched flaps with long points extending to within half an inch of the outer edges. These paper handkerchiefs do not conform strictly to the real article in

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regard to color, a correct tint being Quaker gray, although they also come in a neat Dresden white.

For the correspondent who still adheres to the seal it is well to match the gray shade in wax, while for the white a delicate contrasting color may be used. The seal, when employed by the letter-writer, should, like the monogram, be of a modest, unobtrusive size, for it is not desirable to give a little epistle of friendship the appearance of a legal document. The scheme of placing the writer's address on the upper flap of the envelope is an excellent one where a monogram is used on the note-paper, for in this manner only can the correspondent with propriety indulge in both monogram and address at one and the same time, and certainly both are desirable — the one for its beauty and the other for its usefulness.

The position commonly accorded the address on the envelope is horizontal across the upper flap, with occasionally an individual preference for the type set diagonally along the right side of the flap. Preference is given the embossed letters, and the color is ultramarine — alias ocean blue — whenever this shade can be used without conflicting with the color of the stationery. One may also make use of the black type or have the raised letters in white. To substitute the monogram for the address on an envelope, as is sometimes done, is decidedly bad form.

As the monogram decreases in size there is less gold and silver shown in its design, but a suggestion of either may be used with good effect by the woman who likes to escape by ever so little the boundary line of the strictly conventional.

Mourning stationery was never so little in demand as at present. The thing has been overdone to such an extent that there is a revulsion of feeling toward the black border, with its loud advertisement of bereavement. For this reason those who adopt the black-edged stationery are generally using the extremely narrow Italian line of black.

Though her duties be multifarious in preparation for an early departure for summer haunts, the society woman should not neglect a tablet of envelnotes. The envelnote is a combination of note-paper and envelopes, blocked, and containing perhaps fifty or sixty sheets on a pad. Once aboard the steamer or train its usefulness becomes apparent, for as every traveler is aware, the disappearance of the last fluttering handkerchief is the signal to take pen in hand, for father, mother, husband or sweetheart is impatiently awaiting news with the first mail, and telegrams do not count at all.

With the envelnote and a fountain-pen at hand, it is a case of writing made easy. The pad supports the hand, the sheet is large enough for a fairly good-sized letter, is folded three times as marked and all that is necessary is a stamp, when it may be dropped at the first station or passed from one boat to another on its way to the home folk.

The regular correspondence-paper in correct size should be 5½ by 7½ inches or 5¼ by 6¾ inches; the former size takes an envelope 3¼ by 5¼, and the latter is enclosed in a wrapping 3⅛ by 5⅛ inches. The square envelope is a thing of the past for the up-to-date correspondent.

The young folk have the advantage of their elders in indulging their fancy for bright colors in note-paper. Every fad within reason may be followed by the young person in early teens, and to this end there are blood-curdling reds, greens that would do honor to St. Patrick's day, and blues that rival in brilliancy the blue of the Stars and Stripes. Of course, it is a fine thing to write on these marvelous shades in white ink.

(To be continued.)

Written for THE INLAND PRINTER.

PRESS CRITICISM OF VERBAL CRITICS.

NO. III.— BY F. HORACE TEALL.

DISCRIMINATION in the use of words is, and must be, exercised to some extent by every person, since nothing can be said without some choice of words with which to say it. It is equally a matter of course that many persons will always refuse to attempt really careful or nice choice. We may presume, however, that no one deliberately chooses to make his speech ludicrous by using words wrongly, except in an occasional Partingtonian effort. Yet utterances often are made really ludicrous by men of wide scholarship, because that scholarship does not include adequate word-knowledge, without which all learning is incomplete.

Instances of absurdity in the expression of real scholars are not lacking. A scientific expert recently wrote in an important article, "Let us imagine a wholly suppository case." Moreover, he read it and left it uncorrected on a printed proof, and so did two or three editors. Any proofreader should have known that the language has no such adjective as suppository. Emerton's "Introduction to the Middle Ages" says that Mohammed compiled the Koran, although the Koran is ostensibly composed of Mohammed's own sayings, and original expression is not compiled. G. P. Marsh and John Stuart Mill — a philologist and a logician — both said "redness is the name of a color," though everybody knows that red is the name of the color, not redness. Thackeray speaks of "boys talking among each other."

All of these show egregiously ridiculous misuse of certain words, beyond the possibility of ever being correct, no matter how often or by whom repeated. But such showing is not the sole purpose in mentioning them here. They are evidence of a common tendency to looseness in expression that demands attention, and has received much of it, but not with sufficient effect. One obstacle that must be met by every person who wishes to be fairly accurate in his speech, without becoming stilted or awkwardly stumbling, and showing too plainly a labored effort toward accuracy, is found in the unfortunate fact that most of our periodi-

cal criticism is too strongly biased against verbal carefulness. Yet that seems itself to be rather accidental than deliberate, for those who have published the most general and sweeping objections to the work of the verbal critics have failed in one of the prime functions of criticism. They seem to forget that their true office is not simply faultfinding. Any human work can be picked to pieces by one who is determined to attack it. Faultfinding, to a certain extent, is decidedly beneficial. We are on delicate ground here, for the line between advantageous and ill-advised comment on such a subject is vague; yet it is well worth while to note some opinions of the press that should not be accepted as final.

A very common error of reviewers is that of saying far too strongly something that, with proper limitation, would be true, but which is carried by impulsive expression beyond the limits of truth. Here is one of these assertions: "Of all abhorrent despotisms, that of grammar is the least respectworthy. It has just one solitary saving virtue; it has been the support of a numerous and well-meaning tribe who long to domineer over us in some way, and so seek to rule our speech fashions, failing the power to guide our thoughts or the natural expression of them." It is true that some persons have made a sort of despotism of grammatical rules, but it is not true, as the readers of the sentence as quoted might well suppose to be its meaning, that grammar itself actually is a despotism or unworthy of respect. No language can exist without some sort of system in the association of its elements; its system in this respect is its grammar, and this is true whether some people misunderstand certain parts of it or not.

Were it not for one evil consequence of such writing, it would not be worth while to notice expressions like those quoted. A great many persons write for our periodical press, and among them must inevitably be some whose most evident characteristic is smartness, even when they really have some critical ability. Unfortunately, the real truth that often is the basis for these smart sayings is so hidden or distorted in them that it is not impressed upon the reader, and the effect is bad. Every one is entitled to his own opinion, and to a certain extent should be allowed perfect freedom of expression; but opinions publicly expressed should be carefully guarded against possible harm to the readers, especially when they are intended to have a good effect.

It can hardly be other than accidental that the reviewer in this instance uttered an absolute untruth. He must have meant to say what is true, but he did not. He represents a large class in this respect, or it might be of doubtful expediency, if not indelicate or something worse, to say anything about him. Some reviewers, of course, find matter worthy of commendation in books of verbal criticism, but the most prominent impression from consideration of the reviews as a whole is one of general condemnation — that is, that the consensus of their opinion is that such books should not be made, because no one has made a good one.

The "numerous and well-meaning tribe," mentioned never did have any such wish or longing as the one attributed to them. One would almost be justified in an asseveration that no one of the verbal critics or grammar-writers ever tried to domineer over speech fashions. Many of them have indulged the same propensity that we deprecate on the part of the reviewers — that of impulsive expression, without sufficient recognition of various important facts. Many have stigmatized as erroneous even to absurdity some of the most thoroughly established and least questionable idioms of the language. Many have attempted the impossible task of making the language conform to their personal understanding of rules and their applications, but they have not done this with any desire of domineering.

Another sentence in the same article is this: "Instructors who set up to be legislators of the cramping stamp would themselves tread in 'the better way' if they ceased to worry over other folks' peccadilloes, and turned their great minds to the weeding out of their own atrocities of speech." And then: "Let the student steep his wits in the great writers of pure English of all the centuries, and limit his conversation as much as possible to those who speak the English of those who know it best in books and in the best usage of the day, polished, simple, and racy." These also are peculiar to their writer only in the style of their expression; in effect they are reiterations of what many others have said better.

Whenever any student suspects that a writer is setting himself up as a legislator of the cramping stamp, that student should likewise suspect that every one of the writer's recommendations may contain error, except in the case of something so plain to the common understanding as really to be beyond the need of saying, unless perhaps merely as an item toward completeness of record. Students, however, may rest assured that no writer consciously poses in that way. Even those verbal critics who are most dogmatic and most pedantic have undoubtedly attempted to elucidate the matters with which they deal in the way thought by them most beneficial to the general welfare of the language. Atrocities of speech are abundant in their work, just as they are in the bulk of literature, and are proper subjects of discussion even by persons who are not always absolutely accurate in the use of words. No one can ever use words so perfectly that no improvement can be made in their selection or association. The student should not give undue weight to the sayings of either the verbal critics or their censors in the press.

That advice to steep one's wits in the great writers is good in itself, because careful reading of the best literature is surely instructive in many ways, including that of acquisition of knowledge of the best methods of expression. It is a recommendation that has often

been made. But with all the real good that must come through its adoption, the acquirement of critical acumen in discriminating between words for use in certain circumstances is not to be gained in this way. The very best reading alone will never give such knowledge, and for a very good reason: the attention is, and rightly, called to the substance of the reading, and the only way to make use of even the very best authors would be to study their words and their associations. The study of words as words is essentially separate, and must be absolutely separated from the process of steeping the wits.

(To be continued.)

Written for THE INLAND PRINTER.

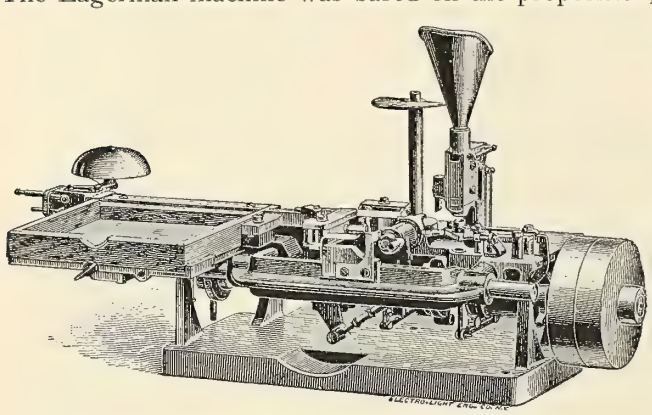
COMPOSING MACHINES—PAST AND PRESENT.

NO. VIII.—BY JOHN S. THOMPSON.

INVENTORS for many years have striven to produce a machine to facilitate hand composition without the aid of keyboard manipulation, thus reducing to a minimum the attendant mechanical appliances. None of these machines have survived, and but one reached the marketable stage.

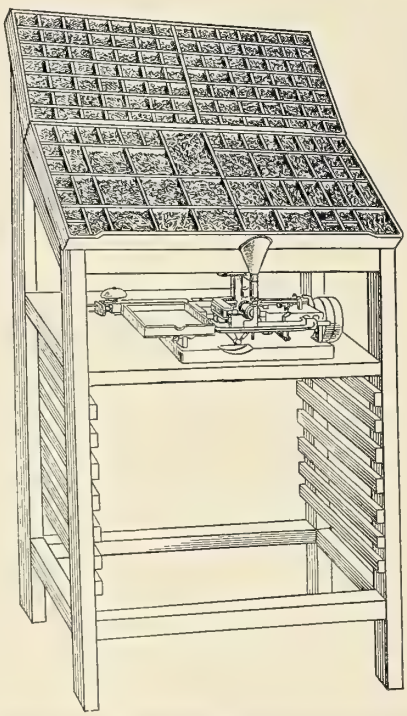
As early as 1794, Herhan, in England, patented a machine of this order. This is, perhaps, the oldest typesetting machine patent on record. Winder, Harger, Botz and Alden worked on machines which attempted to keep the type so arranged as to permit rapid composition by hand. Carpenter and Cochrane developed systems of logotypes designed to accomplish the same end, but without material success.

Alexander Lagerman, however, was the first successful inventor of a machine on this order, and his machine, the Typotheter, first brought out in 1886, underwent many changes, and was afterward presented as the "Universal," and later as the "Chadwick." The Lagerman machine was based on the proposition,



THE CHADWICK COMPOSING MACHINE.

later proven erroneous, that a typesetter could pick up type faster with both hands than with but one, as was the time-honored custom. Working on this line, Lagerman provided a small mechanism which could be placed on a board beneath the ordinary type case, the compositor picking the type from the case with both hands and dropping it into a funnel provided on the machine. A small motor attached to the apparatus caused the operation of a series of feelers, which straightened the type, face up, nick out, no matter how it was dropped into the hopper, and forwarded it through a raceway to the galley. The stroke of a gong warned the compositor when the line was full, and it was thereupon shifted into a channel in the receiving galley in its



THE CHADWICK COMPOSING MACHINE IN POSITION.

unjustified condition, and the next line composed and deposited in another channel, until the matter was entirely composed. A separate justifying machine was invented to take the galley of unjustified lines and automatically space them, but it was not a success, and in later machines the compositor did the spacing by hand.

In the Chadwick machine it was proposed that the compositor on completing a line throw into the hopper the proper number of spaces to justify the line, this being indicated to him by a dial, and after the "take" was completed, transpose the spaces to their proper position between the words.

Although the Chadwick was offered for $300, it failed of commercial success, the saving over hand work being trifling.

Automatic justification of individual type has been attempted by many inventors. Alexander Mackie, in 1869, invented the process of justification of type by means of the crimped space. His plan was to insert corrugated spaces between the words, overset a number of lines and then apply pressure to the sides and bring them all to the proper measure. Hand compositors have always been benders of thin spaces to assist in justifying lines.

Ferdinand Wicks, of London, England, was the next to reinvent the crimped space, which he patented in 1883. The next inventor to employ this device was Paul F. Cox, who reduced the idea to practice in a satisfactory manner in 1894.

The justification scheme employed in the Paige

Compositor was based on measurements taken of each word as composed, the recording of these measurements by a mechanical device, and the insertion of spaces between the words to exactly fill the measure. Eleven different sizes of spaces were used in justifying.

McMillan's plan was to start with thin spaces and substitute spaces the next size thicker until justification was accomplished.

Isaac Risley, of Pleasantville, New Jersey, was the first to employ the unit system in the justification of type. His invention was based on an arbitrary type unit, making each letter of the alphabet a certain multiple of this unit. A recording device tallied the number of units added to a line as each letter was assembled, the spaces between the words being mechanically enlarged or reduced to bring the words into the proper predetermined length.

B. M. Des Jardines brought out his automatic justifier in 1896. In this machine the type is assembled with brass separators between the words. Each time the space key is struck it is recorded, and the line when completed is measured and a computing device calculates the proper combination of spaces necessary to do the justifying. The line is then moved forward, and the first word pushed down into a movable channel, the brass separator preventing more than the first word entering. This word is then run backward to the space channels, and a type space of proper size is released and pressed downward and takes the place of the temporary separator. The word and space are now advanced and the second word pressed down, both moving backward to receive the next space, and this is continued until the whole line has received the proper justifying spaces.

Temporary word separators were employed by W. J. Ennison and W. H. Honiss in their justifier. These separators projected beyond the type line and caused a calculating device to record each one as the line containing them passed the counter, the device then, by performing addition and division, replacing the temporary spaces with ones of proper thickness to justify the lines.

Frank McClintock used steel wedges to space out the lines in his type justifier, the distance to which the wedges were driven determining the size of spaces to be delivered from the space channels to replace the wedges. This also was the plan of F. B. Converse, of Louisville, Kentucky. In his latest machine, Converse measures the line after it is set and substitutes justifying spaces for the temporary ones.

P. H. McGrath, of Randolph, Massachusetts, used temporary steel wedges and these caused the selector mechanism to cut off spaces from a metal bar of proper thickness to justify the lines.

Frank A. Johnson employed a spacing device in his typesetter which inserted temporary spaces and afterward justified the lines by the insertion of proper spaces cut off a metal bar, which was moved past a saw by the action of assembling and measuring. Later he employed a device which measured the unjustified line, divided the shortage by the number of word spaces employed, and cast the proper size of spaces and inserted them between the words automatically.

William Berri, of Brooklyn, New York, in 1898, patented a type-justifying machine which cast spaces of the size needed to justify lines. The operation of the space key of a composing machine inserted temporary slugs between the words. The operation of this key also caused a mold to open each time it was struck, a measuring device causing the molds to open the required width, all the spaces needed in the line being cast at a single operation and dropped into a space receptacle. The line traveled beneath this magazine, step by step, the cast spaces being inserted between the words and the temporary separators being withdrawn and returned for further use. Electricity was employed in its operation.

The Dow process of justification involved the measuring of the composed line, word by word, and a calculating mechanism to divide the shortage by the number of spaces needed between words and inserting the proper size of spaces from a space magazine. If required, the mechanism would insert spaces of varying thickness in any line.

Paul F. Cox, in 1899, invented what he called a "multi-space." It was a graduated wedge of type metal, the thick edge being inserted between the words and the line overset and the spaces retracted until the line filled the measure exactly. The portions of the spaces projecting above and below the type were then broken off and discarded.

C. W. Bowron, of Oshkosh, Wisconsin, also attempted the automatic justification of individual type. One plan invented by him consisted in assembling false hollow spaces in the line, these serving to keep the words apart and permit the proper justifying spaces to be dropped into them and remain between the words when the false spaces were automatically withdrawn. A dial indicated to the operator what space keys to strike, these spaces being released into a common receptacle, the passage of the hollow temporary spaces below this magazine releasing the justifying spaces one at a time and allowing them to enter between the words. The hollow tubes were then withdrawn and the line advanced to the galley.

There is no individual typesetting machine in actual use at the present time which employs an automatic justifier.

(To be continued.)

NOT TO BE MEASURED BY A MONETARY STANDARD.

I have been an interested reader of your valuable magazine for a number of years and know that the knowledge absorbed from its pages can not be measured by a monetary standard. And as a close student of, as well as a practical follower of the art I find that, to keep in touch with the latest and best ideas and designs, a printer should have the latest information possible.— *C. E. Stivers, Elkhart, Indiana.*

Written for THE INLAND PRINTER.

TRADE UNION CONVENTIONS.

BY W. B. PRESCOTT.

SOON the members of the printing-trades unions will be agog over the election of delegates to their international conventions, and though close observers notice a lack of the old-time interest, except in occasional instances where local sentiment or personal feeling runs high, the casual looker-on may think — if he considers it at all — that the unions are greatly agitated concerning the matter. Such is not the case, however, for the members know, intuitively, if not as a result of personal experience, that conventions no longer exercise a potent influence on the craft. They have been so divested of their powers that all important questions must be decided by a vote of the membership, and, year by year, the delegates are less inclined to exercise the few prerogatives left them. This results from the well-understood idea that the members will vigorously resent and resist any attempt to foist on them measures that have not been submitted to a popular vote. Conventions retain their prestige among the indifferent and unthinking members largely on account of the "booming" they receive in the daily and labor press. They are deluded by the perennial pleasant fictions to the effect that "the forthcoming convention will be the most important ever held in the history of the craft," and that "the brilliant Mr. Smith, one of the most valued employes in the *Bazoo* office, and who is, perhaps, one of the best informed trades-unionists in the State, intends presenting several important resolutions that will doubtless arouse the interest of his fellow-delegates at the great convention. Local employes are much concerned about what the aggressive champion of labor has in his mind, but his union pledge of secrecy compels Mr. Smith to withhold his propositions from the public, so the anxiety of the enemy is not allayed." As Slang-Maker-in-Chief Ade says, a jolly may be worth all it costs you — if the other fellow is being jollied. But talk of this nature deceives none except the credulous unionist who fails to keep himself posted on the affairs of his organization. As the proceedings demonstrate, the "most important convention" evolves into an uninteresting gabfest, reaching such aimless and sorry conclusions on the majority of questions as would put to shame the most profitless meetings of local unions having the same number of members as there are delegates in attendance. The "important resolutions" of the "brilliant Mr. Smith" dwindle down to a necrological announcement stated in the usual banal phrases and two or three resolutions. One of these is wholly impractical, and the erstwhile "aggressive champion of labor," after cross-examination by some committeemen, finally excuses its introduction by saying he was asked to present it by a good fellow who corralled some votes for the statesman. The other matters in which he is interested are a few pet chapel regulations that he would like to see the parent organization dignify by making general laws. To save his face as a lawmaker, he coaxes, importunes and "trades" votes until he has a sufficient number to ensure the adoption of one of his propositions, his confederates easing their consciences by saying the law will do no harm, even though it is an incongruity as a union regulation, as no one will be foolish enough to attempt to enforce it. This attitude of mind is so general among the delegates that conventions become a positive danger to the union. The Mr. Smiths, actuated by a desire to produce volume of legislation rather than exhaustively to analyze the propositions presented, feel constrained to adopt rules limiting debate to three minutes, and laws are adopted by this "legislative railroad," which, if properly debated and temperately considered, would scarcely receive the support of a seconder. Such hasty action, coupled with the log-rolling that always accompanies it, can have but one result — a lack of appropriateness and efficiency in union laws.

In this manner the decadence of conventions as a moral force became established, and their glory can not now be restored by assuring the delegate that they are "an able aggregation of mortals making immortal history." When organizations are in the formative stage, and it is undetermined just what their policy should be, there may be need for the frequent gathering of representatives possessed of ideas and backbone. The printing-trades unions of this day are well settled in their policies, and a convention would not dare to make any important change without consulting the members. And if one had the temerity to do so, the members would quickly assert their right to pass judgment upon the matter. That stated conventions are moribund is proven by the abandonment of the idea — in the larger cities, at least — that, in order to be a delegate, one should have some actual knowledge of the workings of his local union, as well as accurate information concerning the methods and system of government of the parent body. Such considerations do not seem to find favor in the eyes of the voters. Too often does it happen that some good fellow with a persuasive smile and a large and hearty glad hand announces himself as a candidate representing an office "entitled to recognition," and by dint of hard canvassing and many alleged "trades," the much-sought-for office goes to a man who never attended half-a-dozen meetings of the union until the delegatorial bee began to buzz, and who is entirely ignorant of the wishes and desires of his constituents, but an easy prey for the wirepullers and political harpies that too often infest convention halls. To dispose of the coveted prize thus is anything but an incentive to members to bear their share of the drudgery that conduct of union affairs imposes, but places a premium upon non-participation in such matters; encourages the odious and debasing system of canvassing and makes the wire-puller king. If the abolition of conventions resulted in nothing more than the elimination of these questionable methods, the change would be fully justified. It

is not to be expected that a convention dominated by men chosen under such conditions will advance the interests of those they are supposed to represent. Rather is it proof of the inherent vitality of an organization that it can make progress though weighted down with such conventions. The system of selecting delegates explains in great measure how it happens after each yearly assemblage that the laws supposed to govern the members are more obscure as to meaning than before. As wirepulling, not service to or knowledge of the cause of unionism, is the real avenue to success, there is little likelihood of many delegates serving in two consecutive conventions, and, as a consequence, the novices that assemble from year to year hardly "get their bearings" until it is time to adjourn. Being a child of tradition, a convention is careful not to offend its parent by continuing in session in excess of the customary number of days. The amount of unfinished work on hand or the consciousness that what has been done should be revised is immaterial — for there is no precedent for heeding such trifles, *and it is a poor trade-union convention that can not show older and more pretentious bodies a thing or two about the sacredness of precedent.*

We are told these annual gatherings "keep things straight"— the "things," presumably being the officers — and that, without frequent conventions, the organizations' existence would be in jeopardy. But the most casual observer of bodies of men knows it is not a difficult undertaking for a few shrewd parliamentarians to manipulate the votes of men who are strangers to each other and who are not familiar with the details of the business to come before them — that is, if the officers and their friends desire to play that sort of a game. The examination of the financial records is usually of the most superficial character, and one wonders how the committeemen can retain sober countenances while reporting to the effect that "we have thoroughly examined the books and accounts and find them to be correct," knowing as they must in the case of some organizations that a "thorough examination" would consume as many weeks as they devoted hours to the task.

If the larger unions supplant the Spencerian doctrine, that a representative can not be superior to the average of his constituents by proving that the representative can be vastly inferior to the represented, the charge does not apply with such force in the case of the smaller unions. They generally send men trained as officials, who have been brought into close contact with the practical questions arising out of militant unionism. They may voice hazy views regarding suitable regulations for the great printing centers, but they usually have well-defined ideas concerning the proper functions of the parent body, besides understanding the methods of government that obtain in other trades. Those hailing from a town in which the employers are organized are invariably well versed in the history and proceedings of the employers' associations. In short, the smaller unions are represented by students of trade conditions in their limited spheres, which accounts for the seeming anomaly that what little there is of the quality of leadership in conventions is found in unheard-of delegates of obscure unions, and is not possessed by the loudly heralded representatives of the large and well-known unions.

Because conventions have outlived their usefulness and are in a measure beyond revitalization, does not constitute an excuse for carelessness in selecting delegates. Unless a candidate be the advocate of vicious legislation — one who would force the enactment of laws resulting in his personal benefit, or who would embroil the organization in strife in order to gratify his prejudices "or get his evens," as the saying goes — it is logical and safe to vote for the man who has attended meetings and who has "done things." Whatever his shortcomings, he has some ideas of what is needed in his locality, and is more likely to comprehend the needs of the parent body than the union drone and mere vote-getter; and if such a man prove a creditable representative, as he probably will, send him again and again. When the glamour wears off, and he views conventions and their work from the proper perspective, he will be quick to vote the hollow sham out of existence. In the writer's opinion, the ideal delegate is he who realizes the best service he could render the craft would be to aid in abolishing the useless annual jollification by the grace of precedent called a convention.

WE TALK TOO MUCH.

'Most everybody talks too much; I'm certain this is so.
I think about it more and more the older that I grow.
I talk a deal too much myself, and this is how I know.

There's quite a lot of ignorance that silence would disguise,
How very little people know you never would surmise,
If they didn't talk so much they'd be considered wise.

There's little one can talk about from which no harm can come.
There's much of hidden danger lies in confidante, or chum,
And secrets told are far less safe than if the lips were dumb.

How often one, in argument, by fiery impulse led,
Will many more antagonize, and bitter discord spread!
I guess the most we talk about were better left unsaid.

And so I think a man may fill a high and honored place,
And carry many grievous sins with dignity and grace,
If he can wear a pleasant smile and a calm and silent face.

There's many men in prison cells and liable to stay
Who might be floating at the top, distinguished, blithe and gay.
They answered people's questions, and gave themselves away.

We all know men well qualified a prison cell to fill,
Who never got behind the bars, and maybe never will;
And all the reason for it is — the gentlemen kept still.

— *Joseph Bert Smiley, in Cincinnati Enquirer.*

IMPROVES QUALITY OF WORK.

I do not want to miss a single number. I consider it the very best trade journal of its kind published. The second subscription I intend keeping on file for the use of our employes who do not subscribe for the journal, as I find that it greatly improves the quality of the work. I trust that the journal will continue to increase in value as it has in the past.— *The Ohio Printing Company, Cleveland, Ohio.*



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IDYLLS OF THE COUNTRY.

No. 1.—The Fish that Got Away.

THE Inland Printer

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.

Editorial Contributors — Arthur K. Taylor, F. W. Thomas, Edwin B. Dewey, W. B. Prescott, P. S. Goodman, R. C. Mallette.

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SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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NOTICE TO FOREIGN SUBSCRIBERS.

On and after July 1, 1903, the foreign subscription rates for The Inland Printer will be increased from $3.70 to $3.85. This increase is made necessary to equalize the postal rates on papers sent to foreign readers.

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Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18. Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
James G. Mosson, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

BUSINESS is less affected this year by labor troubles than usual. The voluntary increase of wages during the winter by the railroads has ended in forcing the last of the important companies to similar action; refusal of the court to sustain its contention, and fear of a strike that would be confined to its own system, brought this last road — the Wabash — into line. During the past winter the bituminous coal operators have, as a rule, accepted the demands of the miners, and the President's commission has assured three years of peace in the anthracite region by giving an increase of the basic rate and providing for a sliding scale. The labor trouble has been confined to a few sections and mainly to the building trades, and as such they have not been influential upon the money market of the country. There has been less hesitancy to enter into manufacturing and trade expansion than formerly, and the result has been an active demand for funds in every part of the country, and a creeping of the interest rate to the legal figure, and, in States where the limit is above that of the national bank maximum, there has been a disposition to exact a fair premium. In New York, where speculative requirements clash with regular business demands, the call, or temporary loan, rate has jumped as high as fifteen per cent.

Mr. Morgan's optimistic declaration was not necessary to convince the business world that the situation was a sound one, and his defense of the securities issued, to promote railroad and industrial combinations, was wholly gratuitous. The fact is, the country is strong in spite of, instead of on account of, the billion dollars expansion in securities placed on the market in two years by Mr. Morgan's house alone. The truth is, the public has been fighting shy of the stock exchange and making its investments outside of the regular channels of speculation. The obvious, the insistent, prominent fact of the bank and clearing-house statements is the steadily increasing expansion of the business of the interior.

Money, like water, seeks its level. For over a year it has remained in the interior; each successive periodical movement to the East has shown declining surplus balances; each returning flow has been prolonged beyond the usual period, and the speculative interests have been forced to give way to this demand of the ordinary trade of the country. Since last September we have had a speculators' panic in this country, and the losses have been astounding when expressed in dollars and cents. Fortunes that grew with mushroom fertility have collapsed like the ripened puffball, making no noise and leaving only an airy trail of dust to mark their former place. The paper profits, which came from the presses with the brightly colored certificates, have shrunken without doing harm to any one. The country has refused to support the artificial values, which were based upon a four per cent money rate. As long as the surplus funds of the country were

plentiful, the speculative exchanges could establish high prices with other people's money, for the professional speculator with $20 cash counts upon borrowing $80 of bank funds to carry on his business. As the ability of the banks to furnish the surplus funds contracted, there was a consequent contraction of speculative values. The extent of this contraction of values: Last September the highest level was reached, in April the average prices were fifteen per cent less. There is, approximately, $7,000,000,000 of stocks in the active list. A fifteen per cent shrinkage equals $1,000,000,000. A loss that would pauperize a thousand millionaires, and yet no business has been affected.

Mr. Morgan's defense of the securities foisted upon the market, in the two years of combination and merger, assumes a new light when this phase of the money market is placed in the perspective. It is the business of the country that sustains the stock market values, not the stock market which sustains the business. Prices have a definite relation to the money rate, for which reason periods of stock expansion always precede the expansion of the manufacturer and tradesman, and drains the public purse in advance of the definite material demand. Before this later demand upon the money market the speculative issue must give way. A striking illustration is the notice to call loans made upon purely speculative accounts in order to provide funds to meet the Pennsylvania's stock subscriptions, of which $40,000,000 is payable this month. The funds are to be used in construction and added equipment. It is these legitimate demands of corporations and business houses all over the country which is absorbing the money and elevating the rates.

The high money rate, in addition to being a check upon the speculative markets, will check the exuberance of business interests and lessen the investments for future demands to those things which are pressing the most, and which promise immediate results. "I do not care for the profits that the high interest rate brings my bank," said the president of Chicago's greatest financial institution, to the writer of this article, "but I do care for the moral effect that a six per cent rate will have upon the business world. If we can hold up the rate we can work out of the money tightness in an orderly way. The greatest danger to the money market, at this time of expansion, is a cheap money rate and the consequent incentive to pile on the load of indebtedness."

Looking to the fall money movement, the Secretary of the Treasury has offered to refund the three and four per cent Government bonds falling due before 1908, with two per cent consols, the purpose being to furnish the banks with a cheaper bond with which to secure circulation. The fact that seventy-five per cent of the consols of 1900 are deposited for circulation lends strength to the hope that there will be a large increase in the circulation from the refunding of these bonds. Of course, it all depends upon the market price of the twos; if they command, as it now seems certain, around 106, the incentive will not be very great. At this price there is barely a profit in the circulation of national banks. At 102 to 104 there is sufficient profit to safeguard the banks against the fluctuations of bond premium and money rates. The weakness of our national bank circulation is, that it is more profitable to retire than to increase circulation at periods of high money rates, because the investment in the premium is non-productive. P. S. G.

TRADE AND TECHNICAL EDUCATION.

"TRADE and Technical Education" is the subject of the seventeenth annual report of the United States Commissioner of Labor, and the somewhat ponderous volume of some thirteen hundred pages is a mine of information for those interested in industrialism. Eleven years ago the commissioner's report was on almost the same subject, and treated of "the various industrial-school systems, and also technical-school systems of the United States and foreign countries," but the latest report differs in several respects from its predecessor. Not only has there been a special effort to show the progress made in the interim, but institutions such as agricultural colleges, institutes of technology, as well as colleges which grant degrees for proficiency in mechanics and the manual-training feature of our public-school system receive no detailed treatment. This process of elimination permitted of much attention being paid to what are called industrial schools, i. e., schools intended to supplement the work done by apprentices in the workshop or those which aim to give to workmen an insight into the scientific principles involved in the operations incident to their daily work, as well as apprenticeship schools which claim to graduate apprentices fully equipped, except as to speed. Not the least interesting portions of the report are those which give the views of educationists, employers, graduates and labor unions on industrial education, but this article will be confined to an endeavor to ascertain what is being accomplished in the way of technical education in the printing industry, so that the reader may form an idea of the aims of the more prominent of the industrial schools and the manner in which they seek to achieve their ends.

Geographically, the seventeenth report covers a wide field, embracing Canada and the principal European countries in addition to the United States. The comparisons between the foreign and domestic institutions are by no means flattering to American pride, for, as Commissioner Carroll D. Wright says in his introduction: "A few of the trade and technical schools of the United States take rank with their European prototypes. . . . But the most of our schools of this class are inferior, in respect to the fulness and completeness of their teaching, to the foreign models. Of many, it is true, it may be said that the courses are as thorough and as long as the circumstances of the persons for whom they are arranged will permit." It is unthinkable that this condition will

continue, for if trans-Atlantic industrialists feel keenly the necessity of something to fill the void caused by the passing of the apprenticeship system, how much greater is the need with us, to whom an apprentice, in the proper sense of the term, is almost a curiosity?

When we compare the facilities provided European craftsmen for perfecting themselves at the printing and cognate trades with those open to their American fellow-worker, the disparity is marked. There is not in the United States a typographic school at all comparable with several European institutions, notably the St. Bride Foundation of London, England, and the Estienne Municipal School of Printing and Publishing of Paris, France. To enter the former institution, an apprentice must be at least sixteen years of age, and prospective applicants are advised to study English grammar and composition, geometrical and mechanical drawing and chemistry at the evening continuation schools, which approximate our advanced night schools or many of the Y. M. C. A. classes. Once admitted, the apprentice — a compositor, say — is assigned to the elemental class, composed of youths of between sixteen and eighteen years of age, the course of which deals with "the underlying principles of the craft." The second, or advanced, class is open to apprentices over eighteen years of age, and here the student is given a good, all-round journeyman's experience. Those fortunate enough to obtain a certificate from the advanced section are eligible for the honors class, which has a course designed to meet the requirements of those desirous of qualifying as managers, etc. Students in this class are afforded opportunities to visit paper-mills, etc., and given "theoretical and practical instruction in the principles of typesetting machinery." The library of the institute is the finest of its kind in Great Britain and consists of nearly eight thousand volumes of appropriate works, which are at the disposal of students. The fees are absurdly low (apprentices under nineteen, 62 cents a year, and others, $1.22), and employers permit apprentices to leave work at an early hour to attend classes, yet the attendance in 1900 was only one hundred and thirty-nine, though it is noted that the typography class of the City and Guilds of London Institute graduated two hundred and seventy in that year.

Among other British schools mentioned is the Merchant Venturers' Technical College of Bristol, which aims to provide "complete preparation for an industrial career," and has a typographical class, the course ranging from "damping down paper" to "casting up value composition." The Municipal Technical School of Manchester has three courses for its "typographic printing" classes, the studies beginning with spelling and punctuation and ending with estimating and office management, relieved somewhat by lectures on the history of printing and the evolution of the printing-press.

The Heriot-Watt College, of Edinburgh, Scotland, was founded in 1821, to facilitate "the better education of the mechanics of Edinburgh in such branches of physical science as are of practical application in their several trades," also has typography on its list. There is the usual theoretical course, but the distinctive features of this institution are that the practical instruction is given under the auspices of the local branch of the British Typographia and students are limited to those who have attended practical classes, meaning, presumably, men or boys working at the trade.

France is well to the fore in industrial education, and probably the most notable of such institutions devoted to the art is the Estienne Municipal School of Printing, at Paris, which, as its name implies, is maintained by the city government. According to the report before us, it seeks "to revive the industry of printing and publishing, in which the city formerly stood preëminent." The retrogression is attributed to "the disappearance of apprenticeship and the specialization in the various branches in the industry." Admission to the Estienne is by examination, and applicants must be between thirteen and sixteen years of age, of French nationality and residents of Paris, though boys living in the suburbs may be admitted if their communes undertake to pay $38.60 a year, which represents the cost of maintenance of a pupil during the first year. The instruction given is theoretical or general and practical. "The subjects taught," we are informed, "include language, history and geography, the reading of Greek, elements of mathematics and geometry, the physical and natural sciences involved in the arts and trades connected with the publishing industry, history of art and of printing and publishing, modeling, drawing, composition, industrial drawing, gymnastics and military drill. . . . The time given to practical work amounts, during the first year, to twenty-four hours per week, during the second year to thirty hours per week, and during the third and fourth years to thirty-six hours. For the typographic trades the practical instruction includes typefounding, composition and correction, presswork (both hand and machine), and stereotyping and electrotyping. For the bookbinding trades it includes bookbinding and leather gilding, in addition to which special teachers give instruction in edge gilding, marbling, etc."

The Gutenberg Typographical School is not a state-aided institution, but is under the patronage of and governed by the Master Printers' Association. The policy of this school in one respect is the opposite of that pursued by the Scotch college before mentioned. At first the Gutenberg secured pupils from among the apprentices of the various printing establishments, and they attended the school twice a week. For some unexplained reason this was found to be "inconvenient," and "the association decided apprenticeship should be served entirely at the school and should last three years." It is not stated whether these three-year graduates are deemed journeymen or not, though the probabilities are they seek situations as apprentices. Instruction in this school is free and pupils must be

thirteen years of age and provided with a certificate of having acquired a primary education. The studies follow the usual line, and it is said "the kind of training imparted is of a most practical and substantial character."

The Trade School of Printing at Brussels, Belgium, has been in existence five years and is governed by a committee composed of four employers and four employes. Instruction is gratuitous, the school being maintained by the dues of contributing printers and subsidies from the civic authorities. Its object is "the training of workmen capable of executing all the fine branches of printing," and employers supporting the school "engage themselves to take into their establishments as printers' apprentices only boys at least fourteen years of age, and to limit the number of such in proportion to the number of journeymen employed. Thus those establishments with from one to six journeymen can have two apprentices, those with from seven to fourteen, three apprentices, and those with from fifteen to twenty-five, four apprentices. Such apprentices must attend the school regularly."

Though the attendance at the Berlin Trade School for Printers' Apprentices during the winter of 1900-1901 was large — seven hundred and ten — for such institutions, there is little information given concerning it. The school is maintained by the Berlin Printers' Union, assisted by subsidies from the municipality, and instruction is given on two evenings a week in one of the public schools. The tuition fees are 72 cents for apprentices of members of the Union and $1.07 for others. Journeymen printers desirous of increasing their store of knowledge can do so by attending appropriate trade classes of the Berlin Artisans' Schools, which are subsidized by the State and present an imposing program of studies. The syllabus provided for compositors and printers is as efficient as any to be found in the report. These schools seem to be appreciated, as the attendance during the winter season of 1900-1901 was over four thousand.

Italy is not popularly thought to amount to much in an industrial way, yet trade education is not unknown within her borders. The Typographical School, at Milan, is said to be "well organized and to enjoy a good reputation," but its income ($1,103 a year) is not sufficient to permit of it keeping "abreast with the rapid progress of the typographical industry." But this obstacle has probably been overcome ere this, for when the Labor Commissioners' report was being compiled arrangements were all but completed whereby the school would enjoy an increased endowment, which would permit of an expansion of its activities. The Milan School purposes giving a literary and technical education to apprentices, the classes being held in the evenings and on holiday mornings.

When one takes up that portion of the report which deals with industrial education in the United States he turns over many pages to find very little pertaining to the art preservative. The New York Trade School (founded in 1881 by the late Colonel Auchmuty) reports having had sixteen pupils in the printing class, but no hint is given as to the character of the studies, though considerable space is devoted to the building-trades courses. The Washington Linotype School receives rather extended notice, but the methods and purposes of that school are too well known to need recounting here. The Inland Printer Technical School, established last August, obviously did not come within the time of the compilation of the report. Many eleemosynary and church societies mention having a few pupils in printing classes, but we are left in the dark as to what constitutes the trade education. An exception is the North End Union, of Boston, Massachusetts, an adjunct of the Benevolent Fraternity of Churches (Unitarian), which has three schools, one being devoted to printing. The management says that, "for various reasons, some connected with support received from the labor unions, it was determined to take as pupils only those who were already employed at the trade." Applicants must be at least seventeen years old and have worked six months in a composing or press room. The instructor is a foreman of a local office, and the fee is $10 for a term of fifteen weeks, "two evenings each week." If we except schools for negroes and Indians, this is the only American printing class that publishes its program, which is modest, indeed, when compared with the poorest of the European programs, and is as follows: "No elementary work, such as teaching at the case, is undertaken. The plan of instruction includes book composition, job composition and presswork (hand and job). Special attention is given to teaching the principles of punctuation, capitalization, etc. One of the objects of the school is to instruct pupils in details that are often overlooked in a printing-office. Pupils are instructed individually, not as a class, affording an opportunity for advancement to those whose talents lead them in any special direction. From time to time evening talks before the school are given by men who have achieved success in the special branch of the trade.

The great majority of the schools devoted to the uplifting of the colored brother refer to printing as one of the branches in which success has been achieved, but there is a suspicion that what these optimistic managers would declare to be first-class work might not pass muster where really good work is done. The Claflin University asserts "They (the students) can get work at any trade taught in the school without undergoing a period of apprenticeship." And yet this is the outline of the work done by the printing class: "The Claflin *Bulletin* is printed and the jobwork of the institution is done in the office. Students are first taught the boxes of the cases; to handle stick and rule, and to set and distribute type. They next learn the different fonts of type, to make up forms, and to do presswork." With such limited opportunities, they must needs be brilliant pupils and teachers to attain



AN INDIAN PUEBLO

On Line of The Denver & Rio Grande Railroad

This Paper Made by
The Champion Coated Paper Co.
Hamilton, Ohio.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Auer & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London

the results indicated by the assertion just quoted. The Armstrong and Slater Memorial Trade School (Indians and negroes), at Hampton, Virginia, is more modest in its claims than Claflin, but puts forward a more pretentious program, as follows: "Instruction and practice are given in presswork, including making ready and running jobs on small job press; at the case in plain composition — as learning cases, sizes and faces of type, proper position for holding composing-stick, setting type, justifying, emptying stick and putting on galley; leading, arranging in chase, locking up, proving and correcting proof, cleaning and care of type, distributing dead matter, etc., reading proof, making ready and running cylinder press; check and order bookbinding, book composition, and imposition. Application of these principles is given in the varied work of the printing-office, as setting and printing note-heads, bill-heads, circulars, envelopes, posters, bills of fare, tabularwork, blanks, colorwork, tablet binding, etc. Lectures, reading and study include topics connected with general printing, as stereotyping, electrotyping, various processes of cutmaking, estimates, stock, etc.

Booker Washington's well-known Tuskegee Normal and Industrial Institute is given more space than any other enterprise, and while the accomplishments of the institute have, doubtless, been great, they have lost none of their greatness in the telling of the story as recorded in the report. "Any graduate can work at his trade without serving a period of apprenticeship," we are told, "as he is taught his trade in full before being allowed to graduate." Printing is said to be one of the most important of the thirty trades taught at Tuskegee, and this detailed statement of the plant and course of study may interest many who have in a desultory way followed the fortunes of Booker Washington during the last few years: "The printing-office is well equipped to meet the demands made upon it, and contains one large two-revolution Campbell steam press and four job presses run by steam, one large 30-inch paper-cutter, one hundred and fifty fonts of job type, six hundred pounds of newspaper and book type, and all necessary apparatus for a large printing-office. A weekly newspaper and a monthly newspaper for the institution, besides two others for outside institutions, minutes, books, and all the pamphlets and other matter of the school are printed by the students of this division.

The course, which covers a period of three years, is as follows:

First year.— Care of office, presses, and treatment of rollers; learning type names, point system, and the tools of the trade; learning the technical terms employed in the trade; signs and proof marks, and the lay of the case; manuscript reading, punctuation, capitalization, and construction of sentences.

Second year.— Care of presses, learning to make ready and to run a platen press; learning to regulate impression, distribution of color, care of ink, and mixing colors; learning names and sizes of paper, and use of the paper-cutter.

Third year.— Composition, care being taken in teaching the importance of even spacing, careful justification, accurate punctuation, and uniform capitalization; measuring type, casting off copy, and imposition; making up and locking forms; making ready on cylinder press — overlays and underlays; making out orders; rendering estimates and writing essays on subjects relative to the trade; lectures on color-printing, journalism, the progress of the printer's art, and allied subjects.

The instruction in this course embraces all kinds of general mercantile, newspaper and book printing, such as bill-heads, note-heads, statements, letter-heads, business and visiting cards, dodgers, circulars, blank forms, tabular work and book-printing. The appearance of each job is given careful and critical attention, and the principles that apply to good display are fully explained in each piece of work. At the end of the course students are competent to take charge of an office and do work in type, job setting, presswork, and other kindred branches of the art. Forty-five minutes are given each afternoon, from 4:45 to 5:30, during which time the students are given theoretical training." The last paragraph is commended to those of the craft who believe in long-term apprenticeships and yearn for the adoption of a five or six year term for one subdivision. Let them go to Tuskegee, where they turn out an all-round printer-pressman of the first class in three years, if they want to learn that there is neither rhyme nor reason in their contentions.

W. B. P.

"HANS BREITMAN" AND INDUSTRIAL EDUCATION.

CHARLES GODFREY LELAND ("Hans Breitman"), who died in Florence, Italy, last March, enjoyed an enviable reputation as poet, journalist and philologist, but it is not so generally known that he was among the pioneers in introducing industrial education into our schools. Mr. Leland at one time gratuitously conducted trade classes in Philadelphia schools, and, during his long sojourn abroad, he was ever active in investigating European methods and informing American educationists of all he considered would be of value to them. W. B. P.

THE BEST SALESMAN.

IT does not follow that the man who secures the greatest number of contracts for printing is the best salesman. It is possible to contract for printing that is no credit to the man and no advertisement or source of profit to the firm that employs him. The best salesman is the man who has the best practical knowledge of the business and the thousand and one details connected with his work, and such a man will find his advice sought by advertisers and all buyers

of printers' ink on doubtful points of adaptability of printing to the subject. If he is not among the best salesmen so far as the amount of his sales make him the best, he soon will be. It is such a man as this with whom the advertiser places his work, knowing that on final inspection he will find it perfect in all its details.

It is the constant effort of the best salesman to educate his clients up and not down. When called upon by the character of the work or the price limit to furnish a low grade of printing, he does it with the full knowledge of all concerned, and there is no kick coming at the end of the job that he did not furnish the goods bargained for.

The best salesman is the man who best does his work, sells the most printing and has no work coming back at the end of the job. There are few lines where true success depends more upon a thorough and practical knowledge of the business, a careful attention to detail, a perfect and correct schedule of the goods required and a close supervision of the job until finished. The man who reaches this point will, sooner or later, find himself with all the work that one pair of hands, one brain and ten hours a day will enable him to accomplish. Those who are best posted will tell you that they have still to learn and that none of us "know it all."—*Adapted from "The Corbin."*

FREAK CHARACTERS.

WILL the typefounders ever cease making freak characters? There is hardly a new letter turned out but there are several characters that, to average printers, look entirely out of place. These characters are often so striking that they become eyesores in a short time. If the letter chance to be one of those that has two styles of some of the characters, one of them a freak, the compositor takes particular pains to avoid the use of the characters the designer took so much pains to make.

In some of the modern faces the two styles of the same character are so similar that one has to look twice to see which is which. To produce these is an extra expense to the foundry, a great nuisance to the printer who uses the type, and it is doubtful if they particularly enhance the beauty of the faces.

If the foundries will cut out the two-style characters, and furnish only one consistent with all others in the same font, they will give better satisfaction to the majority of printers. E. B. D.

INCOMPETENCY AMONG UNION PRINTERS.

IT is generally conceded that the principles of unionism are all right, but unionism, like nearly everything in this world, has its faults.

There is one fault, in particular, that it would seem the unions might overcome to a large extent, namely: admitting to membership men who are not capable of earning the scale of wages. There are members of the Typographical Union, who make a pretense of being job compositors, that have about as much of an idea of good work as does the proverbial pig about a clean shirt. However, in the writer's mind there is no doubt but the majority of good printers are members, and properly, of the union, and that there are poor printers galore outside the organization.

But every union man ought to be the master of his trade. If a foreman of a composing-room employs a man with a card he has a right to expect that man to be a competent printer. In many cases the man can handle only very ordinary work, and hardly that. These incompetents are tolerated by foremen in many instances simply because no better union men are available, as the shop, if union, is not permitted to go outside the ranks for men, even if it is possible to get those worth double the "printers" who are holding the jobs. Of course, it is understood that the established scale is the minimum, and the experts expect to be paid in excess of this; but there are comparatively few, no matter how skilled they may be, who are paid above the scale. The minimum wage in any city is considerably more than some of the members of the union can earn.

This is not as it should be. Each local union should be particularly careful to admit only competent printers. Let the investigating committees investigate. The fact that an applicant has served a few years apprenticeship is not sufficient; his qualifications as a printer should be thoroughly looked into before a man is recommended for membership. There is no doubt but that it can, in nearly every case, be readily determined whether an applicant is or is not a competent printer.

When unionism stands for competency — and it does not at present — it will mean more to the average employer and foreman than it now does.

E. B. D.

AGAIN THE APPRENTICE.

MANY things have been printed about apprentices in printing-offices, and among other things it has been said in effect that a foreman engages a boy to "learn the trade," and that that apparently ends his (the foreman's) responsibility; that if the boy makes a good printer the foreman is entitled to no credit, as he simply turns the boy loose in his department.

Perhaps the foreman is not seeking credit, but if he is at the head of a first-class plant, the boy certainly has an opportunity to learn to do things right. And isn't it a fact, if a boy is made of the right stuff, that about all it is necessary for a foreman to do is to engage him? If an apprentice is anxious to get ahead he will find plenty of ways to learn. Most journeymen will willingly instruct a boy if that boy takes an interest in his work, and will tell the boy the whys and wherefores, if asked.

As a proof that the foremen, in some cases at least, are not at fault if an apprentice fails to make a good printer, it can truthfully be said that from the same

offices, with identically the same opportunities, some boys are turned out printers and others "blacksmiths." So the fault is, sometimes surely, with the boys.

The most important thing with many an apprentice seems to be to get through the day as easily as possible, watch the clock, and — draw his wages on payday. He evidently does not think of days that are coming — the days when, if he is a "bum" printer, he will be looking for a job — the days when, if he is an expert, he may draw wages in excess of the scale. Apparently the scale of wages is just about the height of many a boy's ambition.

The apprentice who isn't afraid of work, reads the trade papers, studies, and seeks information generally, is quite sure to master the trade, or the particular branch he may be learning. Such an one will surely become skilled, and can command good wages.

E. B. D.

THE BUSINESS ASPECT OF TRADES-UNIONISM.

THE Anthracite Coal Strike Commission, as every one knows, upholds the right of workers to organize and transact such business as they desire through representatives, but the following sentences from the commissioners' report are general in their application, and will bear rereading, especially by those inclined to oppose organized labor and all it advocates as a matter of principle. To quote one of them: "Some employers say to their employes: 'We do not object to your joining the union, but we will not recognize your union nor deal with it as representing you.' If the union is to be rendered impotent and its usefulness is to be nullified by refusing to permit it to perform the functions for which it is created, and for which it alone exists, permission to join it may well be considered as a privilege of doubtful value. Trades-unionism is rapidly becoming a matter of business, and that employer who fails to give the same careful attention to the question of his relation to his labor or his employes which he gives to the other factors which enter into the conduct of his business, makes a mistake which, sooner or later, he will be obliged to correct. In this, as in other things, it is much better to start right than to make mistakes in starting which necessitate returning to correct them. Experience shows that the more full the recognition given to a trades union the more businesslike and responsible it becomes. Through dealing with business men in business matters its more intelligent, conservative and responsible members come to the front and gain general control and direction of its affairs. If the energy of the employer is directed to discouragement and repression of the union, he need not be surprised if the more radically inclined members are the ones most frequently heard."

There is nothing new in all this; it is exactly what trade-unionists and their friends have been preaching for these many years, and it is sound sense. The "labor people," as they are called for want of a better term, are pleased to have so strong an endorsement of their contention from such conservative gentlemen as composed the well-known commission, which was never accused of being a pro-labor body.

W. B. P.

BROADENING INFLUENCES.

SIGNS are not wanting that go to show typographical unions are awakening to a realization of the fact that there may have been much truth in the declaration of one of the earlier conventions of the International Typographical Union in which it was said that questions of wages and conditions of employment were not the only matters that should occupy the attention of unionists, and it looks as if there may be an expansion of union activity all along the line. The second largest of the unions, Chicago, recently appropriated a sum of money to aid in furthering the agitation for municipal ownership of street railways. A few years ago such a proposition would have been negatived on the ground that such matters did not concern the union, and the funds should not, or could not, be used for the purpose of furthering socialistic projects. Then other unions are conducting educational meetings — not necessarily of the hurrah order, held primarily for the purpose of keeping interest alive in the organization, and at which the air reeks with exaggerated statements of what "labor" has accomplished in the economic field and vain boastings of what it is going to do, but rather for the purpose of calmly and dispassionately discussing existing conditions, the causes thereof and possible remedies. The distinctive feature of these meetings is the absolute freedom of speech insured all phases of thought and the democratic manner in which they are conducted. Not the least of the resultant benefits arise from the opportunity they afford all representatives of all classes to meet on a basis of equality. At Baltimore recently Mr. Theodore Marburg, a multimillionaire student of economic questions, whose name is familiar to those who have followed the fortunes of the Tobacco Trust, addressed the printers and their friends. He decried municipal ownership of street railways and enunciated the extreme capitalistic idea on taxation, and naturally his views were freely criticized by the auditors. In replying to the strictures made on his address, the gentleman from Maryland's most fashionable residential sections complimented his less fashionable fellow-citizens on the felicity and force of their arguments and the courteousness with which they had been presented, and surprised some by concurring in much that had been said in derogation of a leisure class. Mr. Marburg took occasion to say also that such meetings were a public benefit and thanked the union for the opportunity it had afforded him of meeting and exchanging views with so many workingmen under such favorable conditions. As the unions are relieved of the necessity of waging continual warfare for the right to exist, they will expend more of their energy

in good works of a public or semipublic nature, and while the unionists are dissipating prejudices harbored by antagonists and the general public they will be freeing themselves of some of the exclusiveness and narrowness that have done much to prevent trade unions from achieving more than they have.

W. B. P.

THE SITUATION-SEEKER.

THE trade papers have lately contained a number of letters from aspirants for high-class positions who have advertised for such situations and who have not been immediately engaged by some large house at a good salary. These men complain more or less bitterly that there seems to be no room at the top and infer that the proprietor who is hunting for men worth over the scale is a myth. They quote offers of $8 or $10 a week in profusion and the inference drawn from the number of these and the lack of $25-a-week foremanships is that there is something radically wrong in the printing business; and all because, forsooth, a small want ad. has not in a few weeks brought a high-class situation with a first-class house.

The spread of this notion that skilled men are not needed and can not secure extra good situations would be most lamentable. It would tend to stifle ambition in the heart of every ambitious young printer and to dissatisfy older workmen who are hoping to better their condition.

As a reason for the failure of these want ads. to bring immediate offers of desirable situations some employers have stated that they "did protest too much," that they would not care to engage any man and agree to pay him more than the scale without first proving his worth by practical trial. And there is much in this phase of the matter. Every employer knows that many men overrate their own capacity. I have seen men who took their abilities and worth so seriously and spent so much of their energies in scheming for a constant raise in pay that their actual usefulness was seriously impaired. The mere fact that a man claims to be a fine workman does not always prove that it is so. In truth the most inferior workers are often the greatest braggarts.

I mention this not with any intention of proving or even intimating that the printers whose ads. have not been successful are not all they claim to be, but simply as a rational explanation of why employers do not wire acceptances to every man who claims to be over-competent.

In this connection it is not amiss to remember that in hiring a man at any fixed salary an employer is himself agreeing to a very tangible and exact matter, as dollars are easily counted, while he is receiving in return a promise of services, the value of which he can only estimate at the time. To judge accurately of a man's probable worth is difficult enough when you can talk to him face to face and this difficulty is still further enhanced when the applicant is at the other end of a letter or a want ad. Every employer hesitates at employing a man from a distance, for he feels the responsibility of bringing on the applicant, especially if he leaves another situation to come, for it places him in an embarrassing position if the man does not come up to his expectations.

These reasons, powerful as they are, are however only minor ones after all.

The real explanation of the matter lies deeper and it would be well for these disappointed applicants to appreciate it.

Good situations are usually the result of long service and of the consequent intimate knowledge of the requirements of the individual employer's business which is almost always necessary to enable a man to earn an extra good salary.

It is true that occasionally a new plant of large size is set up and must needs find a foreman offhand. It is also true that occasionally a foreman dies or takes a higher place and a new man must be engaged, but these instances are comparatively rare. It is therefore not at all surprising that the man seeking such a situation should have to look for some time to get it. Nor is it surprising that many answers should come to his ad. from those having poor positions to offer. It is in fact a pleasing commentary on the rising quality of workers that poor positions go abegging while good ones secure holders.

The good situations are held by men who have worked up into them and it is usually only as one of these men drop out that there is a vacancy ready for the finished workman who through stress of circumstances is not in the kind of a situation he deserves.

As it requires years of deserving work to build a business, so it requires, as a general rule, time and patience and *demonstrated* ability to secure a high-class situation.

I have in mind a young man who partly learned his trade with me. He reached a point where I could advance him no further, as there was no better position in the plant that could be given to him without displacing others equally deserving. I told him so frankly and advised him to take a position I had found for him in a larger plant. At first he received no more pay. He worked hard for six months and got no raise. Then he came to me and said he was going to quit. He thought he was not appreciated. I sent him back after making him promise to work a little harder. He soon got a raise. This experience was repeated three or four times. Ultimately he made a place for himself in that house that would have been a life job had not his reputation gone abroad and brought him a still better situation. His success was due to steady, persistent effort, and to the complete knowledge of the firm's work which gave him, while still a very young man, a salary next to the foreman's. His present position sought him because of his known record.

Yet if that young man through any chance should be out of work, he might, *outside of his own city,* have

considerable difficulty in *at once* getting a situation at *over the scale.*

If he should be in such a dilemma and should ask me for advice I should not advise him to wait for the meager chance of finding a good situation begging, but I should propose just as before that he go to a big plant, accept the minimum wages and then pitch in and *demonstrate* his extra worth. He would rise just as he did before, only faster because of his greater experience.

Similarly I would say to any other man who is in a place too small for his ambition and ability, don't be dissatisfied with the business if you can not jump into a fine situation at a bound; but, *if after a reasonable hunt,* you do not find a niche already carved out for you, then make the best of the matter, take the usual route, get into a plant where there is such a situation ahead of you, and work into it.

There *are* good places for expert men. There *are* employers who will pay for good service; but no man can claim the brightest apple at the top of one tree because he has climbed some other tree. He must climb the tree where the apple is. In other words, when he seeks a fine situation with a new employer he must not expect over-scale pay until he has *demonstrated* his worth to that particular employer and won his confidence. F. W. T.

Written for The Inland Printer.

A COURSE IN THE PRINCIPLES OF DESIGN.*

NO. XI.— BY ERNEST ALLEN BATCHELDER.

THE "spot of paint" was defined as a tone, a measure, a shape. The work to this point has involved but two of these terms, measure and shape. Tone rhythm, tone balance (except in its simplest application to black and white) and tone harmony have received no consideration, for by the word tone we imply the use of some medium of expression other than black ink on white paper.

By *tone,* two things may be meant: *Value* — taking black and white as the extremes of contrast, we may resort to a mixture of these two and obtain a quantity of intermediate tones. These tones may be called lights, darks, high lights, etc., according to their relative values as compared with black or white.

Color — as red, blue, green, etc., according to the resemblance the tone bears to some color found in the spectrum.

It will simplify matters to eliminate, for a time, the question of color and devote ourselves entirely to the subject of values.

Rood says, in one of his text-books on color: "The power to perceive color is not one of the most indispensable endowments of our race; deprived of its possession, we should be able not only to exist, but to attain a high state of intellectual and esthetic culture. Eyes gifted with merely a sense for light and shade would answer quite well for most practical purposes, and they would still reveal to us in the material universe an amount of beauty far transcending our capacity for reception." It is difficult for us to imagine such a world; we are so used to associating color with form that the very thought of losing our color perception is beyond comprehension; and yet if we are to understand the color combinations about us, and intelligently use them for our own ends, it is essential that we should approach the subject in an orderly way by a study of "the world of light and shade." Unless we know the meaning of the word *value,* and all the possibilities it opens to the designer, we are certainly unprepared to talk about the question of color.

If black and white are mixed the result will be a *neutral* tone, commonly called *gray.* By neutral is

PLATE LXXI



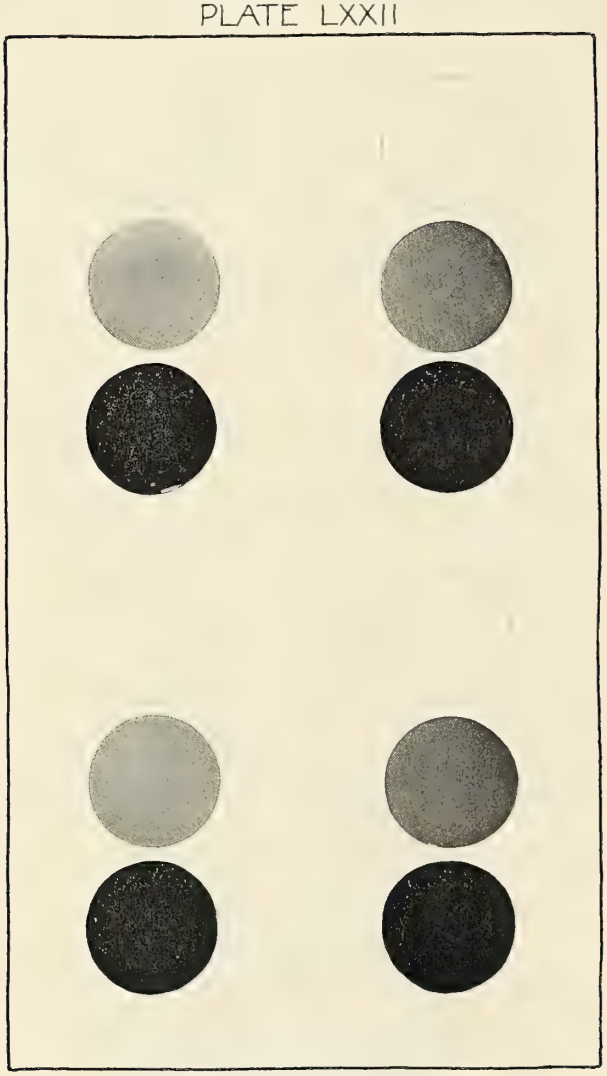
meant a tone that is unaffected by any color. A neutral possesses but the one quality of value, its distance from black or white. Charcoal-gray paint, water color, approaches more closely to an exact neutral than any other available material. With this paint you can produce a deep, rich black, and allowing the paper for white, all the intermediate values may be obtained by

*Copyright, 1903, by Ernest Allen Batchelder.

adding water to the paint. The india ink, when mixed with water, verges too much upon a brown tone to be acceptable as a neutral.

Place two or three brushes full of water in a dish and by the gradual addition of paint you will find

PLATE LXXII

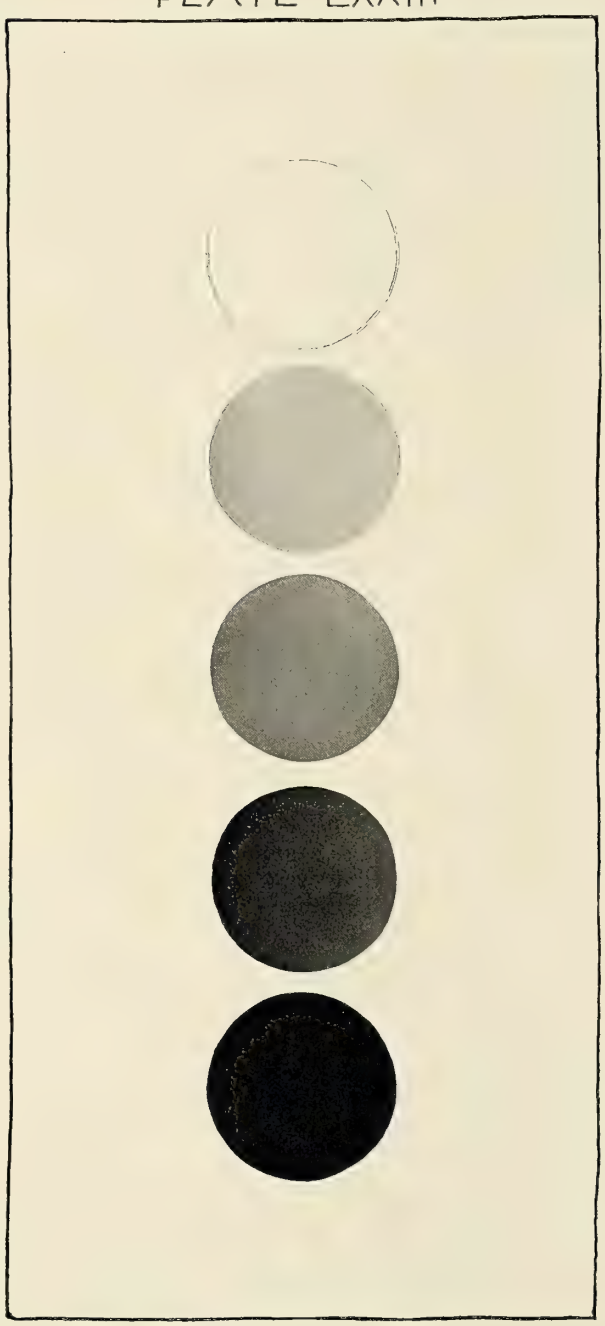


yourself able to make, on a piece of paper, all of the possible values between black and white. This gives a scale or gradation of neutrals. (Plate LXXI.) In this gradation, how many distinct steps or notes do you think it would be possible to distinguish? Examine a photograph, or a reproduction of a photograph, and you might assume that the number of steps from black to white is indefinite; but supposing you take a sheet of paper and make upon it a number of little circles or squares; then fill one of them with black, and allow another to remain the tone of the paper for white. You may be surprised to discover the small number of distinct notes that you are able to strike between extremes. It will tax you at first to make as many as *nine* notes sufficiently different for the eye to discriminate between them. You will certainly have to make a large number of trials before it is possible to strike as many as fifteen or twenty distinct notes from black to white, inclusive.

This, then, serves to bring the first question of tone relations from the realm of things uncertain down to such a definite proposition that we are able to grasp the matter.

It is first necessary to place these few values in a consistent order. Make a circle at the bottom of a sheet of paper for black; another at the top for white. Between these let us construct a scale of five neutral values. To give unity to this scale, it is essential that we establish a keynote. This keynote is the "half-tone," a note that is neither dark nor light, because it contains as much black as white, and when associated with either of these two presents the same contrast.

PLATE LXXIII



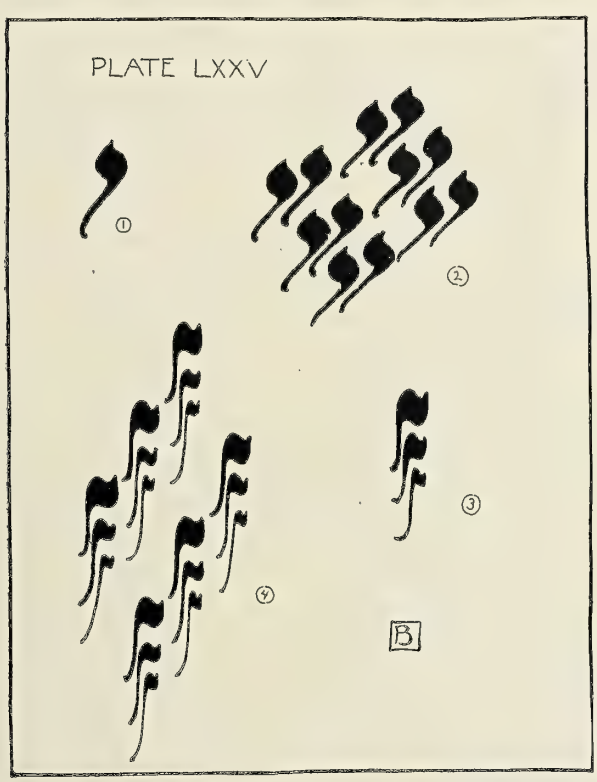
The keynote is invariable; it must be just right else the scale will be out of tune. We should be able to recognize this note when we see it, just as we know black from white. In Plate LXXII is a simple test.

One of these notes represents the half-tone; the other three must be wrong. Make a few trials similar to this for yourself, and when you feel able to identify the half-tone, construct the scale as in Plate LXXIII,



by adding another note between half-tone and black, and a note between half-tone and white. If the scale is properly tuned, the intervals of contrast from value to value will be the same.

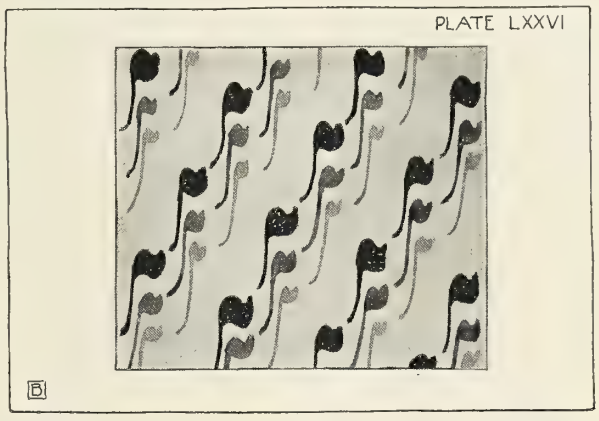
This scale gives another type of rhythmic movement, rhythm by means of gradation of values from light to dark or vice versa. The eye will invariably move toward the point of greatest contrast. If the



background is white and the gradation is toward black the eye will unconsciously follow that movement, as in Plate LXXI; the rhythm is downward, for the point of greatest contrast is at the bottom. Note the skilful way in which the Japanese artist has used a value rhythm to aid the flight of his goose in Plate LXXIV. The sketch is typically Japanese, full of life and spirit and truth, all told with two or three well-chosen brush strokes. The contrasts are so arranged that we are bound to move *with* the goose whether we wish to or not.

Three different kinds of rhythm have now been explained and illustrated; shape rhythm, measure rhythm and tone rhythm. A direct comparison of the three may serve to fix them in mind.

In Plate LXXV (Fig. 1) is a spot of paint that stands for shape rhythm, because it suggests movement by means of related contour lines. This move-



ment may be increased by the repetition of the shape (Fig. 2), for not only will each shape be rhythmic, but the interrelation of shapes will add force to the movement first started. We may go another step and add measure rhythm to the shape rhythm. (Fig. 3.) This result, when repeated, will still further increase the movement. And now we have found another way to put life and action into a piece of work, by means of tone gradation, which, if added to the result already gained, affords an instance in which rhythm is carried to a logical conclusion. (Plate LXXVI.) Here we have tones, measures, shapes, all rhythmically related, all "pulling together."

(To be continued.)

MOST NEEDED LECTURE—IN ENGLAND.

A good deal has recently been said with regard to the practice of lifting paragraphs from one newspaper to another and reprinting without acknowledgment. It is needless to say this system is rigorously discouraged by all the leading journals. Possibly the system of "lifting" does not exist to so reprehensible an extent in the journalistic as in the book world. In the latter you not infrequently come across terrible examples of want of honor. Sometimes you find copious extracts—which have taken the original author time, money and experience to compile—coolly appropriated and often spoiled in the appropriation—without giving the original author's name, or even indicating it in a quotation by inverted commas. It is sad to say this literary larceny is on the increase, and it is to be hoped reviewers will keep their eyes open and rigorously expose these misdemeanants whenever they can get a chance.—*The London Graphic.*

TREATISE ON PLATEN PRESSWORK.

Owing to press of timely matter, the continuation of the series of articles on platen presswork is held over to next month.

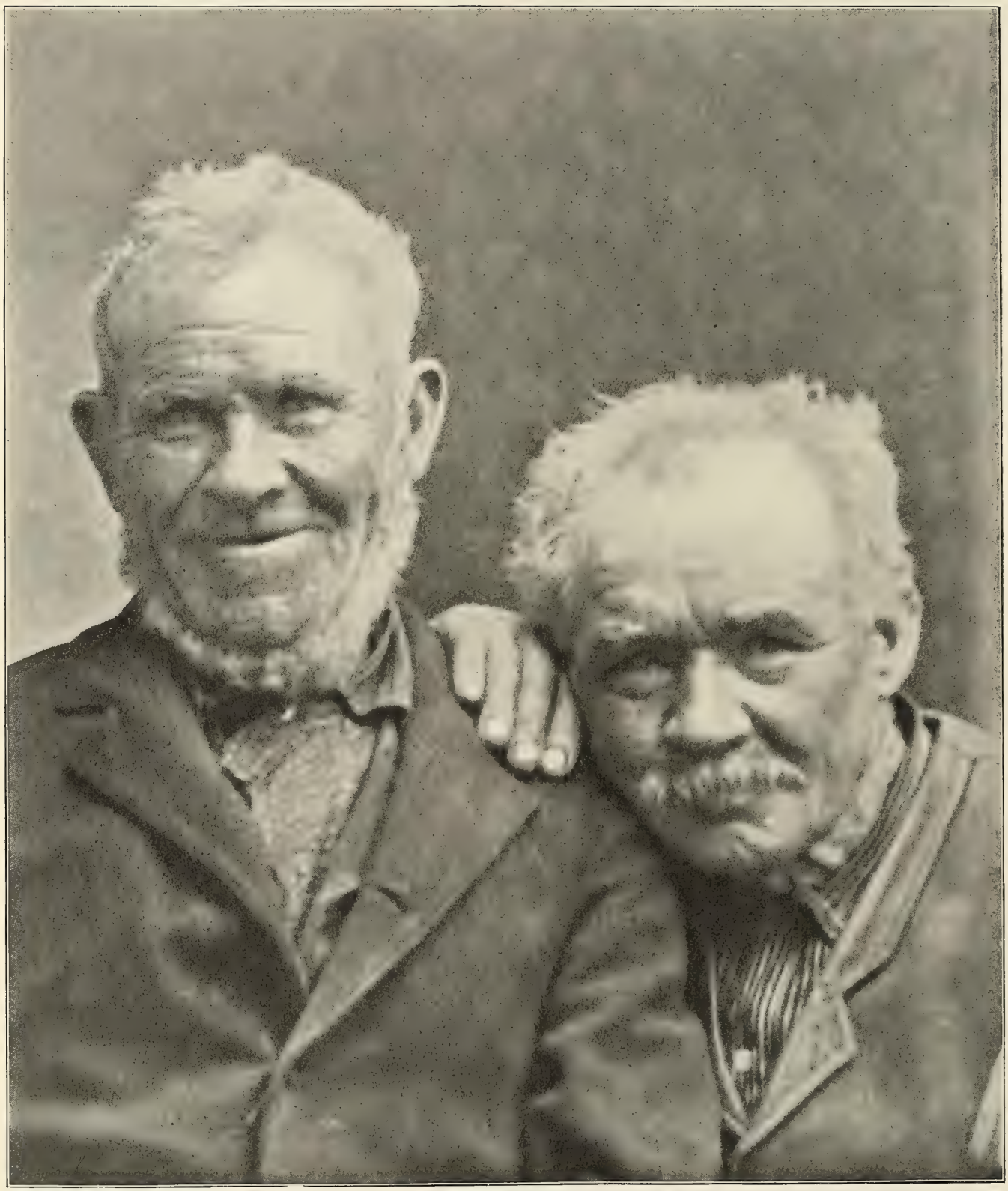


Photo by Victor Dye, Norwalk, Ohio.

COMRADES.

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

Even a casual glance at the mass of review that is turned out by the people we term our "contemporary critics," or at the dissatisfied wails of the unprofessional writer on books, will reveal an intense and unfounded feeling that contemporary printing is utterly bad; that the noble craft has, under the influence of haste and the machine, fallen irrevocably from its ancient eminence. And there are certain phases of modern printing that seem to justify the impeachment.

But there is, after all, a vital flaw in it; and this flaw lies in the failure to remember that old and most dignified appellation, "The Art Preservative."

The craft of printing is, primarily, a medium; perhaps the greatest and most powerful medium, because the most wide-spreading, that men have ever devised. It is the trick whereby the nations have learned to breathe, the touch that has awakened a sleeping world into the dream of progress. It has given, to all who desire, the eyes of the poets to see Nature, the toil of the artists in her transcription, and the insight of the philosophers in her interpretation. But first of all it has served, and is designed to serve, as a means for storing the best thought of to-day for the enrichment of to-morrow. It is the Art Preservative.

When we look at the state of the craft as it is, with that idea in mind, everything looks a bit more hopeful.

There are doubtless living a thousand professional writers for every professional contemporary of Chaucer; and of these probably ninety per cent are familiar with the elementary tools of the art. There are so many, that any of the set canons of writing may be reversed, through sheer force of numbers in the revolt against usage, before the men who really know the root and reason of the law are aware that the law is dead. An enormous quantity of material is produced, and very much of it, as mere writing, is above the grade of mere merit. Should a great spirit come, he might use his tools no better than thousands of those we have and yet be heard across the centuries.

The thousands are not stifled for a means of expression; that has been given them in one of the reflective phases of the printer's craft. But have they all a message?

And does it become the sovereign mission of the press to preserve work which may be excellent as a technical performance, but which carries no word to posterity?

Every reader knows that only a little of our miscellaneous product is vital; and that this is no reflection on the time, for in all ages it has been so; about the same proportion of human writings have deservedly perished. It is a just law. It does not prove that the perishable should not exist, in letters as in life.

Chemists tell us that most of the paper used in our books will disintegrate in less than half a century; but more of our thought will be swept away in half that time. We know that most of our books are bound in a temporary fashion, and that many will never, even in single copies, receive a more stable casement; but if they are worthy, new editions will be printed and scattered long before the old have vanished. The years will select their own — yea, and will hold them safe.

* * *

A prominent Philadelphia publisher gives his opinion that only one American novel of recent years stands in the way of immortality, and that one — Wallace's "Ben Hur" — is distinguished more for its matter than its art. A more relentless judge might not even credit the times with so much. But the occasion for such decision has not arrived. Only we may be sure that no great book will die because of chemically deficient paper stock, or on account of the defects of modern edition binding.

On the other hand, it would be unjust, both to the writers and the time, if our lighter efforts were not swept into the maw of oblivion. Work that is done simply for the amusement of the reader might have an interest for the ages, but it is more than likely that it would be misinterpreted, to the confusion of the future and the discredit of the present. Imagine a copy of "When Knighthood was in Flower" discovered in the ruins of Indianapolis five hundred years hence. Would it not do a grievous wrong to the state of our intelligence? And especially if it were one of the four hundredth thousand, and if the kindly chemicals should fail to destroy the illustrations.

Yet even here our critical opinions may err. Fifty years from this time a new edition of this book may be brought out — a limited edition, quaintly printed in the curious manner of the early twentieth century — and it may live again to the delight of the four hundred patrons of de luxe publishers to be.

We are prone to the belief that old books are best, materially as well as from a literary standpoint; hence our approval of the older forms of design, the use of hand-made paper, and all the rest of the enduring things that mark the task of yesterday. But, immortality aside, only a few of our writers work in a vein that does not render an old-style setting utterly inconsistent. We can imagine Maurice Hewlett printed in the ancient manner; but to do the same for Hall Caine would be like playing poker in the temple of Phœbus Apollo. Yet the Bandar-Log still revel in the latticed tombs of long-forgotten kings.

* * *

We are moved to admit that the novels of the day are sufficiently well printed, at least so far as concerns durability and dignity. It would be an affectation to put into them more of these qualities; it would not be an artistic economy of means to load these frail and perishable barges with too stately trappings.

But, since these books are printed for the enjoyment of an hour, one can see no reason for tricking them out in such ill-wrought and untasteful guise as can not fail to bring a definite pain into that hour of recreation.

Probably the point of the matter lies here; a book intended to amuse should be given all fitting and appropriate artistic aid to carry out its purpose, but it should not drag the great things of art into its ephemeral path. If it can be decently designed, that should be required of it. The paper on which it is printed should not be made to last a thousand years; yet if a four-cent stock renders it disreputable, and a seven-cent stock gives it respectability, surely the publisher should not hesitate.

Let the great mass of nineteenth-century advertising be swept away by the mortality of its paper-stock; nothing of value is lost; its work is done; the rockets have flared — let the dead sticks fall where they will. And nothing need remain but a note in the history of economics, marking an unusual movement. And so with other things ephemeral that we have made.

For those who deplore the present standards of the printer's craft might be better employed. When they cease to prate of the lack of old-time durability and strength, and begin to speak in a modern spirit of modern taste and design — speaking with force and technical intelligence — their words will have more weight among the men behind the press.

* * *

We of America are wont to look upon our popular magazines with a certain complacent pride, especially when the

opportunity for discussing illustrating, processwork and artistic make-up arises. Our satisfaction is considerably aggravated by the appearance of our English contemporaries, which seem to spend much effort and some money to secure for themselves the very acme of typographical unhappiness. Of course, there are well-printed magazines in England, just as there are some in this country that can not but make the judicious grieve, but the popular standard seems to be less artistic.

So we are wont to talk; and when the time for the special numbers comes round, we exclaim, and admire, and refuse to admit that there is any way to make a magazine that approaches our Big Three; and even the great ten-centers, wherein the literature is heavily flanked and occasionally overshadowed by the advertisements, come in for their share of exclamation.

In our enthusiasm we forget that there are other ways, and that magazines as good may be made by standards of which we never dreamed. This fact is proved to us now and then, when an enterprising publisher brings out a periodical which succeeds on comparatively new lines; but these occasions are rare. For the most part we are content to cheerfully condemn the literary contents of our most successful journals, and to accept the artistic and typographical quality as a matter of course — thankfully.

Now and then, however, we see a foreign publication that stirs us a little. From Barcelona we receive copies of *Pel and Ploma*, printed in Spanish, with occasional contributions in French; this is a magazine distinguished by the use of illustrations of more than ordinary merit — its reproductions of modern Spanish paintings being of special interest — and by certain typographical features that are distinctly unusual. Many of the cuts are printed in color; and this does not mean the safe and conventional etching-brown effects so common in this country, nor the unsafe and painful riot of primary hues in which our printers indulge whenever they leave the narrow path; the Spaniard works otherwise. He chooses and mixes his color with artistic judgment, and then prints it, apparently, without regard for the number of separate impressions involved. The result is a periodical of rather brilliant appearance, suffering from no lack of dignity. In matters of type, paper and composition, however, it may be noted that the American publications of the same general class are still superior.

Pel and Ploma sometimes achieves remarkable effects in the use of dark neutral tint-blocks, used in connection with zinc etchings. The publishers evidently understand that in order to get strong effects it is wholly unnecessary to cover whole pages with bright colors. This reserve is noticeable in much foreign work. It seems to come of an artistic sense, together with a disregard for the economics of the pressroom.

* * *

In this connection it might be interesting to glance at the German weekly, *Jugend*, so highly prized by art students. While much of the work in this paper — as in most of its German contemporaries — might not pass muster in this country by reason of a certain frankness that, in America, borders on indelicacy, its pages are a perfect treasure-house of fancy. It places all the emphasis on imagination — or creation, if you prefer to call it so. And when you set its free and brilliant pages beside the genteel amenities of *Life* (for an American example), you immediately face some of the self-imposed limitations that lie so heavily upon our magazine makers.

And here again the printers have their share in the result. The German magazine is full of color; sometimes, it is true, the results are far from acceptable, but it is only reasonable to suppose that among so many efforts, many of them experimental in their nature, some must fail. But *Jugend* does not hesitate, where the work of the artist seems to demand, to print several different tones of the same color on one page, or to run a large sheet for the sake of a small spot. It is not economy, but it reflects the larger and looser fancy that finds expression in the periodical. And, perhaps, the result may be considered as an excuse for the prodigality of the means.

* * *

It may be held worthy of note that whenever a publisher brings out a volume of letters, he has an introduction written in which he explains that in this particular case he is not guilty of literary body-snatching, and that the letters in his particular volume are worthy of publication on their own account, being free from unseemly reflections on the author's private life. This introduction, after it has appeared in very many similar volumes — for the introductions are all alike — grows wearisome. We pass it as a bit of decent insincerity, and proceed to feast on the personalities the letters contain. That is the human way.

So in "Some Letters by Robert Louis Stevenson," just published by Ingalls Kimball, at the Cheltenham Press, New York, we pass over the excellently written introduction by Mr. Horace Townsend; the book would be more proper if Mr. Townsend had written it all, making it a memoir of limited scope, and including the impersonal material of the letters. At the best, it is unfair and discourteous to capture and scatter unconscious autobiography. Yet I am aware that there is more of satisfaction to the reader in a direct presentation of the letters themselves; which may be taken as proof that the reader has no conscience.

Four of the five letters in this meager volume concern themselves with life and the author's views of it; one of them deals with art, and is worth more than all the others put together. Stevenson's views of life were tinged by the fact that — whatever the theory — he held it as a mere opportunity, a window through which he might look upon the field of art. And so the philosophy of living which he expresses is far below the philosophy of working.

The single letter which justifies the publication of the book was written in 1883, the year of his highest creative power, when he completed "Treasure Island," "The Silverado Squatters," "Prince Otto" and the "Child's Garden of Verses." It embodies many points of his artistic creed. The "Notes for the student of any art" are, intrinsically, worth many books, and may be quoted with profit:

"1. Keep an intelligent eye upon *all* the others. Art is the end common to them all, it is none of the points by which they differ.

"2. In this age, beware of realism.

"3. In your own art, bow your head over technique. Think of technique when you rise, and when you go to bed. Forget purposes in the meanwhile; get to love technical processes, to glory in technical successes; get to see the world entirely through technical spectacles, to see it entirely in terms of what you can do. Then when you have anything to say, the language will be apt and copious.

"4. See the good in other people's work; it will never be yours. See the bad in your own, and don't cry about it; it will be there always. Try to use your faults; at any rate, use your knowledge of them, and don't run your head against stone walls. Art is not like theology; nothing is forced. You have not to represent the world. You have only to represent what you can represent with pleasure and effect, and the only way to find out what that is is by technical exercise."

As a piece of bookmaking, the publication is pleasing, but over-delicate, the binding in blue and white being specially liable to damage from ordinary use. It is, I believe, the first work to be printed in the new Cheltenham type, and shows the faults as well as the merits of the design. The long ascenders give the page a rather striped appearance, and line up disagreeably with the descenders when they chance to come immediately below them in the next line. Also, the face is somewhat studiously rough, suggesting some of the

popular commercial designs, and a few of the letter forms suggest the radical divergences from the normal that are common to job types. Altogether it is pretty, but lacks dignity for bookwork.

The paper, a Dickinson hand-made, is pleasant to the touch, and the presswork maintains a fair standard of craftsmanship.

* * *

Messrs. Langworthy & Swift, of the Blue Sky Press, Chicago, have just issued a limited edition of Poe's tale, "The Fall of the House of Usher." The book is, in the main, an attractive one, and is tastefully bound in gray antique boards with parchment back and corners. There are four illustrations by H. E. Gates and D. E. Randall, which, though inadequately reproduced by the gelatin process, add something of interest to the edition.

The type used is Caslon, with running-heads in Caxton, printed in red. The presswork throughout is excellent workmanship — in fact, may be regarded as the best technical point of the book. A few copies of the edition were made on Japan vellum.

It seems very natural that American publishers of limited editions should turn to Poe for material, not only because of his unique and splendid genius, but because of the convenient length of his tales — a vital point when a small book is to be considered. In view of the number of complete editions placed on the market in the last few years, this sort of piecemeal



Illustration, "The Fall of the House of Usher," The Blue Sky Press, Chicago.

publication seems a little superfluous. Still, such enterprises only serve to shadow the public interest in the unhappy dreamer whom we have come to recognize as the first great literary product of our soil.

Langworthy & Swift also announce for early publication an edition of "Mistress Alice Jocelyn; Her Letters," a mild but beautiful colonial romance by C. Emma Cheney. This gentle little book is well worth their effort, being free from the melodramatic quality so common in books dealing with that period, and telling one of the good old stories in a remarkably artistic manner.

* * *

William S. Lord's latest publication, a book of essays by Celia Parker Woolley, bids fair to prove one of his most successful and enduring ventures. The delightful reflective spirit of this work renders it worthy the attention of any thoughtful reader; though it may not prove quite as fascinating as the stories by Roswell Field issued by the same publisher, it is not much inferior to them in pleasant quality.

Typographically the book is well made, and has enough of the unusual in form to attract the reader, while not indulging in any bizarre effects. Mr. Lord seems most fortunate in the books which he has printed in Chicago, his work from Eastern presses apparently suffering somewhat from the fact that the publisher was not on hand to oversee the work — though the defects may, of course, be due to other causes.

"ANY COLOR SO IT'S RED."

A novel method of obtaining an increased output from workmen is claimed to have been discovered by certain French and German scientists, who say that a red color, without affecting men as it affects certain animals, stimulates them to energetic action or at least to movement, to such an extent, that in Germany red has been employed in certain factories as a spur to activity. The fancy that the several colors favored the development of particular feelings has become, through the labors of Féré, Wundt and others, a scientific fact, and we may expect therefore an application of this certainty to the interiors of workshops. It certainly would be a great thing for employers if, say, an operator capable of forty thousand a day on the Linotype could, by means of a bright coating of red to his machine and the walls, be spurred on to fifty thousand. The principle could be carried further. Besides painting the reader's room red, proofs could be pulled on red paper and red ink used for marking, and this would undoubtedly enable the proofreader who reads eight or nine galleys an hour to turn out twelve. Perhaps more could be done if the copyholders were dressed in red — anything for an incentive to exertion. No one would look for an increased wage, recognizing that their heightened activity was due to the delightful surroundings. How red would work in a pressroom one can faintly imagine. It certainly ought to do wonders, regardless of the colorwork that may be in hand, and taking all the colors together there should be every reason to think that a pressroom would be a heaven of delight. With red overlays, red ink, red walls and the boss painting the room red, more would be got out of the pressmen, if not the presses. Make-ups should also have all furniture and chases painted red. Forms could be slapped together then in great shape. Charming visions arise when one thinks of the color era in interior decoration for printing-offices. The result would be, perhaps, a tendency on the part of all hands to paint the town red when they got loose. Printers have been known to do such things.— *The British and Colonial Printer and Stationer, January 15, 1903.*

ALWAYS ON EXHIBITION AND HIGHLY PRIZED.

We could not keep house without this magazine; it grows more beautiful with every issue. We have had pleasure in recommending it to a number of our customers who have seen the book in our office, where it is always on exhibition and highly prized by us and them.— *The Elbert & Richardson Company, Cincinnati, Ohio.*



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THE MAY DANCE.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LESS AE'S AND MORE $ AND &.

To the Editor: GREENVILLE, N. C., March 9, 1903.

I do not wish to upset the sacred traditions of the craft by becoming a kicker, such things being now unknown in the annals of the art preservative, but as gently and mildly as possible I would ask the typefounders to take their hands out of our pockets and stop casting such useless freaks as £, Æ and various other monstrosities in job faces for which we pay good money. There is no earthly use for them; we would not use them under any less forcible persuasion than a whole army of Arizona kickers, but in their stead we would be glad to have a couple each of $ and &, and the balance in commas and apostrophes.

Permit me also to extend the glad and grimy hand to R. C. Mallette, whose article in the March INLAND PRINTER makes it clear that combination fs and diphthongs should be abolished off the face of the earth.

Yours for less Æ's and more $ and &,
PAUL R. OUTLAW, Foreman.

WHERE WILL IT END?

To the Editor: GREAT BARRINGTON, MASS., March 30.

How much drudgery and how many unpleasant tasks we who have come thus far in the road that leads to perfection in the "Art preservative of all Arts" might have escaped had we but the opportunities for acquiring knowledge and skill which the youth of to-day are enjoying. Instead of laying the foundation on which to build the superstructure of complete knowledge and perfect skill, by building fires, sweeping floors, setting up "pi," running on errands (for the whole force, from the late "devil" to the editor), washing forms, washing rollers and cleaning up the press, "kicking" the press, pulling proofs, holding copy, etc., on through the many and varied duties which went to make up the "devil's" curriculum in the school of experience, we only would need to, if we wished to become disciples of Franklin, send our cash to one of the latest of that long list of "You send the money and we do the rest" schools for making experts by correspondence, and by return mail receive full directions for acquiring in a few weeks' time the knowledge and skill that the heretofore deluded followers of Gutenburg used to think required close application and hard work for a period covering from three to seven years' time.

Just think how much pleasanter it would have been to have been privileged to sit in our homes and peruse the instructions, "How to become" a De Vinne or a Shepard, than to go early every morning to some uninviting print-shop, and there, besides doing everything that was necessary and many things that seemed unnecessary, be made the butt of the "frivolous" as well as the "cranky" moods of all the "force," and to be asked, when in the midst of the washing of a set of rollers, why the —— —— one did not keep his hands, face and clothes clean all the time, so that on a moment's notice you could go on an errand to the home of that fastidious Mrs. Rich.

The world undoubtedly owes a great debt to those disinterested (?) philanthropists who have developed this vast system of education by mail, which the millions of dollars alleged to have already been paid them will not materially reduce. But up to the present time only one or two departments of the printing business have been under obligations to these benefactors (?) of twentieth-century commercial and industrial enterprises, but now the whole printing industry is to be put under perpetual obligation; for announcement is made of a "school" for the teaching of the printing trade by mail.

Now, no longer will the employing printer have occasion to curse the day he was born because of the peculiar sensations he experiences when he finds incompetents so numerous, for all he henceforth will need to do is to make his wants known to a "school" and lo! behold, a "graduate," with diploma, is at his service.

Members of the Typothetæ and of the International Typographical Union will no longer need to lose sleep over the apprentice problem, for, behold, since the establishment of these "schools" there are no apprentices — all are graduate (?) printers.

If the system which requires from three to seven years of education by actual experience in the "shop" so often results in producing incompetent printers, where will the graduates, with a couple-of-weeks course in a so-called correspondence school, appear? Echo answers, Where?

JOHN R. BERTSCH.

[In reply to the strictures of Mr. Bertsch, it is fair to say that no schools that we are aware of attempt to teach the art of printing in all its details by mail. That a series of graded lessons with appropriate examples and illustrations will do much to put the studious compositor on the right track to develop his native ability to a much higher standard can not be gainsaid. This is exemplified in the heavy correspondence sent to THE INLAND PRINTER making inquiries on various technical points. The schools for printing are not intended for the novice, but for the man actually engaged at the business. Under proper regulations the typographical union and allied organizations are prepared to countenance and promote the interests of these schools, and under such auspices there can not be too many of them for the welfare of the worker.—EDITOR.]

A QUESTION OF CONSCIENCE.

To the Editor: BATTLE CREEK, MICH., April 1, 1903.

Your articles on trades-unionism in recent numbers of THE INLAND PRINTER have been read by me with considerable interest. Several of my friends are urging membership in our local union, but while I am not in any way opposed to organization, there are one or two things which stand in my way. My union friends have given me no satisfaction, and the thought occurred to me to appeal to you.

I am a believer in the Bible, and seek to obey its teachings. The Book teaches me to "love my enemies"; "if thine enemy hunger, feed him"; "be not overcome of evil, but overcome evil with good"; "recompense evil to no man, but contrariwise, blessing"; "as ye would that men should do to you, do ye even so to them." If I join the union, can I at all times, *and under all circumstances,* obey the above teaching? A strike is ordered, non-union men take the places of the union hands, and a boycott results. The union calls upon me, in case of boycott, to treat my non-union competitor in a manner the reverse of that commanded by the Scriptures. How, then, can I be true to my religion and the union?

Again, the strike is ended, and the old hands are reinstated. One of the non-union men, because of certain qualifications, is retained; the union prohibits us from working with him, and the office is "out" again. The non-union man does not work for lower wages than the scale; but simply because he does not wish to belong to the union, must I refuse him the hand

of friendship and good will? Perhaps he is an infidel, and I a Christian; how much success would I have in seeking to persuade him to forsake his errors and embrace the truths of the gospel after having boycotted him and refused to work with him?

If, when a strike is ordered, no power but that of persuasion, no force but that of kindness, is resorted to, then I can see no obstacle to a follower of Him who did good, and only good, to all men, joining a typographical union.

Hoping for the pleasure of reading your opinion on the above in the next number of THE INLAND PRINTER, I remain

Yours fraternally, JOHN N. QUINN.

[The date of this letter and the character of the request have a somewhat suspicious analogy. Nevertheless, let us take it seriously. THE INLAND PRINTER is favorable to the trades-union principles — in fact, is an earnest advocate of those principles — as given in the preambles of the organization, of which that of Chicago Typographical Union here given is a fair type:

"To establish and maintain an equitable scale of wages, and protect ourselves from sudden, unreasonable fluctuations in the rate of compensation for our labor, and protect, too, just and honorable employers from the unfair competition of greedy, cheap-labor huckstering rivals; to defend our rights and advance our interests as workingmen; to create an authority whose seal shall constitute a certificate of character, intelligence and skill; to build up an organization where all worthy members of our craft can participate in the discussion of those practical problems upon the solution of which depend their welfare and prosperity as workers; to foster fellowship and brotherhood, and shield from aggression the isolated, defenseless toiler; to aid the destitute and unfortunate, and provide for the decent burial of deceased members; to develop and stimulate, by association and social converse, those kindly instincts of humanity that most highly adorn true manhood; to encourage the principle and practice of conciliation and arbitration in the settlement of differences between labor and capital; to incite all honorable efforts for the attainment of better conditions of labor — shorter hours, increased privileges, and greater enjoyment of the ennobling amenities of life, the concomitants of culture and civilization; to defend the defenseless, befriend the friendless, and in all charity inculcate lessons of justice and good will among men — the undersigned, journeymen printers of Chicago, do enact, declare and establish the following constitution and by-laws for their government."

THE INLAND PRINTER does not defend, in fact, it heartily condemns many of the practices of trades-unions, no matter what pleas may be made in defense of such practices on the score of expediency. It realizes, however, that all organizations are made up of fallible units, and a careful investigation will, no doubt, prove that under all circumstances the trade-unionists stand for as high a degree of justice and fairness as is compatible with the means necessary for the preservation of the integrity of the organization and its usefulness as a working force to carry out its ideals. The history of the Christian religion is in itself a vivid commentary on how far men can stray from the principles quoted by our correspondent. In our own day we see a degree of bitterness and animosity shown in the various religious denominations that is surely far from the principles inculcated by the teachings of Christ. It is evident that if all men were animated by the principles taught by Him that no other organization would be necessary. Every man is the keeper of his own conscience, and our correspondent had best wrestle with this subject under the conditions given in the source of his quotations.— EDITOR.]

BUSINESS is a good deal like oil — it won't mix with anything else but oil.— *White's Sayings.*

PRESSROOM QUERIES *and* ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.— Letters for this department should be mailed direct to the office of The Inland Printer, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

A SUGGESTION REGARDING KEEPING DOWN LINOTYPE SLUGS.— F. S. H., of Philadelphia, Pennsylvania, writes as follows: "In your reply to G. H. C., of Presque Isle, Maine, in the March number of THE INLAND PRINTER, you recommend the use of blotter-paper to prevent Linotype slugs from riding. Without pausing to pass judgment on the blotting-paper 'dodge,' I want to tell you of something I came across the other day. We had a job full of half-tones that had been printed somewhere else. Every block was completely encircled with tire tape. It was a matter of conjecture at first why the tire tape was there; we could come to but one conclusion, and that was, that it was to keep the leads from riding. Now that we have the form together and locked up, it sticks together almost like one cake. I do not for a moment doubt that the tire-tape dodge can not be beat for keeping down refractory material. Of course, the idea is not new with me, nor do I know who should have the credit; but it is a good one, I believe, and should be better known."

INTAGLIO PRINTING.— F. S. H., of Philadelphia, Pennsylvania, has sent us a copy of a note-heading printed in terra-cotta from an intaglio plate, and says: "I enclose you a sample of printing that I would like to know how to do. As you will see, the letters are raised on the paper, like a steel-plate engraving, and yet the paper is not embossed. I have seen considerable of this work, some in white on dark ground that is exceptionally pretty. Is this work done on letter-presses? If so, can you tell me how it is done, and what kind of ink is used? There are, doubtless, many printers who would like to know how to do such work." *Answer.*— This kind of printing is usually done on special presses, somewhat on the principle of the steel-plate press. A few concerns make this class of printing a standard branch, and employ a goodly number of canvassers and workmen. The plates are known as *intaglio* made, and may be prepared by the steel-plate engraver or the photoengraver — the letters being cut down into the plate, or the reverse from type or half-tone relief surface. Special inks are used, which are much the same as those made use of by steel-plate printers. Such print-

ing can be done on letterpress job machines, but as the ink must be pressed into the *intaglio* cavities, and the face of the plate evenly and carefully cleaned free from ink, the process is best followed on the type of press designed for the work. A slight degree of moisture is applied to the back of the stock where the lines of printing appear.

Should Composition Rollers Always Be Washed When Through With? — An interested party says: "I enclose clipping from the Newspaper Union, and would like to know whether or not you approve of washing the rollers as suggested in the paragraph here quoted: 'Use good rollers on your presses, and when through with them wash them clean.'" *Answer.*— We do not approve of that part of the suggestion which says "when through with them (the rollers) wash them clean." Cleanliness is a commendable virtue in any pressroom, but there are a few exceptions to this literally, and the case in point is one of them. If you will turn to pages 95 and 96 of "Presswork," you will see that the author says: "It is a truth that more rollers are ruined by careless washing than by use in printing. . . . Where the rollers are to stand in the press for hours or the night, they should not be washed up until the time for use — the ink, if black, being allowed to remain on them until that time: the ink helps to protect the roller from the action of moisture. The *ends* of the roller may be advantageously covered with a little machine oil during the interval not in use. When quick-drying ink has been run, the face of the rollers should be smeared over with a free covering of machine oil; this to be rubbed off with rags or waste, and then carefully washed up, avoiding lye and benzine as much as possible, turpentine, petroleum, etc., being much better for the face of the rollers."

Ink Reducers and Driers.— J. W. W., of Kankakee, Illinois, writes: "Some time ago I had some correspondence with you and derived much benefit therefrom. Now, I would like to ask you which you would recommend for reducing black job ink costing 75 cents a pound — that is, for reducing it down when too heavy — a preparation of dammar varnish and boiled linseed oil, or simple vaselin? I have tried the preparation of one-fourth dammar varnish and three-fourths boiled linseed oil, and find that I have to put in a great quantity, and even then it does not do the work. Also, tell me what reducer you would use for bronze blue, red and green inks. For a drier for these colored inks, would copal varnish be used as in the case of for black ink?" *Answer.*— The preparation made of dammar varnish and linseed oil is a safe one for any kind and color of printing-ink, because it helps to hold the original luster of the inks. If you will add a small portion of vaselin or lard to ink that is too tacky or stiff, with a few drops of the preparation named, you might be able to secure the desired result; but, in doing this, avoid spoiling the efficiency of the ink. You might try, separately, a small quantity of petroleum or cosmolin, in purchasing which see that you get the best grade. A very simple way of reducing stiff or long-bodied blacks is to mix in the same a small quantity of good news or thin book ink. Dammar and copal varnishes or Venice turpentine form good driers — a few drops of ether, added to any of the varnishes just before going on with presswork, will prove beneficial.

An Interesting Specimen of Pamphlet Printing.— Through the courtesy of Mr. George A. Sturm, instructor of printing at the Boys' Industrial School, Lancaster, Ohio, we have received a copy of "Extracts from the Annual Budget" of the school for the year 1902, consisting of sixty-four pages and cover, size of pages 6½ by 10 inches. The text of the report appears on fine coated stock, and the outside on orange-colored cover-paper. About twenty appropriate sized half-tones are judiciously interspersed in the pamphlet, to the printing of which Mr. Sturm has very skilfully and uniquely lent a more than passing charm. Portraits of the officers of the institution appear in half-tones with delicate hand tooling; these are printed in photo-brown ink and surrounded with free-hand drawn paneled frames of gold. A number of the cuts, representing scenes and incidents of local character to the school and its vast grounds, appear in various colors of duo and chromatic order, the peculiar effects of which have been developed from the individual plate of each illustration. Indeed, as many as five and six colors, in as many printings, from one plate, are shown in this collection of scenes, and shown, too, with artistic delicacy by a perfectly practical contrivance. In this respect Mr. Sturm has signally distanced his fellow-pressmen in the manner and multiplicity of producing interesting results by simple means.

Good Specimens of Platen Presswork.— F. J. McM., of Johnstown, Pennsylvania, has sent us a choice collection of his presswork, and writes: "I send you a few samples of work, mostly on bond-paper, for your inspection as to color and presswork; among which is a cut of a radiator. It is the first vignetted half-tone I ever printed. Do you consider it as passable? I have worked other half-tones, but not vignetted. I used light cardboard for shading. Is that the way such cuts are made ready? Can you tell me how I can get a more solid color on the bond-paper? I have your 'Presswork,' old edition, and it is all right. Please say whether my samples are good or not; I will not be discouraged if you say they are not good." *Answer.*— Your samples of presswork are neat, clean and workmanlike, and show that you are thorough in what you do. The make-ready of the vignetted half-tone illustration is really artistic. It matters but little by what method of make-ready you obtain results equal to that shown in the present case, we say follow them where you can. While most vignetted cuts are made ready by cut-out paper overlays, many of them are also made ready with cardboard overlays. In the present case, your overlay is very effective. If you will use about the strength of an additional sheet to your tympans in the way of impression, and mix a few drops of dammar varnish in the inks, you may likely succeed in getting a more solid effect to the color on bond or other hard papers.

A Matter of Opinion.— A. J. P., of Cedar Rapids, Iowa, has sent us a few specimens of presswork, regarding which he asks our opinion in these words: "Please pass your opinion on these half-tones printed on coated paper by a pressman in the office. The job was slip-sheeted. The foreman pronounced the job a fine one; but I could not compare it with similar work in The Inland Printer. The ink used cost 40 cents a pound, and a Miehle four-roller press was used. A cut sent you, printed on green-coated stock, gave much trouble; half-tone ink was used, but we could not do anything satisfactory with it. This was run on a two-roller pony press at a speed of twenty-three hundred an hour. We tried to print it better with more or less impression, but could not get better results than you see. I have Mr. Kelly's book, 'Presswork,' which helps me out; I also subscribe for The Inland Printer, and I always examine it monthly from cover to cover, and am very much pleased with it, too." *Answer.*— The make-ready and presswork on all of the half-tone illustrations are quite creditable, indeed; and if a trifle less ink had been carried on the work, it would compare most favorably with the half-tone cut work in The Inland Printer. The black ink is of a splendid quality, as is also the paper. Not a "pick" or a blemish appears on the entire lot of illustrations. Considering the great speed at which the specimen on the colored coated paper was printed, and on a two-roller press, we do not think there is any need of apology on your part. It is good work.

Treatment of Inks for Special Work.— I. B. G., of Baltimore, Maryland, writes as follows: "I am about to take another position in the pressroom — a position where a good bit of colorwork is done — and am to take charge of a certain number of job presses. Please tell me something about the

three-color printing of half-tones. Do you set the blue first, so as to register the yellow or red first, and why? Is it necessary to use any reducing in the inks? If so, what kind would you advise? I saw something in THE INLAND PRINTER about mixing magnesia in colors; is it necessary to mix it in the three-color process? I enclose a sample sheet of an imitation of a blue-print with which we have had lots of trouble. I tried bronze-blue mixed with ultramarine blue, and reduced with lacatint. I mixed machine oil, coal oil and reducing varnish in it at different times, to try and destroy the gloss which kills the blue-print effect, but to no avail. We did get the proper effect once, but we had a dull-finish paper to print with. You can see from the specimen sent you that the gloss is quite high." *Answer.*— The treatment of the different inks employed in three-color process printing does not differ so materially from that pursued in the usual way of printing color designs, when three full colors are used. Inkmakers have given much attention to the purity of the combination of inks employed in printing half-tones in three colors. At times it is found necessary to lighten or shade one or two of these colors in order to secure more harmonious results; and this is also followed out in the make-ready of the several plates by the pressman. These are features of great value, which can not be satisfactorily taught in a printers' journal; strict attention, artistic conception and practical experience in the handling of such work being essential to master it. In the case of the blue-print production, bond-paper was not the stock best adapted to success, because it is too hard and almost non-absorptive, causing the varnish in the color to dry and gloss on its hard-calendered surface. Special paper and ink may be procured for such prints. Magnesia is used in lightening up colors and in making tints.

A FEW WORDS ABOUT VARNISHES.— D. M. L., of Detroit, Michigan, has sent us a couple of pages of illustrations of the half-tone order, printed in two colors, the strongest and last printed showing a gloss finish. Regarding the specimens he writes: "Will you please give a formula for a varnish tint? I would like to know what kind of varnish is generally used, also what to put in the varnish to prevent it from drying on the press and to keep the sheets from sticking together. Will you state what is a good compound to use for embossing?" *Answer.*— Varnishes for printing-inks are many, if we accept the word "varnish" in its general sense, as applied to printing-inks in one way and another. But in applying varnishes to inks one should keep in mind the fact that all good printing-inks are prefected by the use of varnish appropriate to the color employed in the basic formula. Now, to harmonize the two leading necessities of the formula, a fair degree of experience ought to be had before mixing these with something entirely foreign to their make-up. These few words bring us to the point where caution is a necessary step, and to the fact that one should really see and know something about the ink to be treated with adulterations. As the colors on the printed sheet are a strong blue tint (evidently made of white and milori blue), and a black over the same, it readily may be seen that a medium strong printers' varnish has been used in mixing the blue tint, so that this, combined with the polished finish of the coated paper, has formed a really substantial "ground" for the black color. After the blue tint has dried thoroughly, the black plate should be made ready in the usual way, the gauges and register secured, when the form and press should be washed up for the gloss-black ink, as this becomes tenacious and troublesome when the press is allowed to stand idle for a few minutes. Gloss inks are carried in regular stock by printing-ink makers, and can be had at any time. In the present case a gloss-black has been prepared by mixing in a small portion of copal varnish with a good grade of half-tone black ink. To prevent the sheets from sticking together, after printing, the sheets should be laid out irregularly on drying-boards or trays, and only a few sheets deep on each. If the work needs "sheeting," do not employ soft or pulpy paper, because the "fluff" from the stock will adhere to the varnish on the printed work. The best embossing compound can be bought from the regular makers, and is advertised from time to time in this journal. Fuller's earth, mixed with a little water and a few drops of mucilage, will do for occasions.

SOLVENTS FOR CELLULOID.— Subscribers who have written for formulas to dissolve celluloid or make a solution to prepare it for printing are referred to the following. If you are unable to find the required solution in the appended list, try to experiment some more. Celluloid dissolves in acetone, sulphuric ether, alcohol, oil of turpentine, benzine, amyl acetate, etc., alone, or in various combinations of these agents. The following are some proportions for solutions of celluloid:

		Grammes.
1.	Celluloid	5
	Amyl acetate	16
	Acetone	16
	Sulphuric ether	16
2.	Celluloid	10
	Sulphuric ether	30
	Acetone	30
	Amyl acetate	30
	Camphor	3
3.	Celluloid	5
	Alcohol	50
	Camphor	5
4.	Celluloid	5
	Amyl acetate	50
5.	Celluloid	5
	Amyl acetate	25
	Acetone	25

— Neueste Erfindungen und Erfahrungen.

UNDUE WEARING DOWN OF STEREOTYPE PLATES.— A. S. M., New Brunswick, has sent us a specimen sheet of a 64-page form of stereotype plates, pages 2½ by 4¾ inches, and one of the plates run in the form. He writes: "Under separate cover, I am to-day sending for your criticism a 64-page form and a stereotype plate from which the sheet was printed. This form was to run twenty-five thousand impressions; but after about ten thousand were printed the stereo-plates began to show defects from wear, and before fifteen thousand were completed we had to stop running and take plates out. We have a four-roller press and run at the rate of one thousand an hour. What do you think made these plates wear so? How long would it take a skilled pressman to make-ready such a form? Do you think that any plates would stand the wear of twenty-five thousand impressions? We had one hundred thousand of these books to print; and do you think we went to work the cheapest way to do them?" *Answer.*— The apparent wear on nearly all of the plates is much in excess of what it ought to be with better make-ready and if the cylinder of the press had been carried a little higher from the face of the form, or less packing had been used thereon. The excessive wear and rounding-off of the sides of the plates abundantly demonstrate this fact, for at these parts of the plate sent us the surface of the letters are rounded and wholly worn down below the supports of the type face, while the center of the plate is in fairly good condition. This condition is plainly evident on the printed sheet before us. In the first place, the stereotypes do not appear to have been brought up to uniform printing height, because most of them show unpardonable defects, which should have been attended to in the make-ready, by cutting out high portions and building up low ones, so as to remedy any inequality apparent on the first make-ready sheets. After that important step had been taken, the detail of patching up make-ready sheets for the cylinder should be an easy one on such a form as that before us. With skilful make-ready this form of stereo-plates could be made to work an edition of at least fifty thousand on the quality of paper used. For an edition of seventy-five or one hundred thousand you should have got electrotype

plates instead of stereotype plates, because the copper on the face of the plates is much tougher and far more durable than stereotype metal. Provided all the stereotypes were good, and mounted on seasoned and well-finished hardwood bases, and too many of the plates did not require to be taken off the blocks for a long run, a competent pressman could make the form ready for a long run in about eight hours. A make-ready requiring that length of time would likely last for a fifty thousand run. Of course, much of its completeness would depend on the rigidity of plates and wooden bases on which the plates were fastened.

GOOD WORKMEN SHOULD RECEIVE GOOD WAGES.

THE INLAND PRINTER is in receipt of numerous inquiries for workmen from country printers, but the wage offered as a rule is not much in excess of that which unskilled day labor commands; in fact, is often below it. "Wanted, a first-class pressman, capable of taking care of two cylinders and three jobbers, expert in making ready half-tone cuts, etc." These requirements are to be recompensed at the rate of $15 per week. The employer may get a man to work for a while for this sum under exceptional circumstances, or for the added benefit of country air. The country printer, however, should endeavor to improve his product and make the quality of his work bring a better price, and he can do so only by employing competent men at a fair wage. The cost of living in small towns is not sufficient to account for the disparity in the wage scale of the several unions. This is demonstrable. In some towns where the scale is from $8 to $12 per week, the cost of board runs from $5 per week up. Of course, a man can worry along for a while in poor quarters for less, but so he can in Chicago or New York. The quality of work produced is usually poor, and the productive capacity of the men is on a par with the wages. Raise the quality of the work by employing the right men at the right price. See that they earn the increased scale and see that the customer pays a fair price for the work.



THE BELIEVER'S VISION.

Reproduced from engraving by F. E. Jones, from painting by T. Brooks.

2-5

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.— The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

O. E. GRASSMEE, Los Angeles, California.— The *News* card is neat and well-designed, but some of the others are a little bit vague in arrangement.

WILL J. BEHR, Sedalia, Missouri.— The cover for "The Last Speech" is too ornate. No ornaments and a single plain rule around would have been a better selection.

WILLIAM L. DOOLEY, Brooklyn, New York.— There is not much opportunity for improvement in the ad. on account of the cut, but your type selection is better and the ad. is improved thereby.

DETTNER-WILSON PRESS, San Francisco, California.— The cards are original, and striking in design, but a gray stock in place of the red and purple would make them more attractive.

E. A. CUNNINGHAM, Marysville, California.— Appropriate type selection and arrangement are shown in the "Candy Store" card. The dainty design is very fitting for the business represented.

E. M. BIGGERS, Corsicana, Texas.— Good paper and ink, the right selection of type and unforced arrangement are all factors in the production of much sincere and consistent commercial printing.

EDWARD JACOBI, Philadelphia, Pennsylvania.— The ticket is correctly set up. Neat, plain composition in texts and the small lining faces is the proper style. Ornaments should not be used and borders are not necessary.

R. E. FITZGERALD, Baldwinsville, New York.— The only suggestion we can make is that more distinction should be

given the ads. by setting them an em narrower and using a two-point face for the dividing rules.

HARRY LANDERS, New York.— The card is unique and reminiscent of the rule-twisting era of some years back, and has some advertising merit on account of its oddity, but it is not good printing.

LENNIS BRANNON, Talladega, Alabama.— The letter-head is in good style, but why not use the same type on the envelope, and the same stock? The panel-rule of the envelope should be a one-point face for printing in one color.

EDWARD W. STUTES, Spokane, Washington.— The type on the foundry letter-head is too large — unnecessarily convincing,

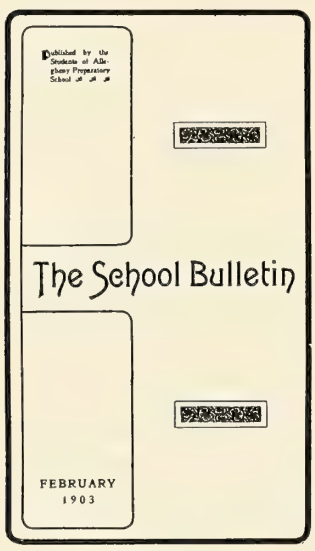


No. 1.

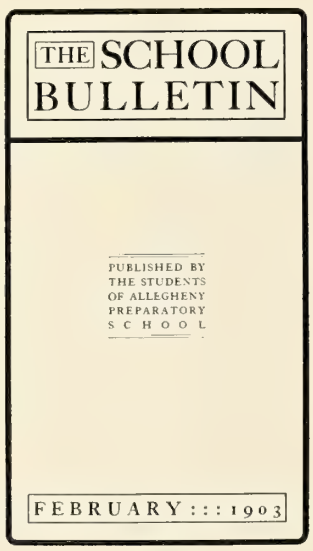
in other words. The card shown is very attractive and appropriate for its designed use — to lay on the cashier's desk and be carried away by the patrons of the café. (No. 1.)

H. B. LYONS, Goshen, Indiana.— The carriage catalogue is very unique, but we doubt that any additional advertising value is given it by such a shape to an extent worth the additional trouble and cost.

JOHN E. HILLER, Allegheny, Pennsylvania.— Too much design tends to overpower the title on the *Bulletin* cover-page. It is also faulty on account of the precise equalization of the parts. Some arrangement whereby the design is divided into



No. 2.



No. 3.

unequal portions is more pleasing to the eye and, therefore, more attractive. The reproduction and the resetting illustrate this criticism. (Nos. 2 and 3.)

F. R. BARTSCH, Chicago, Illinois.— By inattention to margins, proper spacing, and the peculiar color combinations, it is evident that the samples are exponents of the amateur class. A close study of the simpler but correct forms of commercial printing, and some practice in translating the same into type, would be profitable.

FRED BENTINE, Jackson, Ohio.— The stationery work is in proper style and shows an appreciation of the fitness of things, but we do not think that an imprint should go on the page usually devoted to the half-title.

B. W. BATES, Roseburg, Oregon.— Some of the stationery specimens have a very flat appearance, caused by using a rather extended face in full lines. Word ornaments should not be used at the ends of display lines and a condensed text-letter never letter-spaced. The display on the first page of the lunch-counter folder is too scrappy and not plain enough. The ornaments are also inappropriate for the job.

R. S. PARMELEE, Rochester, New York.— The quality of imagination is an evident factor in your work and much



No. 4.

appreciation of quiet but effective arrangement is shown. The reproduction is a pleasing design, difficult to analyze, perhaps, but suggestive, nevertheless. (No. 4.)

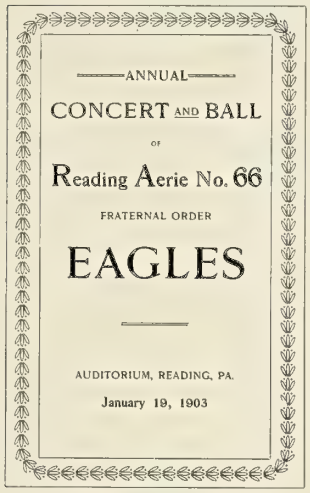
H. C. HULL, Coshocton, Ohio.— Not much chance for good or original display is offered in the size shown and the ads. are fair average composition for the conditions imposed. Better spacing on the title-page of the Presbyterian folder would improve it.

THE BLANCHARD PRESS, Worcester, Massachusetts.— The title-page of the Whitcomb catalogue is very neat and dainty, almost too pretty for the style of typography following. As a general rule a title-page should conform in shape with the page on which it is placed.

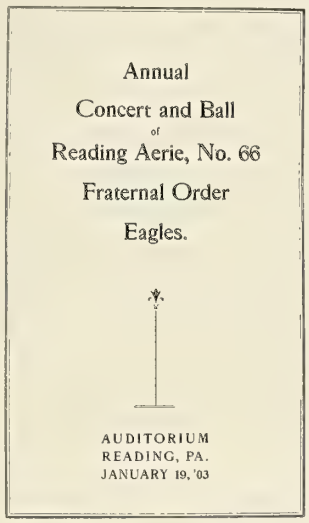
WILL A. BORLAND, Holdrege, Nebraska.— The program title is a very good decorative design, showing a panel form

in pleasingly irregular divisions that does away with the stiffness and preciseness that often characterize that method of typographical adornment.

T. Frank Boyer, Reading, Pennsylvania.— Some printers think that type is a kind of raw material that requires much additional ornament in order to produce a finished piece of printing. The specimens submitted show that the same result can be obtained by simple means and without the use of eccentric designing. The souvenir booklet is pleasing on



No. 5.



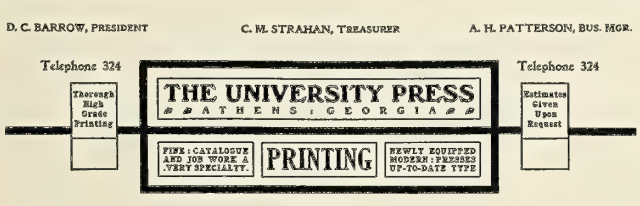
No. 6.

account of the uniform style in the composition of the advertising pages. The title, however, could be improved by a reduction in the type sizes used and better arrangement. A border of the kind shown is not in good taste on a title-page. (Nos. 5 and 6.)

C. J. Mueller, Philadelphia, Pennsylvania.— The card is attractive on account of the design, but an error in type selection is the use of three different text-faces. Apart from this the best has been done with the display that the size and position of the engraving would permit.

F. Van Dyck, New Haven, Connecticut.— The design part of the cover is very good, but the type arrangement is faulty. All of the type should have been placed in the center panel, and the words "second annual concert and promenade" made the chief display, all the rest being subordinate.

O. C. Schofield, Athens, Georgia.— The Georgian cover-page is a good design, but the removal of the ornaments would simplify and add to its beauty. The month should be given more prominence and the year put in figures instead of being



No. 7.

spelled out. In the heading shown, the individual names could be made one size smaller. The design is ingenious and the workmanship finished, but it is scarcely dignified enough as a commercial heading. (No. 7.)

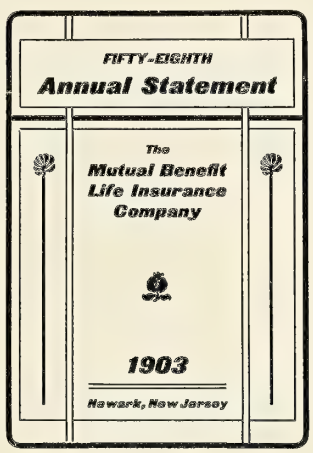
W. L. W., Sandusky, Ohio.— Less space devoted to the running-head would have avoided crowding some of the larger cuts. When a border is used on catalogue pages it must not crowd the larger cuts, a result that will detract from the good appearance of the book. More space for larger type display, especially of the article advertised, even if some of the panel devoted to ornament alone were sacrificed, would improve the cover-page of the Gas Engine booklet.

F. C. Blencowe, Easton, Pennsylvania.— The use of one series on a job is the best style, and when different faces are used, those in which the contrast is very marked, like old-style and text letters, are most appropriate, but do not use two fancy faces which differ only slightly in design.

W. T. Pankey, Houston, Texas.— Where the different statements in an advertising folder are divided by paneling, the addition of heavy underscores next to the panel rules are unnecessary. The Watchmaker letter-head is in the very best style and is a very proper model for commercial stationery.

F. C. Funnell, Plattsburg, New York.— A text-letter is scarcely plain enough for a placard. Use a letter similar to Caslon or McFarland, the plainer the better. Lower-case is preferable because more readable. The Witherbee letter-head and the marriage invitation are both correct pieces of printing.

Paul V. Braun, Newark, New Jersey.— All the designs are interesting and effective, although most of them approach too closely to the danger line in the way of excessive elaboration, only avoided by intelligent workmanship. This criticism applies, of course, to one-color printing. In two or more colors this error could be minimized or avoided by proper selection



No. 8.



No. 9.

of inks, whereby the rule-and-ornament part of the design would be relegated to its fitting place in the scale of importance, either by the use of quieter tints than the type display or by contrast in colors. In the two cover-pages shown, distinction is given to the rulework by contrast of heavy and light faced rule. (Nos. 8 and 9.)

Sydney Day, Melbourne, Australia.— The cover-page of the Kellow & Empire catalogue is neat and attractive, but the inside title is composed in unnecessarily large display. The cover-page should attract and the title convince, and the latter should be in smaller and quieter display than the former.

F. Larirere, St. Paul, Minnesota.— In the composition of a church program simplicity is the chief medium through which a dignified and appropriate job is produced. Unusual or bizarre arrangements and fancy faces should be avoided. The working-card is a clever design, both in arrangement and colors.

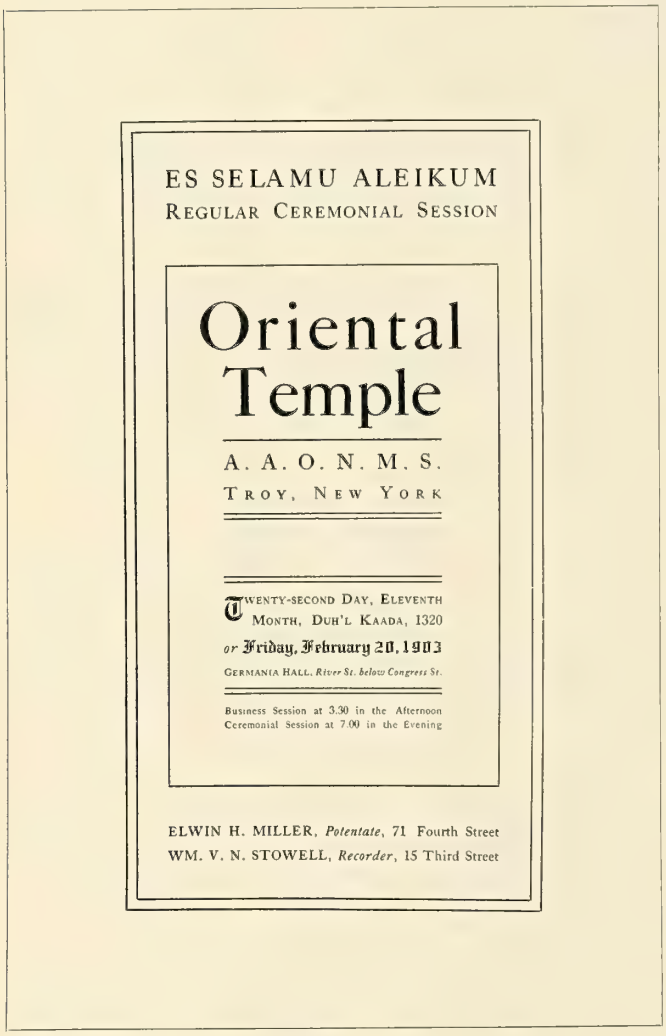
Juie Purcell, Davenport, Iowa.— The letter-head is extremely attractive. The charm is its artful color arrangement. The general printing in a soft gray tint is contrasted by the two underscores in brilliant red. The exact amount of red color is used to harmonize with the quiet tint used for the rest of the heading.

N. McBride, Brantford, Canada.— Very good argument is offered in the "Listen" folder, and the specimens submitted

in some degree sustain the points presented. Restraint in type sizes is the chief merit of the work, and the only objection is the combination of red and blue, which, although permissible, is somewhat garish.

E. M. Brumback, Silver City, New Mexico.—Careful workmanship is the most evident factor in the samples of work at hand, both in composition and presswork. Rules join well and there are other evidences of thoughtful attention to details. The use of one series on each job has much to do with the good appearance of the work.

John McCormick, Troy, New York.—The printing of one rule design over another in a different color, with not much relation between the two, and especially because the ornament in one color is covered by the type in the other, is not in good



No. 10.

taste. The merit of the title-page reproduced is an appreciation of the value of contrast or the use of a dominating word or line, which always gives feature or distinction to any page of display printing. One of the bottom truths of displaywork is this fact, that some word or statement must always "stick out like a sore thumb"—be very much in evidence, in other words; and the more lines displayed lessens in the same ratio the attractiveness or advertising value of the whole. (No. 10.)

Franklin P. Sears, Springfield, Vermont.—It is not the best taste to use different colors on different pages of the same book: brown on one, red on another, and so on. There is always a temptation to do this when the colors are needed for a two-color title or a colored illustration, but it is a departure from good usage. The Randall-Sleeper Press announcement and the bank invitation are admirable examples of what might be called restrained typography, the restraint that means a rigid adherence to quiet and neat display.

E. C. Black, Cleveland, Ohio.—Good type arrangement and color schemes combine in the samples shown to produce many clever and well-balanced designs. A minor error noted in the railway folder is the putting of the word "and" in much smaller type than the rest of the title. It is of equal importance and should be given prominence with the rest of



No. 11.

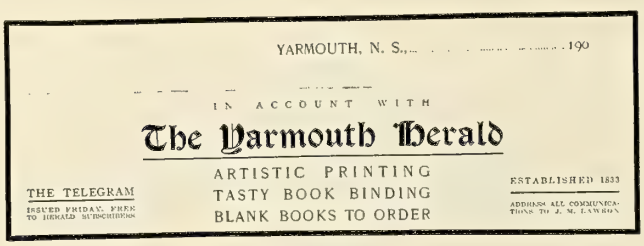
the words. This same folder is a little bit too dainty for what seems to be a financial advertisement and the ornaments are irrelevant. The reproduced blotter is a very attractive although simple design. (No. 11.)

Carl V. Gilbert, Fremont, Ohio.—The specimens are in some degree better composed than the copies. We suggest the leaving off of word ornaments. The Halcyon Club letterhead, although a good panel design, is not, perhaps, an appropriate form. Smaller and plainer type, without the rules and more in the professional style, would be the better way.

G. E. Hooper, Omaha, Nebraska.—The February calendar, with its suggestive hatchet shape and the portrait of *pater patriæ*, is a very clever and probably very effective advertisement. The odd shape, neat typography and good arrangement we are sure brought about the desirable association of originality and capability with the name of the firm distributing the same.

Charles Silver, West Superior, Wisconsin.—The border on the Dedham cover, printed in a tint instead of black, would have given more prominence to the title, somewhat overpowered by its surrounding as it now stands. On the title-page, the main line would look better and plainer if set in two lines instead of one line of extra condensed type. The blotter is very attractive.

Charles S. Pollard, Yarmouth, Nova Scotia.—The specimens are somewhat unequal in merit, the use of a not particularly attractive type face being an error, although we appreciate



No. 12.

the fact that the compositor can not always ignore undesirable series, especially in the smaller offices. We show a bill-head that is very well arranged and attractively printed in two colors, rules and main line in yellow, the rest in black. (No. 12.)

Harry S. Stuff, Seattle, Washington.—An error, not noticeable by the average layman probably, in the Ivy Press brochure, entitled "A Prophecy and the Fulfillment Thereof," is the rather disproportioned sizes of the paper and type pages. The type should have been a size larger and the type page an

inch wider and deeper, or the paper cut down so that the type page is not quite lost in a sea of margin.

Robert Jefferson, Streator, Illinois.— No especial departure from the conventional is shown in the specimens sent, and at the same time no glaring violations of what may be termed the unwritten laws governing the production of correct printing are evident. On the Arlington blotter the corner lines may be two sizes smaller and its appearance will be improved by the change.

Charles W. Wheeler, New York.— In several ways the card is a departure from good usage. The name should be in Priory Text and the address line and the word "printing" reduced one size. Imperfect joining of the rules is apparent, although this does not affect, perhaps, its artistic worth, and a two-color printing would have been just as effective as the four which the sample shows.

John J. Emerick, Wheeling, West Virginia.— An ornamental border should not be placed around such a strictly useful bit of printing as a list of manufacturing firms. The very first statement in the printer's creed should be, "I believe in the eternal fitness of things." An intelligent application of this principle would do away with much of the inconsistent printing that is issued nowadays.

Melville-Hillis Company, San Francisco, California.— An appreciation of what constitutes good type selection and



No. 13.

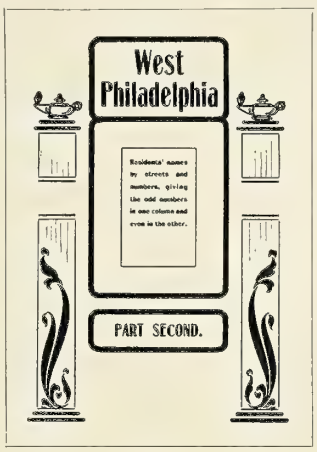
arrangement is clearly shown by the samples submitted. The use of plain letters, small sizes and intelligent spacing are three elements that combine to produce much satisfactory work. A business card is reproduced as evidence. (No. 13.)

Glenn A. Bentley, Glenwood Springs, Colorado.— If heavy ornamental borders must be used on commercial stationery, they can be printed in some light tint, in order that the type may have an uninterrupted chance to tell its message. With the limitation noted in the letter it is not fair to criticise overmuch, but the stricture above is a sincere objection, because the ornament must never dominate the type display.

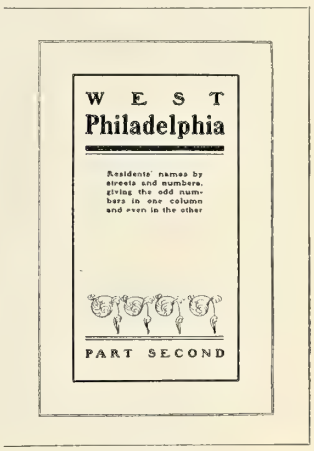
New Mexico Printing Company, Santa Fe, New Mexico.— When using Engravers' Roman and kindred faces, large sizes should be avoided, especially on commercial stationery, where there is no especial need for extravagance in that way. The check and the railway-pass forms are in every way correct and interesting because they show how the best tenets of printing may be followed, even in the production of the strictly utilitarian forms mentioned.

R. D. Newton, Bradford, Vermont.— It does not follow because an unusual amount of time is put on a job, that it means an addition to its artistic worth. Often the desire of the compositor to produce something tasty has led him to overload his work with ornament that was incongruous and out of place, and doubled the time, quite overlooking the fact that it may have approached perfection very early in the course of its construction, and that the added work simply detracted from the tastefulness which he was striving to reach. The border of a card should correspond with the size — equal margins all around.

H. L. Jacoby, Yeadon, Pennsylvania.— A luxuriant growth of borders and ornaments could be pruned and the results would be plainer but certainly more artistic typography. Good taste is shown in the color specimens, however, and an appreciation of the value of tones or shades of the same color in the production of correct printing. We show a page wherein



No. 14.

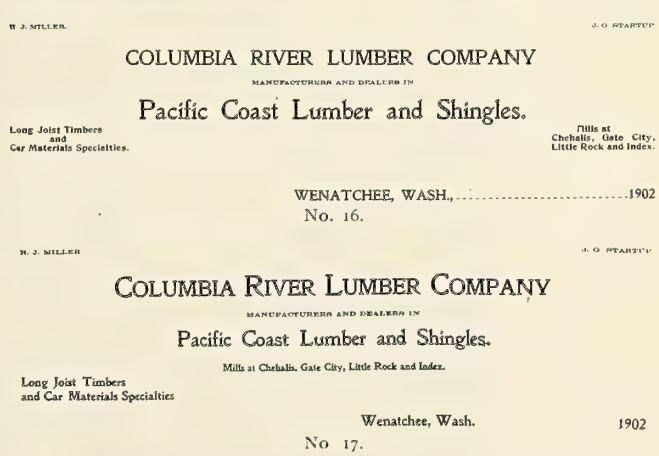


No 15.

the decorative element is rather excessive and which might be partly eliminated without detracting from the beauty of the design. (Nos. 14 and 15.)

Parley Proctor, Grants Pass, Oregon.— With the exception of one or two details the work is well put together, both in arrangement and workmanship. The panel corner-card is very neat. One elemental fault shown in the panel letter-head is the construction of the panel first and crowding of the main line by thin-spacing. The line should have been selected first, properly spaced, and the main division of the panel made sufficiently large to avoid the cramping as shown.

Frank Niles, Silverton, Washington.— Underscore rules should not be used to such an excessive degree. Rules are used for emphasis in display, and this value is lost when all



No. 16.

No 17.

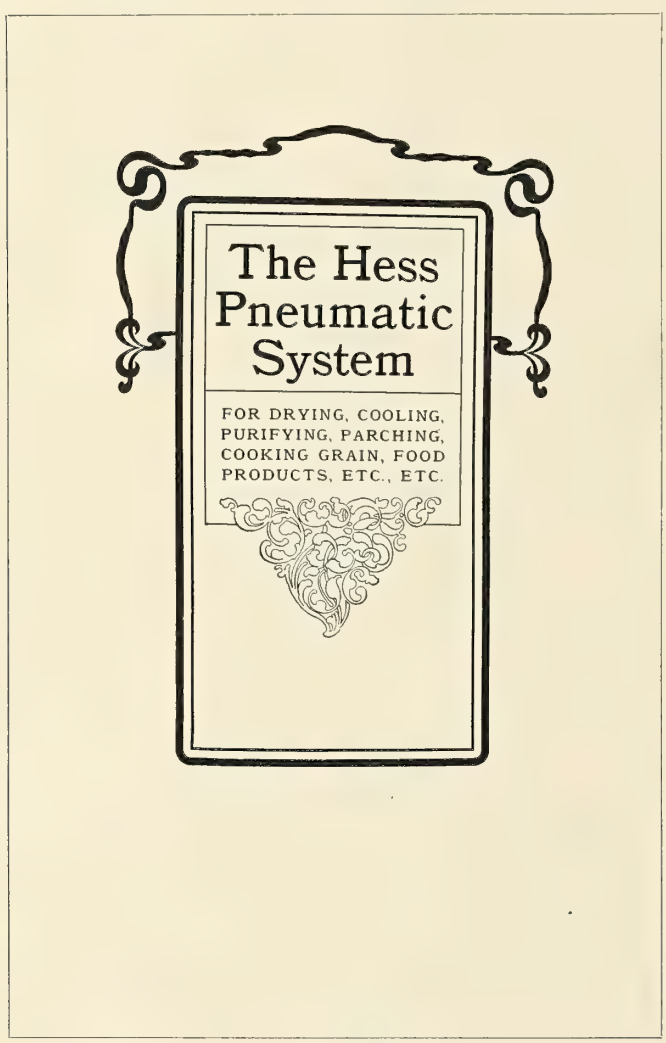
the lines are underscored. The letter-head shown with the resetting illustrates how a little rearrangement and change will improve even such a simple piece of composition as the example given. (Nos. 16 and 17.)

A. C. Gage, Santa Clara, California.— Upon the O'Brien folder two suggestions may be offered. The matter on the first page should be printed somewhat above the center instead of below. When printing red on green stock it

should be seen to that the red is not dulled or muddied by the green showing through, which spoils the brilliant contrast of the two complementary colors. Sometimes two printings are necessary in order to preserve the integrity of the red.

Will F. Anderson, Roanoke, Virginia.—A style of title-page composition sometimes called the Puritan was prevalent about two hundred years ago. It was understood that the page must always be full of type, and if the matter was insufficient to fill the space required, and the author would not furnish any more copy, the rest was filled in with a woodcut or engraved metal ornamental block of some kind, not always appropriate, and if too large to fit the space the block would be cut down to fit. The Romantic Music program is reminiscent of this style and is interesting on that account.

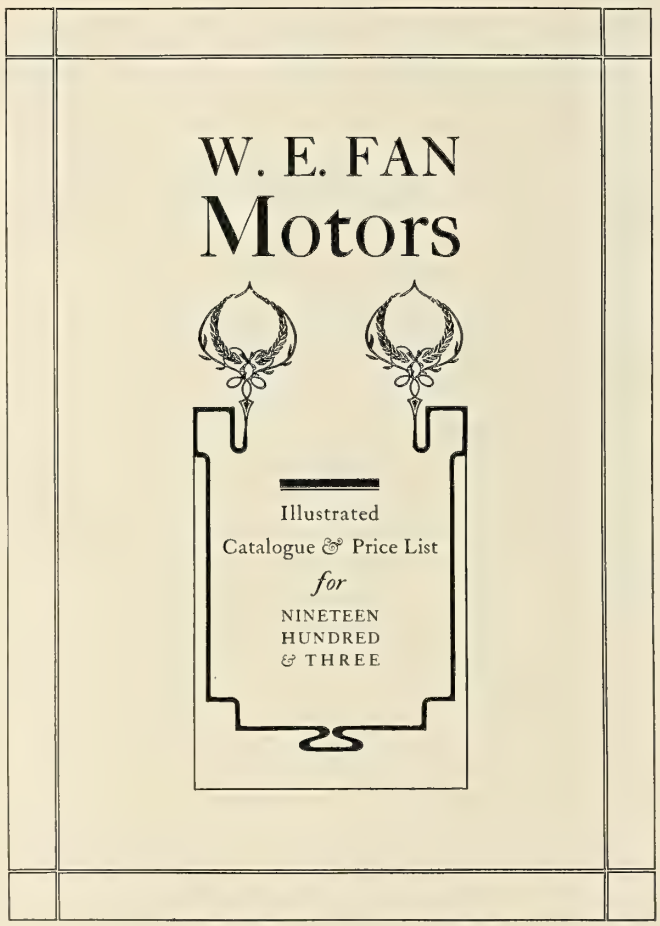
William H. Shaffer, Chicago, Illinois.—The reproduction shows a cover-page that, in several ways, shows an appreciation of artistic typography. Although an ornamental



No. 18.

design, the type is in no way overpowered and the plain and readable face used attracts attention to itself at once, the ornamentation simply acting in the manner of a garment that adds dignity to the wearer. It is intended for two colors, which would silence any objection to possible heaviness in the design, which can be reduced by the selection of proper tints. (No. 18.)

Roland C. Stovel, Chicago, Illinois.—The design is a trifle overdone in the way of accessories for a title-page. We think the customer would prefer less ornament and perhaps an increase in size of the secondary type lines. A cap line and a lower-case line in display close together is not good style, and as "fan motors" is apparently the name of the article, it should be in the same sized type and better in one line. The design is shown in order to make clear these objec-



No. 19.

tions, and also that apart from these strictures it is a very pretty and well-balanced design. (No. 19.)

On account of the many communications received by this department it is impossible to answer them all, but we trust that all may find something helpful in the comments given and that may cover some of the difficulties applicable to their own experience. We beg leave to acknowledge communications and enclosures from the following:

F. G. Birdwell, St. Louis, Mo.; Andrew McBeath, Belton, Texas; Lee L. Crittenden, New York; The Coyle Press, Frankfort, Ky.; Alfred J. W. Galbraith, London, Ont.; Argo M. Dill, Iron Mountain, Mich.; A. W. Sanborn, Newport, R. I.; T. S. Walling, Freehold, N. J.; J. A. Rugaber, Chicago, Ill.; M. H. Schumann, Norwalk, Conn.; The Crookston Press, Crookston, Minn.; W. N. Crawford, New Hampton, Iowa; Roscoe Thompson, Ransom, Mich.; The Dartmouth Press, Hanover, N. H.; Harry W. Osgood, Bradford, Pa.; Edgar M. Swasey, San Francisco, Cal.; D. A. Porter, St. Paul, Neb.; John Richards, Warsaw, N. Y.; Ryan & Burkhart, Oneida, N. Y.; H. A. Thatcher, Sioux City, Iowa; Roy F. Bassett, Chicago, Ill.; Albert C. Hammond, Wessington Springs, S. D.; Mark Hunt, Fessenden, N. D.; A. J. Gereke, Cheyenne, Wyo.; Huntley S. Turner, Ayer, Mass.; Charles R. White, Los Angeles, Cal.; Alvin E. Gates, Anthony, Kan.; W. T. McGinnis, Princeton, Ill.; H. H. Harris, Vinita, I. T.; James Norris, Greenwood, Wis.; F. M. Van Doren, Keokuk, Iowa; L. Wietlispach, Streator, Ill.; E. W. Johnston, Jr., Bridgeburg, Ont.; L. A. Chandler, Mayfield, Ky.; Herbert V. Ruter, Stillwater, Minn.; De Witt M. Gordon, Nashville, Tenn.; Hal Marchbanks, Dallas, Texas; Charles D. Rowe, Blue Earth, Minn.; Albert W. Dippy, Philadelphia, Pa.; Henry Eslinger, Allentown, Pa.; H. S. Keuchington, Annapolis, Md.; Richard McArthur, Atlanta, Ga.; J. C. Harlan, Windfall, Ind.; H. O. Schofield, Albion, Mich.; E. L. Jones, Roanoke, Va.; A. S. Coon, Milton Junction, Wis.; K. E. Ford, Healdsburg, Cal.; S. C. Baumler, Earlville, N. Y.; David H. Smith, Winamac, Ind.; Harry Minck, Jr., Gibbsboro, N. J.; C. W. Rogers, North St. Paul, Minn.; A. C. Nelson, Hinton, W. Va.



WATER - BABIES.

Scene on Upper Iowa River, near Decorah, Iowa—Chicago, Milwaukee & St. Paul Railway.

NOTES ON PRACTICAL BOOKBINDING

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 120-130 Sherman street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

ANOTHER NEW FANCY LEATHER.— At the Indian Durbar, among other gifts brought the Viceroy from the interior of India were some skins tanned and finished in a remarkable manner, the process of which is kept a profound secret. The hues are like nothing ever seen before in leathers, the colors changing and scintillating when placed in differing lights. The effect is that of mother-of-pearl. As it comes from one of the innermost provinces not accessible to the European merchant, it is likely to remain a monopoly in the hands of the natives who have originated it. A few skins have reached London, but, of course, the price is prohibitive to ordinary purchasers.

BOOKBINDING SCHOOLS.—A school for bookbinding has been maintained for some time in Copenhagen, Denmark, and its results have fully proved the wisdom of its founders. The school is devoted to "Bookcraft," that is, divided into two divisions — printing and binding. An exhibit of work from both of its branches, executed by pupils of this school, has been held in the Kaiser Wilhelm Museum, Krefeld, Germany. The work has inspired such enthusiasm among German craftsmen that they have formed a society whose aim is to carry on the work, in Krefeld, on similar lines. No better recognition of the worth of its endeavor could be accorded the Copenhagen school. The *Niederrheiniche Volkzeitung* devoted a long article to the exhibition and ended by wishing that the local school would prove as successful. For the source of above we are indebted to Mr. A. L. Assam, Fortuna, California.

HANDICRAFT WORKSHOPS AND BOOKBINDING.— A number of men and women have taken up bookbinding aside from their regular vocations, and a few are meeting with success. It must, however, be borne in mind that no effective work can ever be done in this line by any devotee, however enthusiastic, unless the mechanical process of forwarding be thoroughly mastered. To spend all the time and endeavors on the outside decoration and neglect the most essential requirements is sheer folly. A book well made in every detail, say three-quarters leather, harmonious in coloring of back and sides, freely opening and free from lumps in joints and "turn-ins," smooth covers and sharply rubbed-up, straight bands, does not need its back covered with embellishments; it has a beauty and a dignity all its own. If the lettering is straight, clear, and type well selected, it will commend itself to any booklover. Some specimens of binding from the handicraft shop of "The United Crafts" have led to these remarks. The leather used — a mottled sheep — is rather pleasing, although it is more suited to furniture; but the work is crude in every way. The idea of lining a printed book-cover with flesher and turning in the cover over this, then burning the edges, reminds me of an apprentice in a blank-book shop, who wanted to bind a one-volume Shakespeare. He green-edged it and covered it in full flesher, then cut out marble-paper sides and pasted on the leather, afterward "finishing" back and sides with blank rolls.

MACHINE OR HAND SEWING? — A. E. asks: "In sewing books for paper or cut-flush cloth is it not best to leave books in stacks of say 'bench height' for gluing, cutting them apart when dry?" *Answer.*— It depends on how the books are sewed. If sewn on machine, and not too thick and large, it would be the better way, as it saves considerable time and also does away with the necessity of having to cut off loose threads. Then, too, the glue binds the first section better than when gluing up the single book, because the thread is glued to the paper before cut off short, and can not become loose as easily. On hand-sewed books this method can not be used, because the thread in this case runs straight across the sheet, only holding it to the next by means of the twine on which it is sewed. If this twine is pulled out, the sewing is useless, as each sheet would then be hanging together only at the kettle stitches. To glue up a bench before "drawing off" would be practically the same as to pull out the twines. Of course, the twines would all be in their proper places when first cut off, but when covered, trimmed and opened a few times the first and last sections would slip *over* the twine ends; and if these sections are loose the rest of the book might as well be; it would be no worse.

A CATECHISM IN STAMPING.— A writer sent the following questions: "(1) Is it best to use thin title leather for jobwork, say full canvas blank-books? (2) Have had some trouble with morocco and seal grain skiver cases; gold would break when laying on — sample herewith; why? (3) Used oil sparingly; was that right? (4) Ought leather be washed over first, to take out grease before paste washing? (5) Paste washing left the seal-grain buffing skiver dirty and did not affect the morocco grain; why? (6) In cleaning off gold, used sponge rubber; this injured the grain in leather marked X (sample); why? (7) Sample No. 2 gave better results than No. 1, and that better than X; why; (8) Covers were made with glue and, when casing in, the joints cracked at ends; why? (9) How could this be avoided? (10) Is it proper to make tight-back books when covers have been stamped on backs? (11) Can a nice job be done in that manner, and how? (12) These cases were made without paper strip in back, because the titles were too wide for the book, extending from joint to joint; should these have been made with tight or loose back? (13) Would vinegar, used in paste wash, injure these leathers? (14) How can grease in bookbinding leathers be told? (15) Should ammonia be used to take it out?" *Answer.*— It is probably best to cover all these questions generally, instead of answering each one. The samples received were seal-grain cowhide, morocco and seal-grain skivers of different splittings. The gold-leaf was too thin for large-grained leather, being that used by sign-painters. If not accessible to a goldbeater, send to nearest supply-house for a package of "usual" gold, or XX. The washing process for eliminating grease is entirely unnecessary, as the heat of stamp will evaporate it, if there when applied. Paste wash is not needed for stamping on either the cowhide or the morocco-grain sample submitted, as the surface is quite firm. The others ought to have had a skim-milk wash before the albumen size; that would have kept work from looking dirty. The covers should have been made by having the boards glued and laid on first, then turn-in pasted all around; dampening the edges first with a sponge, then using medium-thick paste. If made this way, joints would not crack. A lining, if ever so thin, should be used in back; this could be cut a little shorter than the cover, to allow for turn-in, and then laid in after covers were made. Title should never be so wide as to extend over into joints; better to run it up and down the back if book is too thin to stamp crosswise. Books are sometimes made tight-back, with stamping on back. When this is done, back of cover should be glued, not pasted, and a paper used around the back, to rub on. Of course, rubber would

injure grain as soft as this; you should use a soft woolen rag having some oil in it. Oil can not be used any too sparingly; it nearly always is used in too great quantity, leaving dark stains on the stamped surface. It would be better not to size up too many covers ahead, for, if dry, there will be difficulties ahead in getting solid impressions.

How Seal Leather Is Obtained.—Few people, who admire this beautiful leather in the many articles for which it is now used, know the difficulties of conditions surrounding its obtainment. Almost every one knows somewhat about "seal fisheries," but attribute the term exclusively to the catching of fur seals. This, however, is an erroneous conception, inasmuch as nearly four thousand men are employed in the quest of small seals, whose skins go to supply the market with leather. This hazardous branch of the "fishery" is carried on off the coasts of Labrador and Newfoundland. These seals are quite unlike the fur seals of Alaskan waters, differing in structure, appearance and habits. The young of the harp seal form the principal object of capture. The harp seal is widely distributed about the lower Arctic regions, living on ice floes, drifting from the head of Baffin Bay to the Gulf of the St. Lawrence, and also in the ice fields north of Europe and the coast of Greenland. Toward the latter part of February the seals arrive on floes, near the mouth of Davis Strait, for the purpose of bringing forth their young. Within a few days their number will run into the hundreds of thousands. The color of these seals is a whitish gray, with muzzles and part of forehead black, two broad, semi-circular bands extending from shoulders to tail; from this they are also known as saddle-back seals. The females usually bring forth only one whelp, although some mothers rejoice in twins. When the young harp seal is born, it is creamy white, whereas the fur seal is jet black. At birth it weighs from six to eight pounds, but, nourished by the mother's milk, it attains a weight of fifty-five pounds in two weeks. At this stage they are in the desired condition for the hunter — the pelt is soft and weighs as much in itself as when the seal is six months old. The reason for this is, that when two weeks old it is fat and inert, but when another week older it takes to the water and hardens in both flesh and pelt. The law forbids the presence of sealing steamers prior to the 10th of March, and then it is merely a matter of conjecture for the captain of such vessel whether he can find a way between ice floes probably a hundred miles in width before he reaches those he presumes to contain the herds. Favorable winds are also necessary for a good catch. When sighting a herd, which is done from the masthead as in whaling, the vessel is worked as close to the floe of the herd as possible; then hunters are landed, provided with poles or gaffs about seven feet long, having iron hooks on one end. The mature seals scamper away into the water, leaving their progeny defenseless. The whimpering of the animals closely resembles that of infants and can be heard for miles. A single blow on the nose is sufficient to stun them, and as soon as they have been secured in this way the skinning commences. A cut is made from nose to tail and the skin removed with adhering fat in one piece, the carcass being left. A cargo may contain from thirty to thirty-five thousand pelts if a successful "clean-up" has been made. The total catch for the fleet during the season, says *Hide and Leather,* is usually in excess of three hundred thousand skins. When the cargo is discharged on arrival, the blubber is separated from the skins and rendered into oil. The skins are salted and shipped to the different tanneries, Great Britain receiving the greatest number. Last year forty thousand skins were tanned in Newark and Hoboken, New Jersey, that being the first year many skins were tanned in this country. As this was very satisfactory, the American tanners will undoubtedly get a large portion of this year's catch.



ON THE UPPER IOWA RIVER, NEAR DECORAH, IOWA.

On the Chicago, Milwaukee & St. Paul Railway.

Courtesy B. Anundsen, Publisher *Decorah-Posten.*

PROOFROOM NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

A WORD MISSING.— A. D. S., Sioux City, Iowa, sends us a printed slip, and says: "These two sentences seem each to have the word 'the' left out." *Answer.*— The sentences are "the good people of community do not see that they can do otherwise" and "a large part of community does not know," etc. Of course they should each have the word that is left out. Another sentence minus a word appears in a news item on the other side of the slip: "It is announced King Edward will sail from England," etc.

PRONUNCIATION.— R. L. B., Colorado Springs, Colorado, asks: "What dictionary is considered by the most competent critics the highest authority on pronunciation? To any one ambitious to pronounce his English only in accordance with the best usage, this is a vital question, for the several dictionaries frequently disagree. A case in point is that of the most common past participle 'been.' The Century prefers a pronunciation that rhymes with 'seen.' While the other dictionaries sanction this, none except the Century gives it the weight of preference." *Answer.*— The Century Dictionary probably comes nearest, in general, to acceptance as the highest authority, but it is simply impossible for any person to name any one work absolutely as such. In the first place, who are the most competent critics? It is not venturesome to assert that this question is even more open than the other. It is likely that any number of persons chosen in any manner as being best able to select the most competent critics, if each of them should make a list independently, would present widely differing selections; and no matter how carefully they proceeded in making their final choice, there could be no certainty that those chosen were absolutely the most competent. Thus it may be seen that no one can presume to assert that his answer as to the highest authority is other than an expression of his personal opinion. Before the publication of the recent large works, Worcester's Dictionary would have been named unhesitatingly by at least half of those thought able to judge, and Webster's by the others. There were not many essential differences, however. A means of choosing that seems as good as possible is afforded by the Standard Dictionary, in the record of choice made by more than fifty men to whom its publishers submitted all differences of pronunciation. Of these fifty and the various other dictionaries, thirty-seven prefer to pronounce "been" as "bin," rhyming with "tin," and twenty-five give it as sounding like "seen," and three other dictionaries are named as agreeing with the Century, all British, including the largest of all, credited as Murray's. Dr. James A. H. Murray is the chief editor of the New English Dictionary, published by the Clarendon Press, Oxford, England. The present writer sides with the majority in favor of "bin." All of this is very unsatisfactory as an answer to the question, but it was thought best to show a reason for refusing to give a dogmatic decision. As a matter of personal opinion, however, after mature consideration of the subject, something much more definite may be said. One who desires to be accurate in pronunciation will do well to abide by the decision, in each instance, of the dictionary with which he is most familiar. He can not thus go far astray. Sometimes he will speak a word that will sound queer to a hearer to whom another pronunciation is familiar, but not very often comparatively, and not more often than he would by any other procedure. For instance, Webster pronounces "isolate" with the sound of "eye" for the first syllable, Worcester pronounces it "iz-olate," and other authorities say "is-olate." The weight of authority favors the last of the three, but no one should assert that either of the others is wrong. A very good and advisable practice in such a case, on hearing one of the pronunciations, and having to use the word in speaking to the person who used it, is to say it in his way rather than any other. Some words would sound very queer to almost any one if pronounced as given in the dictionaries. Thus, "cocaine" is given as three syllables in all the books, but the writer never heard any one say it so. Every dictionary contains pronunciations that are simply the personal choice of the editor, but, as these editors are scholars of authoritative standing, it is certainly well to select one and follow him.

DIVISIONS.— J. C. W., of Brooklyn, New York, writes: "I desire your opinion on a subject that is of great importance to machine operators, namely, the division of words as set forth in Webster's Dictionary. We 'follow Webster' in our office, and I wish that Webster had followed some simpler method, or that I had a better memory. For example: There are a great number of words that end in ance and ence. He (or his editors) gives at-tend-ance and in-dul-gence. There are hundreds of other cases of the same class. Now, if ance and ence are endings, distinct from the rest of the words they help to form, converting a verb into a noun, why not divide them all in the same manner? I am aware that Webster did this to indicate the pronunciation, but I have heard educated people say indul-gence and indulg-ence. No doubt a person who is gifted with wonderful mnemonical powers could acquire the necessary knowledge by dint of hard work, but in practical, every-day type-setting such a system is an intolerable nuisance, I think, and it certainly wastes a great amount of time. Now, I know that Webster is an authority, and I am not an authority; that he may have had the best of reasons for ruling as he did, and that my reasons merely suggest a system that might be more easily followed, irrespective of any bearing it might have on language as a science; but do you not think that I have utility on my side?" *Answer.*— This subject truly is important in any composing-room, and the last question may well be answered immediately. The suggestion of uniformity has utility on its side, most emphatically; moreover, it is not out of keeping with scientific demands, but exactly right in that line also. An order to follow Webster is simply impossible for any effect other than confusion worse confounded. It would simply be impossible for one with the most wonderful

mnemonical powers, by dint of the hardest work, to acquire the necessary knowledge. Webster's "system" can not be a nuisance, because system is utterly lacking in the Webster dictionaries — both the International and its predecessor, the Unabridged. Our correspondent's examples do not seem quite so striking as some others, as affec-tive, effect-ive, conjunc-tive, disjunct-ive, baptiz-ing, exerci-sing. I can not imagine how any one can have heard any difference in syllables in pronunciation in the words mentioned, for I am not able to think out such a possibility. As to language science, ance and ence are not separate English elements. Attendance is not attend with ance added, but merely attendant with the last letter changed to ce, attendant being a French word taken over into English without change. The best utilitarian way would be to divide every one of these words between the two consonants, and it would be the most scientific way, since it would give recognition of the real syllables in each instance. And this would apply in other cases as well. It would leave no exceptions, which otherwise are inevitable. Dividing attend-ance, correspond-ence, effect-ive, music-al, etc., would be simple enough, did we not have abundance, attentive, practical, etc., as exceptions; but as these last, being impossible to treat as made of two complete English elements, must be divided abun-dance, atten-tive, practi-cal, etc., it is better to recognize all such words as primitives coming entire from other languages (they are all really from Latin or as if from Latin), and not as English compounds, and divide always so as to have tive, dance, dence, cal, etc., and thus have real simplicity. The system here recommended would also be really scientific.

RULE OF THE FIT IN ORGANIZED LABOR.

Baltimore representatives of the intelligence of the American Federation of Labor have given a sharp and much-needed rebuke to those elements in the Federation of Labor who would use that organization for purposes foreign to the best interests of organized labor and threatening to disrupt it. At its last meeting the local Federation of Labor undertook to institute a boycott against certain candidates for political offices. The inspiration of this boycott was impertinent and foolhardy, to say nothing about its being directly contrary to the policy of conservative, and, therefore, successful trades unions. The action of the federation was promptly repudiated by Baltimore Typographical Union, No. 12, which denounced it as a gross usurpation of authority, as inimical to the public welfare, and as incompatible with our theory of government. In its formal declaration, signed by Mr. W. J. Hanafin, president, and Mr. E. J. Burgan, secretary, the Typographical Union sketches the policy of common sense and Americanism, which, followed by certain trades unions, and especially the Typographical Union, have given them a position of well-deserved respect from the community and of practical usefulness to their membership, and compares their sensible activity in public affairs with pernicious practices of bodies which bring organized labor into disrepute among persons inclined to judge parts by the whole. It says:

> There are central labor unions, we regret to say, that devote little or no time to such matters except when an election is pending. Then a surprising interest, born overnight — and the astounded members of the supporting unions are brazenly told they should, or must, vote for this candidate or against this party, and without adequate explanation of why they should heed the illegal and impudent "instruction." In such cities the "labor movement" is usually regarded as a synonym for "graft," and to be a "leader" in it is to be regarded as a political faker and highbinder by men of affairs. Loyalty to the principle of the solidarity of labor might compel the Typographical Union to affiliate with such a central body, while patiently hoping and working for better things. Meantime, rest assured it would protect the political rights of its members and do what it could to keep its escutcheon clean.

There are extremes of evil to which loyalty to the principle of solidarity of labor can not lead the men whose intelligence should dominate organized labor. Not many months ago, when the American Federation of Labor attempted to force the Typographical Union of Chicago to violate its business contract, the International Typographical Union took a hand and promptly compelled Mr. Samuel Gompers, president of the Federation, to recede. The threat of withdrawal of the International Typographical Union from the American Federation of Labor was too portentous. Carried into effect, it would undoubtedly have wrecked the Federation. So, the lesson of the Baltimore Typographical Union will be beneficial if it is followed up by action, declaring that the principle of the solidarity of labor involves the rule of the fit in organized labor.— *Editorial in Manufacturers' Record, April 2, 1903.*



Photo by R. R. Sallows, Goderich, Ont.

"DEVOTÉ."

THE EDITOR EXPLAINS.

In regard to the space we had last week which we were going to say a little to our taxpayers, we are sorry to say that the person which was, and did want to write it, has not shown up around here this week, and I, myself, would like to say, do not think I am to blame for I am not, some may think I done it just to fill up the space, as I had one man tell me already and I am pleased to know that he knows more about my business than I do, and if this party doubts it the least I wish he would come to my office and I will prove to him that he is in the wrong, now I don't want all of my readers to think I am relating to any of them, for the person I mean is not a reader of the paper.— *Vilas County (Wis.) Democrat.*

BEATING THE PRINTER IS BEATING YOURSELF.

Beating the printer down to a price which insures the cheapest job he can turn out is one sure way of defeating the ends of advertising. The saving of $10 on a piece of printing often costs the advertiser hundreds of dollars through the consequent loss of its effectiveness; but usually a paltry sparrow in the hands of such an advertiser is prized more highly than a carload of turkeys which might be had by releasing the small bird.— *Jed Scarboro.*



ON THE UPPER IOWA RIVER, NEAR DECORAH, IOWA.

Courtesy *Decorah-Posten.*

On the Chicago, Milwaukee & St. Paul Railway.

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

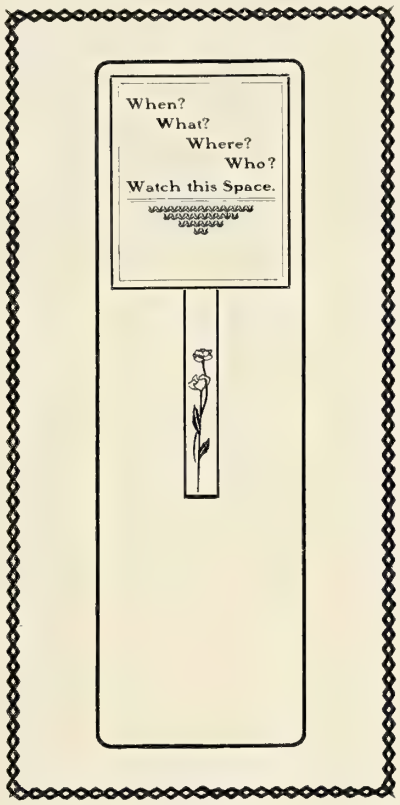
T. B. CUMLOW, Florence (Colo.) *Tribune*.— While your ads. show original ideas, you are inclined to overdo the panel effect. Two of your ads. are reproduced (Nos. 1 and 2), as they show originality. In No. 1 the arrangement of a few



No. 1.

special articles is good, but it seems hardly necessary to use three rules around the two upper panels. No. 2 is something new in arrangement of wording. The type used is a little small.

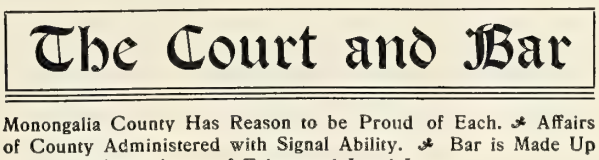
ANTWERP'S celebration in 1905 of the three hundredth anniversary of the publication of the first newspaper, which was referred to in THE INLAND PRINTER last month, is to take the form of a universal exposition of printing and kindred arts, and it is proposed to invite the nations of the earth to participate, and bring their best samples of everything in any way pertaining to the art preservative. It is universally conceded that Abraham Verhoeven, of Antwerp, had the honor of



No. 2.

issuing the first regular newspaper in 1605. The old building in which he had his office is still standing and his type and presses have been preserved, forming the nucleus of an interesting museum which has been an attractive point of interest to tourists for years. Ten years after the appearance of Mr. Verhoeven's paper, in 1605, the first German newspaper appeared; the first newspaper in the Dutch language appeared in 1617; the first paper in the English language in 1622, and the first in the French language in 1631.

JOHN J. EMERICK, Wheeling, West Virginia.— The style of head used in the greater portion of the "Prosperity and Education Edition" of the *New Dominion* is well suited to the purpose, and is reproduced herewith (No. 3). One advantage



No. 3.

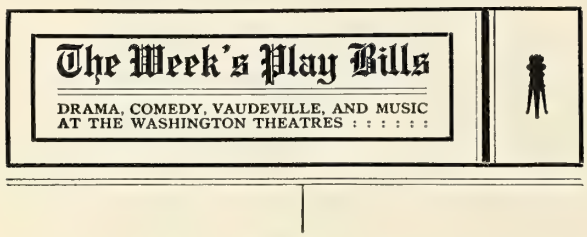
of a head of this kind is that no specific number of words or letters is required, as a line more or less will not interfere with its appearance. It was unfortunate that you did not have sufficient type to continue this style, as the other efforts were not so commendable.

FAIRPORT (N. Y.) *Herald*.— The only criticism of the *Herald* that I have to suggest is the failure to grade items of correspondence. There are many papers who do the same as you — grade very carefully several columns of local items, but allow correspondence to be neglected. It is much easier

to grade items which do not fill more than one-quarter or one-half a column, than it is to grade a full column of local items, and frequently two or three columns, yet the excuse usually given for not doing so is that it takes too much time.

Bayfield County Press, Bayfield, Wisconsin.— A neat paper throughout.

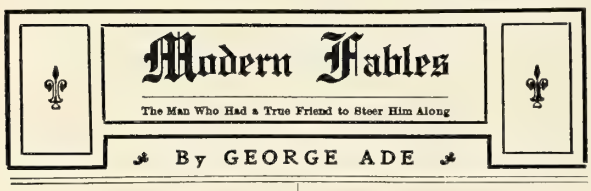
Will B. Shaw, Washington (D. C.) *Post.*— Three of your best headings are reproduced herewith (Nos. 4, 5 and 6).



No. 4.

The placing of the author's name outside the panel in No. 5, in a measure destroys its artistic character.

Mount Victory (Ohio) *Observer.*— The *Observer* has recently improved rapidly in ad. display and make-up. The ten-point body type calls for larger cap. lines for double-heads than ten-point De Vinne condensed. Use twelve-point caps. for the first line and ten-point lower-case for the second part. The double-column box-heading, "Correspondence," would look better with the first line centered and a full-length parallel rule between the lines.



No. 5.

E. B. Kain, Eureka (Cal.) *Herald.*— Your paper is a good example of an evening daily in a limited field. The whole paper is double-leaded and large single and double-column display heads are used throughout the eight six-column pages. Paid items should be eliminated from the column of "Personal and Local."



No. 6.

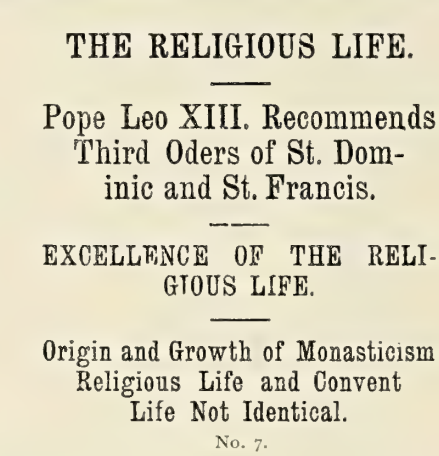
Stanton (Neb.) *Register.*— The more important items of news should be headed and run on the first page, and the short items kept all together on the fifth. This could easily be done if paid items were eliminated from these columns and run in a separate department on the fourth page.

High School Reporter, Hudson, New York.—The February number is much improved by the adoption of the suggestion made a few months ago.

A. Humble, *Saline Citizen,* Marshall, Missouri.— In some instances you run the type too close to rules in your ads. This occurs in Rose & Buckner's ad., and in that of the Murray-Mills Clothing Company in the panel headed "Winter Underwear." The crowding of the body matter of an ad. in this way often spoils the effect of proper display.

Cerro Gordo (Ill.) *New Era.*— The box-head, "Neighborhood News," is not in keeping with the otherwise neat typographical appearance of the *New Era.* A plain rule would be better than the border used, and the second part should be set in smaller type, caps. and lower-case.

Spartanburg (S. C.) *Journal.*— The display-heads in the *Journal* are not distinctive. Although there is an abundance of them on the first page, only the first lines of the three principal heads stand out. Three heads, similar to No. 7, referred to in the comment on the *Catholic Messenger,* with the others reduced to the ordinary double, is an advisable arrangement.



No. 7.

Salem (N. J.) *Sunbeam.*— Grade items of correspondence and keep color and impression even. A few of the column rules do not show.

A piano, valued at $400, is to be given by the Newton (Miss.) *Record* to the most popular young lady. Coupons are printed in the paper and are sold separately at the office and at one of the local drug stores for one cent each.

Woodstown (N. J.) *Monitor-Register.*— A neat double-column panel head, "Happenings About Home," over the last two columns of the first page, would be an improvement. The display-head in the third column is more artistic than that in the first. Several ads., particularly the smaller ones, have too many display lines and too many faces of type.



No. 8.

Iowa Catholic Messenger, Davenport, Iowa.— There is too little contrast in your display heads, one of which is reproduced (No. 7). A head of the style of No. 8, taken from the Livingston (Mont.) *Post,* would be better, although this goes slightly to the other extreme and uses type a little too small for the second and fourth parts. A better quality of paper would bring out the good points of the publication.

A. F. Lewis, Fremont (N. C.) *Tribune.*— The ad. of Eddy Brothers (No. 9) is particularly well balanced, and a good

style of display for an ad. that appears alone on a page, or occasionally among others, but to follow this style extensively would give a page too much sameness. There are styles of display that might be used for every ad. on a page, but this is not one of them. The central panel is the most important feature of the ad. The rules might be a trifle lighter, as this would serve to bring out the type better.

EDDY BROS.

SPECIAL DISPLAY OF

Ladies' Jackets, Skirts and Tailored Suits for Spring

SATURDAY, FEBRUARY 14

ALL DAY

This will be a representative line of high class goods, and the opportunity of the season to select a SPECIAL TAILORED SUIT, SKIRT OR JACKET

EDDY BROS.

F AND SIXTH STREETS

No. 9.

FRED HARRIS, Charlotte (N. C.) *News.*— Your ads. are set in good taste and show good ideas. Do not be afraid of leaving a little white space now and then.

RATE CARD FOR A WEEKLY.— A. H. Seaman & Co., publishers of the *Eastchester Citizen-Bulletin,* Tuckahoe, New York, write as follows:

TUCKAHOE, NEW YORK, March 17, 1903.

Mr. O. F. Byxbee, The Inland Printer Company:

DEAR SIR,— Will you kindly send us some samples, or will you print in an early edition, what you consider a fair rate card for a newspaper of one thousand circulation in a country town five miles from New York city and three miles from two other small cities? Our rates are now per year, one inch, $8; two inches, $14; three inches, $19. Also a rate card for a like paper under like conditions which has a flat rate of 10 cents per inch, per issue, for ads. of five inches or larger, change of copy at advertiser's option.

Thanking you for your courtesy, we remain, Yours truly,

A. H. SEAMAN & CO.

You are getting a good rate for a paper of one thousand circulation, the prices you give ranging from 12 to 15 cents an inch. I have prepared a carefully graduated card, suitable

	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$.25	$.40	$.70	$1.95	$3.50	$ 6.65
2 inches	.40	.70	1.30	3.50	6.65	12.75
4 "	.70	1.30	2.30	6.65	12.75	23.25
6 "	1.00	1.85	3.30	9.75	18.00	32.25
8 "	1.30	2.30	4.25	12.75	23.25	41.00
10 "	1.60	2.80	5.20	15.50	28.25	49.00
21½ "	3.00	5.55	10.75	29.75	52.00	90.00

for a weekly of your circulation, the prices running from 25 cents for one inch one time, down to about 8 cents an inch for a column by the year. By comparison you will find that the prices for all contracts for an equal number of inches are the same. As an example, eight inches three months, four inches six months, and two inches one year, each calls for 104 inches of space, and the price in each case in $12.75. For a flat rate, or, more properly speaking, an inch rate, space to be used within one year, I would recommend the following:

Less than 50 inches	$0 15
50 inches, and less than 100 inches	12
100 inches, and less than 500 inches	10
500 inches, and less than 1,000 inches	09
1,000 inches and over	08

Publishers who have had experience with cards of this character find them much more satisfactory, principally because an advertiser can see some basis for the charges made, and are not subject to the arbitrary figures of the old-style card. If the inch rate suggested above is adopted, an advertiser using a column each issue for six months, or a half-column one year, would be entitled to the five-hundred-inch rate, and the one using a column every issue for a year would receive the one-thousand-inch rate. The two cards differ but slightly in the prices named for the various spaces.

ESTHERVILLE (Iowa) *Enterprise.*— Two or three display heads would improve the first page. "Railroad Items" and items of correspondence should be graded, and more prominent heads are needed on the latter.

Phillips County Post, Phillipsburg, Kansas.— The first page of the *Post* is reproduced herewith, as it demonstrates what a paper can do in the way of correspondence in the short space of three months. Here is an example also to those papers with two or three columns of correspondence who consider it too much work to grade the items. Kirwin's

PHILLIPS COUNTY POST.



reader disfigures the first column, and it would be better to use a display letter for headings, and also a larger box heading, which might be set to cover two columns. Where a weekly has not enough important news matters to run display heads over single items for the first page, it would be difficult to devise a more desirable make-up than that of the *Post.*

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

OWING to scarcity of space we must allow a number of communications to wait for answers in the July issue.

RETOUCHING PHOTOGRAPHS FOR PHOTOLITHOGRAPHY.— Before retouching photographs having a high degree of gloss, rub over a solution of beaten white of egg, having decanted the liquid and added a few drops of ammonia; keep solution well corked. Glycerin rubbed over the surface of the photo does well too.

COATING FOR PHOTOGRAPHIC REDUCING OR ENLARGING MACHINES.— Take 625 grains cremnitz white, 116⅔ grains glue and 100 grains syrup, coat the rubber before making the impression, using a brush. In order to assist the rubber to leave the stone easily, warm water should be used after the transfer is pulled through.

WAX FOR GOLD LEAF OR BRONZE PRINTING.— In order to secure a good hold upon a coated or porous paper of the gold size, which, in turn, is to hold the metal fast during the later dusting operation, the printer should keep at hand some beeswax to which has been added, by fusion, some venice turpentine, giving it a soft, sticky consistency. Of this enough should be added to the size to answer the requirements of the special case at hand.

PRINTING-INK WITH AN EXTRA HIGH BRILLIANT GLOSS.— P. M., Providence, Rhode Island, sends proof of a label with lettering showing up with a brilliant, glossy face, and asks: "How can I get some ink with which to print work with the same effect as this sample?" *Answer.*— The work shown here has not been printed with such a luster at one impression, but a solid gloss ink was used first, and over this first impression another one was made, in close register, with a gloss varnish. This latter impression has given the polished effect to the work.

REVERSE OR WHITE TO BLACK TRANSFERS.—A subscriber, St. Paul, Minnesota, writes: "Will you please answer the following questions in the next issue of THE INLAND PRINTER: How can I make a clear, sharp reverse transfer from black to white, and white to black; also, what is the best treatment to give a transfer before rubbing up to prevent dirt coming up?" *Answer.*— Make an impression with ordinary printing-ink on transfer paper, pull this over on a well-prepared litho. stone, dust over the transfer with finest gold lining (bronze), then cover the whole work with fresh soapy touche; when dry, clean off, roll up with stiff ink, and the transferred parts will appear white. To keep a transfer clean, add a little gall extract to the gum, when giving the first preparation, before rubbing up.

VARIOUS DESIGNATIONS FOR PHOTOLITHO. PROCESSES.— N. G. Norwood, Massachusetts, writes: "Would you be kind enough to give me some information regarding 'process-work,' especially what is known as 'Photo Stone,' in your next issue of THE INLAND PRINTER? I would like, if it is at all possible, to secure some samples of the same, and information as to where and how I can secure them." *Answer.*— Photo stone, ink photo, photolitho.— is one of those numerous processes recently springing up which are more or less identical with and based on the printing of a photo glass negative upon a sensitized stone, or making that print upon sensitized paper. The variations occur in the method of cutting the shadows into screens, dots or grains. One inventor has an emulsion which produces the grain, another grains the stone, another produces the grain upon the transfer paper, etc. There are some samples of this work in the Penrose Pictorial Annual for 1903, page 100. And we have no doubt that the prominent photoengraving establishments advertising monthly in THE INLAND PRINTER will also furnish samples.

SURFACE OR LITHOGRAPHIC PRINTING UPON THE GORDON, UNIVERSAL, HARRIS OR OTHER POWER TYPOGRAPHIC PRESS.— We have a letter from a letterpress printer asking, "Why a transfer, made upon zinc, and dampened in the usual lithographic method, could not be placed in the ordinary press and printed from? We will say in answer that, if you take a type press, furnish it with leather rollers and a suitable damping system and let a lithographic pressman, with the use of a varnish-ground or lithographic ink, experiment with it, he can print with fair results. Still, it is hardly worth while to change the press so radically, for we have now upon the market an ink which does not require damping of a surface-printing plate in order to print lithographically. They are the so-called "hygroscopic" inks. They are coming in use with lithographic printers, and will enable them to print almost as rapidly as the type printer; finally, the latter must not forget, in contemplating flat-surface printing, that it requires more skill and watchfulness, and a more delicately constructed press, than is customary to use for printing from type or raised surfaces.

NEW EFFORTS FOR APPROPRIATE STYLES IN LETTERING.— A revival of the letterer's art is evidently in progress. Many demands are made for proper models, and what is most significant is that most of the rot already published on this subject is cast aside by up-to-date hands; pure classic styles and accessories are wanted as samples. The gingerbread and namby-pamby curlecues of a degenerated taste are condemned, and pure, direct simplicity is coming to the front. For the engraver on steel, copper or stone, the McLees specimens, strict and pure, are still the ruling guide, especially for script, as they are found in "Spencerian Compendium" (price $6), The Inland Printer Company. But for a freer and more artistic conception of art lettering we find that we can not go beyond the classic, so we find in "Letters and Lettering" (price $2), The Inland Printer Company, that the foremost letterers of to-day study the old Roman conceptions found on coins, monuments, and the inscriptions of antiquity. Of course, there is an endless amount of material that does not want a plain address or stern and severe expression; in fact, demands a more lively, playful, unchecked realism.

OFFSETS ON STONE FOR COLORWORK.— J. C., Boston, Massachusetts, writes: "Can gum arabic be mixed with lithographic printing-ink for the purpose of making an offset hold less firmly upon a litho. stone for pen or crayon work. I have had some trouble of late with my offsets adhering so well to the stone that these lines would come up with the rest of the work, and would cause no end of trouble in cleaning them away. Any information, how to avoid the trouble, will be thankfully received." *Answer.*— There should be no trouble in this direction if the impression, immediately after having been made with ordinary printing-ink, is well dusted over with finely powdered red chalk or milori blue, then tapped briskly on the

back, to free it from the superfluous dust, and laid down upon the stone. As soon as the spirits of turpentine, with which the surface is first washed over, has dried, it should be pulled through. The trouble in your case may be that either the turpentine is still standing upon the face of stone when offset is pulled through, which, of course, would press some of the ink through the powder, and cause a transfer, or, perhaps, the dusting is not sufficient to cover the ink of the impression. Of course, gum can be mixed with an impression and an offset be made without dusting on powder, but in all such cases no varnish should be mixed and terra de sienna should be used instead of black ink, and a touch of gum added thereto.

What is "Lithogravure," "Lithotype," "Typolithography," "Cereotype," "Photoengraving," Etc.—In answer to communications relating to imitations of lithographed commercial work, printed upon the type press, from raised zinc or copper plate (asking how this work is done), we will say that any kind of intaglio engraving executed upon stone, copper or steel plate can be transferred by a good lithographic transferrer, upon a finely polished zinc or copper plate, and then etched high by a good photo processengraver, so that it can be printed by an expert type printer, upon a Gordon or Universal press, and the result is called "lithogravure." As to "lithotype," "typolithography," etc., any person conversant with the engraving methods practiced to-day in the graphic arts can tell how the respective proof or impressions has been made. Another class of engraving which comes close to this work is "cereotype" and "photoengraving." The former is done on a wax coating, spread upon a polished steel plate. Hand or machine engraving upon the wax enables the electrotyper to form off the work, and obtain a superior typographic printing-plate, resembling lithoengraving closely, if well printed. The latter is undoubtedly the cheapest of all the typo-engraving processes, and in the reproduction by photo-chemo manipulation of an enlarged drawing, where ruled shades, clouding, stippled tints, etc., are executed by means of the "benday" shading films, ruled papers, shading pads and stumps, or areograph, there is a great field still awaiting development on these lines.

Is the Gothic Style of Ornamentation a Basic or Generic One?—P. B., litho. apprentice, New York, writes: "Would you decide a dispute between myself and a Cooper Institute art student, regarding the Gothic style of ornamentation. Is it a classic, or admitted style, or is it a hodge-podge made up of other old styles. *Answer.*—The Gothic is a distinct order of architecture, which was peculiar to the Middle Ages. It developed in direct line from the Romanesque, its predecessor, which, in turn, descended from the Mohammedan and Byzantine orders. Its peculiarity consists in the rich sculptural, ornamental and figurative symbolical decoration of exteriors and walls; grand domes, portals, windows, galleries, etc. In the interiors, color was added to the plastic elements, which exerted itself powerfully, especially through the colored glass, and created an air of religious awe. The most characteristic feature of this order or style is *the pointed arch,* and it is exclusive in its crossed vaults, unique pillars and its free, spirited, *daring* lines, based on the most exact and deliberate calculation. It is eminently the style combining roaming imagination with sound common sense. Its original home was France. To its highest development it progressed in Germany, encouraged through the high spiritual life of the people, and the consequent erection of monumental structures. Its influence extended to the humblest home, had its effect upon the arts and industries, and extended itself to lettering, from which we have to-day the Gothic or "Old English" style, which expresses the character peculiar to this order. Of course, among all the respective nations which took up the style, it received certain modifications, tending very often to lose the thoughtful, severe and elevating spirit, by absorbing the different characteristics of the nationality concerned; but, as in the case of England, it received its very highest development in sculpture, by its close imitation of still and animated life throughout its decorative elements. The countries which adapted this style of architecture and ornamentation were in their order, France, Germany, then Netherlands, England, Italy, Spain and Portugal, Scandinavia, Poland and Hungary. The latter days of the Gothic style are marked by a greater and more predominating antique element. Especially in Italy, the severe and strict order of Gothic architecture never took deep root, for, during the first part of the fifteenth century, the peculiarity of the Gothic order was abandoned and the round arch was reinstituted; so also in other countries a gradual adaptation of purely antique forms was acquired, which, in due course of time, brought a new style, called the Renaissance (new birth), developed to its highest perfection in Italy and France.

Where Is the Porcelain Painter's Art?—J. M. P., Philadelphia, Pennsylvania, writes: "For many years I had been employed in various parts of Europe and this country, in painting upon porcelain, tiles, glass, etc. I see how, gradually, this artistic profession is dying a mendicant's death, and mechanical printing processes are the cause of it. Commercial progress has reduced this noble profession to a mere trade, with the final result that the lithographer, who now has cheapened this line beyond all reason, will finally destroy the little remaining value still left to us; for the price of original sketches has so depreciated that a self-respecting artist can not even make a living in that line. Is it true that all those who are sketching for lithographers are poorly paid? *Answer.*—For the *few,* our advancement in all fields of art and industry has been often detrimental, but it has been of great advantage to the *many.* Commercialism has its inning in this age; it is spreading knowledge and art among the masses, but we can not see how it should injure the progressive man in any art or profession. Although thousands and millions of articles are turned out to-day, to every *one* of former times, still there is always that relative distinction of merit. Those who want a superior thing will always employ the highest skill and will seek *individuality* in commercial art. Industry controls the arts to-day. Art and knowledge are accessible to the many, and not, as in former ages, the exclusive property of a chosen few. It is true poor sketches have become a drug upon the market, but whosoever has still something good to offer gets his price. Let any one try this experiment, to go out in search of something really good in the art line, and we guarantee his search will not be rewarded with success very quickly. We can not devote any space to a discussion of economic questions, as those matters are provided for by others.

ADVERTISING SUGGESTION.



"FAR FROM HOME."

Reproduced from engraving by W. Wellstood, from painting by E. Bosch.

MY PRACTICAL EXPERIENCE WITH ALUMINUM AS A PERFECT SUBSTITUTE FOR THE LITHOGRAPHIC STONE.*

No metal, both as regards its low price as well as its physical properties, is so well adapted to replace the lithographic stone for flat printing as aluminum.

According to the last price-list of the *Aluminum Actien Gesellschaft,* of Berlin, the price of the sheets of 0, 6 m.m., and 0, 5 m.m., thickness, which are the only ones suitable for flat printing, is marks 3.15 (79 cents) or 3.35 (84 cents) per kilogram. Aluminum being known to be very light, such sheets only weigh 1.62 or 1.32 kilograms, hence they are worth marks 5.42 ($1.35) or 4.52 ($1.10) per square meter. The sheets are furnished in the size 50 c.m. x 200 c.m., but any greater width may be obtained at a slight advance. For chromo-lithographic work, as a rule, plates of 25 x 33 c.m. are used, hence such a plate (twelve plates from the above-named sheet) costs about mark .40 (10 cents) to .45 (12 cents), while the lithographic stone is worth mark 1.80 (45 cents), II quality and yellow, to marks 3 (75 cents); hence, aluminum is four to seven times cheaper. Still more advantageous are the differences in price for larger sizes, so that for machine sheets, 1 meter wide and 1.20 meters long, it amounts to the fiftieth or hundredth part of the same size in stone.

Any aluminum of whatsoever manufacture is equally adapted to take the place of the stone, but soft and not hard aluminum should be used for lithographic printing.

Outside of the slight weight and low price, there are other features of great importance for lithographic establishments. While heretofore large storerooms — for large plants, even the entire cellarage — were necessary for the hundreds of designed lithographic plates, only a portfolio is now needed for a job of 12 to 15 plates, and a closet of moderate dimensions now contains the same lithographic productions as formerly the entire cellar vaults, aside from the fact that only one-quarter of the capital is tied up as compared with former years. Equivalent to the advantage of aluminum as regards light weight and price, as mentioned above, are its physical properties; the latter, in fact, are precisely the ones that fit it as a substitute for the stone.

Aluminum is violently attacked with the formation of blisters (generation of hydrogen), by alkalies, such as soda lye, and by chlorids.

In order to print from aluminum, the design, which is to impart ink to the paper, as well as the places which form the whites in printing, should be given attention. The new process is based upon the following fundamental principle:

Every substance on aluminum as design or transfer must be able to adhere and resist a weak lye; the white places must likewise be capable of withstanding the same lye, and the whole must offer resistance to a subsequent treatment with medium-strength nitric acid, mixed with phosphoric or tartaric or citric acid, without the design or the transfer suffering thereby.

According to this principle the following process has been found valuable in practice. Neither the former lithographic ink nor the transfer ink can be used, for lack of resistive powers; only shellac, asphalt and copal can be employed, and these substances can not be used as they are, but have to be worked up into suitable drawing materials.

(1) Drawing. For this purpose use aginous ammoniacal shellac solution. The solution, however, must not be too concentrated; it must flow like writing ink from the pen, and, since the solution possesses only a faintly reddish color, it is dyed sufficiently with an ammoniacal solution of *carmin nacarat,* so that every fine line and point are visible. A black dye stuff may also be employed, but carmin has been found reliable.

*Translated from the German of Ernest Rebatter in *Neueste Erfindungen und Erfahrungen.*

Before commencing to draw on the aluminum plate, the latter must be cleaned, even if new. This is accomplished in a simple manner by rubbing it down in all directions with pumice stone and water; the pumice stone, however, must not leave any deep scratches, hence must be rather soft. Next the plate is scraped with Shumacher's pumice stone, soft, on a wad. It is then gone over again in all directions until the surface appears even and without scratches and is sufficiently clean, which will be the case in five minutes; rinse the plate with plenty of clean water, remove the superfluous water with a clean, soft rag, and dry. Other preparations are unnecessary, and even impedimental; all that is required is a clean, dry plate, free from dirt, and, since no trace of grease must get on it during the drawing, the use of an arm-rest is imperative. The design is seldom made free-hand, but on a tracing or transfer. For tracing, use thin white paper, rough on one side, on which side apply milori blue ground with water, dry, trace with hard lead or pouncing needle; the tracing is very distinct, likewise the transfer. Both are easy to draw on with the red ink, which is very visible; surface should not be laid on thick, but as uniformly as possible; when the ink is dry on the plate, it should be glossy; portions of a surface which are too dull may be gone over again and evened out after the drying.

The finished side of the design is now laid, face up, with the other empty side upon a wire net, under which there is a spirit or gas flame, which practically spreads beneath the whole plate; this arrangement can be quickly made with little expense. The plate is left to remain until the red color of the design is changed into a deep pale brown (yellowish brown); if left longer over the flame, the design turns yet browner to black and still remains serviceable.

If there are several plates, they are burnt in rotation and put away to cool, the hot plate being, of course, seized with a pair of tongs. When firing the third plate the first will already have cooled; the burning process requires less time than the perusal of this passage. No untoward event need be feared; aluminum melts only at 700 degrees C., its expansion is also very slight, and it contracts so exactly upon cooling that it is sure to fit.

When the plates are cool, go over them with a cotton wad with iron handle, saturated in lye of 20 to 30 per cent (it does not dissolve therein, hence can be used for some time), until a slight formation of blisters takes place; rinse with water, wipe dry with rags and treat with a mixture of nitric acid with phosphoric acid or tartaric or citric acid, so-called etching liquid, but without admixture of gum arabic; remove moisture with rags.

The pouncing (blue) and the transfer have disappeared and the design stands clearly on the light aluminum; the plate while still moist is reënforced with asphalt dissolved in oil of turpentine (syrup consistency), rubbed, rinsed, dried with rags and heat, and burned again as before, until the generation of white smoke diminishes somewhat. When cool, treat with the above-named etching liquid and print.

The whole manipulation, though appearing intricate at first glance, proceeds in a surprisingly short space of time, quicker than does with the stone, the etching with acid and gum, the drying of this mixture without artificial heat and removal of same, which requires much time in the case of the stone.

Any spots of dirt, etc., which might appear during the printing from a drying of the plate, will disappear at once upon wiping with very diluted nitric acid or etching solution. The design is indestructible and resists even the strongest lye and acid.

(2) Transfer. Owing to the fact that aluminum combines readily with fat, it would be impossible to make a transfer that fulfills all the requirements, for it should not be perceptible lying under ink surfaces and disappear, without a trace, from white blank places. Such a serviceable transfer is produced as follows: Non-saponifiable fats, such as cetaceum, vaselin,

balsamum, copaival, are melted with sufficient coloring matter, black or brown, into a salve-like mass. The transfer made with this by means of a very clean roller or pad from which all former grease or ink has been removed should look strong and rich and the smallest detail should show in the finest outline. With aluminum plates the contour plate may be designed right-handed, and the transfer made direct from this, by laying the empty plate on and drawing through the press without using paper for transferring as with stone. When the transfer is on the plate, the latter is burned until the fat becomes decomposed, i. e., until a light generation of light smoke ensues, which will not take long. The plate when cooled is prepared ready for drawing, without rubbing.

(3) Corrections. (a) To take away something, use a flat scraper; the finest line or entire network of lines remain and are printed as they are scraped; larger surfaces are removed with pumice stone.

(b) Additions are made after the etched plate has been rinsed with water, treated a short time with very weak lye, rinsed off again and dried; treated with the shellac ink in adding the new design. Here, too, aluminum has an advantage over the stone in that any number of corrections can be made on the same place by alternately adding and taking away.

(4) Besides, I will make known an excellent acid remover for etched plates. Take any chlorin salt, no matter which, in feeble solution (take cupric chlorid, water-soluble, dissolve in enough water so that the solution appears bluish-green), add finely pulverized tungstic anhydrid, shake and apply on the place to be de-acidified, wipe off after a short time with a moist rag, dry and draw; further treatment as for 1. The tungstic acid acts only indirectly, but is indispensable; without it there is no efficacious de-acidification; it takes on a dirty green shade owing to resulting bi-tungstate and can be gathered again in the case of large plates and put back into the acid-remover, where it is again reduced to acid.

(5) Transfer ink for aluminum has to be incorporated with copal varnish in oil and asphalt in such a way that the transfer remains sharp, does not broaden out, and, after the burning, resists the lye and etching solution. For this operation, very weak lye may be used and the plate reënforced with asphalt, as described under 1, and given further treatment.

(6) For autography the writing or design should be written with shellac ink on coated transfer paper; then dry, lay with the text downward on the aluminum plate; next it is treated with a hot flatiron or by means of a hot rolling-machine in such a manner that the writing or design adheres, through the heat, to the plate. The paper of the design may turn brown. It is removed by the subsequent treatment with lye and etching agent.

(7) For half-tones, like with copper engravings, any desired half-tone, from white to black, may be obtained by dusting the plate, after stopping-out the blank place, with zinc white and gum arabic, light fusion of the asphalt particles, and further uncovering, sprinkling and so on. The dusting is done in a sprinkling-box, two meters in height. When the plate is sprinkled with the dust until ready, slightly warmed every time until the powder adheres and the layer removed with water, it should be further treated, after being strongly burned.

(8) For autotypy, white of egg and potassium bichromate is poured over the plate, as with zinc plates; dry in the dark, expose under the negative in the printing-frame; then pour a light, diluted asphalt solution over it, dry in the dark and develop in the water bath, burn in and treat further as under 1.

(9) Asphalt process. The place of the albumen is taken by the sensitive asphalt solution; after the exposure develop the plate, burn in the resulting picture and further treat as for 1. For this operation the aluminum plates are, before applying the asphalt, slightly roughened by means of the sand blast or mechanically grained like the stone.

(10) For engraving a gum layer is mixed with zinc white, black and glycerin, spread thinly and evenly over the aluminum plate. Trace with blue and engrave flat; large ones remaining white are finely outlined (after development of the plate, since they have to appear black in the impression, they are filled up with shellac ink). After completing the design, brush over with thin asphalt solution, dry, and develop in water. The engraving now consists of asphaltum; after filling up full places with ink, burn in and treat as described for 1.

(11) Storing designed or printed plates. The same, after being treated as described under paragraph 1, are washed, dried and kept in portfolios. For subsequent use they are merely treated with feeble lye and etching-agent, and are then ready for printing. They do not have to be gummed.

(12) To use worn-out plates again. If plates are worn-out from printing or are not to be used any more, they should be ground off with pumice stone and treated like new ones. This work requires two hours for a stone, but only one and one-half hours for aluminum. An aluminum plate can be used over again at least fifty times, so that in this respect, too, aluminum plates pay for themselves.

(13) The plates are held to the support by the application of copal varnish in oil thinned with a little turpentine oil, spread out thinly on the underlay — then lay the plate, with the design downward, on the support. When the varnish is still "tacky," draw through the press and the plate will adhere steadily.

If I should have succeeded in contributing to the development and increased use of aluminum by these methods, I shall be satisfied, and trust that general practice will lead to still more brilliant results.

ADVERTISING SUGGESTION.



CONVALESCENT.

Reproduced from engraving by J. King, from painting by Meyer V. Bremen.

MORE INSTRUCTIVE THAN THE BOSS.

My young men can not get along without The Inland Printer in the office. They declare they learn more from the study of it than they do from the boss (myself), who thought he was a printer over twenty years ago. It pleases and interests the boys, so we must have it.— *A. J. Deal, the "Herald," Fairport, New York.*

REMEMBER JEHURUN.

"Don't kick agin the pricks; ef you set down on a board with a tack in it, the harder you set the more tack you git, an' that's the way with life; it's full o' tacks, an' don't you forget it."— *From "The Substitute," Harper's.*

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is one of the latest books on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

PENROSE'S PICTORAL ANNUAL, 1902-1903. The "Process Year Book." For those having a copy of previous editions no description is necessary. This latest book is better, if possible, than the others. $1.50.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

How fine a screen can be used for half-tones to stereotype for perfecting presses? *Answer.*— In my own practice I use a 60-line screen for that purpose, though some papers use as fine as 75 lines to the inch. How generally is the enamel process used for line plates? *Answer.*— The enamel method is seldom used for line engraving. Is there any better mordant for zinc than nitric acid? One that is not quite so fierce on the enamel? *Answer.*— I have not found a better mordant for zinc than nitric acid. I use it daily, but add to each fresh acid bath for a 14 by 17 zinc plate about an ounce of common fish glue. I find that overcomes that "fierce" action that you complain of.

OWNERSHIP OF THE RETOUCHED PHOTOGRAPH FOR PROCESSWORK.— Walter Jones, London, England, wants to know the custom in this country regarding the ownership of the photograph after the process artist has adapted it for reproduction. He holds that it is hardly fair to return it to the customer, who may afterward hand it to a rival shop, which then gets the advantage of the first artist's work. *Answer.*— In this country it is customary to charge the customer for the time taken by the artist to retouch the photograph. As the photograph was the customer's property and he pays for the artist's work on it, the retouched photograph belongs to him. Some engravers use this expedient: The customer is told that the photograph needs retouching, but they will remove it before returning it to him. They then retouch it with thick water-color and soluble black ink. After the half-tone is made, and before returning it, all the retouching is washed off with water and a clean, soft sponge.

A FEW QUERIES AND ANSWERS.—Arthur B. Cross, Concord, New Hampshire, sends the following queries: What is there that can be used for resist on zinc and copper that can be used in a ruling pen? Something with which I can touch up lines or put borders on half-tone plates? *Answer.*— Take a small glass mortar and pestle, put into it a piece of etcher's transfer ink, about the size of a lima bean, pour on it a little thin asphaltum varnish, grind with the pestle until the ink is dissolved; if it is still too thick add a few drops of spirits of turpentine until you get a solution of the proper consistency to flow nicely in the ruling-pen. Each time you use it, drops of turpentine must be stirred in to make up for evaporation of the spirits.

PROCESSWORK IN JAPAN.— From K. Ogawa & Co., Tokio, Japan, has been received two albums, one containing half-tones and the other colored collotypes. They both exhibit the adaptability of the Japanese artisan to processwork of all kinds. The half-tones were made with a 133-line screen and show artistic retouching of the photograph in the first place, careful and clean etching, and finally, skilful engraving and burnishing on the half-tones afterward. The tinting of the collotypes is so delicately done that it is difficult to determine just how it is accomplished. It would appear as if the graded blues of the sky, greens of the foliage and buff tints of the timber and roads were laid on with a sponge and stencil, while the brighter colors were put on with a brush. The charm of it all is its delicacy. Not a harsh black, white or tint to be found in any portion of the work. This firm also makes photographs. Their circular announces the following in English — the italics are ours: "We pay special attention to furnish the photographs at less time for travelers but will not make the best photographs if *it is* in a hurry. We take pictures *in out-door,* if desired, but customers will pay extra *account.*"

FINISHING HALF-TONES.— A. R. B., Chattanooga, Tennessee, writes: "I am a half-tone finisher and my ambition is to get to the top of my profession, if possible. Is there any department of THE INLAND PRINTER in which proofs of my work might be criticized? Are there any books on this part of the business? What are the names of the most reliable dealers in gravers, burnishers and other tools that I should have? Where can I get full information regarding photoengravers' unions in St. Louis and Chicago? *Answer.*— Proofs might be sent to this department for criticism, though an expert opinion could not be given without seeing the original copy. Satisfy your foreman, the proprietor and the customer, and your work will be all right. There are no books that will help you. Study with your engraver's glass all the half-tones you find in the first-class catalogues and magazines that you can get hold of. Write to the Wesel Manufacturing Company, 82-84 Fulton street, New York, about engraving tools. Write to Theodore Warmbold, 1512 St. Louis avenue, St. Louis, and William Louis Elliott, 182 Dearborn street, Chicago, the union secretaries in these cities.

COLOR SCREENS AND TRICHROMATIC INKS.— Dr. Henry E. Kock, Cincinnati, has this to say in *Penrose's Pictorial Annual* as to the chief source of failure in three-color work: "The color screens, though true, are not complementary to the printing-inks, or, conversely taken, the true screens must be made, taking the inks as a standard; that is, if the photographer had made his plates for certain proved printing-inks, all his worry would have been obviated. It is quite true that the manufacturers of trichromatic printing-inks try to make their inks stand the spectroscopic test, and many succeed; but when it comes to making filters, also spectroscopically true,

we find that the two are not always complementary, and hence the failure to get the correct color values in the finished picture. In America, we have now succeeded in getting the identical colors from the printing-ink manufacturers that they use in their trichromatic inks, and with these the photographer makes his filters, tries them spectroscopically, and also proves them to be complementary to the ink to be used on the plates. After the three negatives have been made, and from these the printing-plates, the latter are proved up with the firm's inks, the dyes of which were used in the color screens (filters), and then staged and reëtched as needs be."

Regarding Copy for Half-tone Reproduction.— The Arthur Cox Illustrating Company, Limited, Birmingham, England, sent out the following hints as to copy: Always send the best copy obtainable for reproduction. A P. O. P. silver print is always better than a bromid, providing it is properly toned. Silver prints should be left slightly on the brown side when toning; if toned too far into the blue-gray tones they copy badly. Never fold or crease a print or drawing that has to be reproduced. Never write on the back of an unmounted photograph with a hard pencil or pen. If it is necessary to write on the back of an unmounted photograph, use a soft pencil, and write very lightly, otherwise there is a liability of damaging the front by causing indentations on the back; therefore, anything written on the back shows raised on the front, and generally appears on the finished block. Never mark on the surface of a print or drawing to indicate



CUT ETCHED FROM PRINT DIRECT.

necessary alterations; always lay a piece of tracing-paper over and mark all corrections, etc., on that. When sending unmounted photographs through post, put a stout piece of paper or card on either side, the same size or a little larger than the print; it will prevent folding in transit, and be a protection from the postoffice obliterating stamp.

An Intaglio Engraving from a Line Drawing.— Mr. A. J. Newton suggests in the *Process Photogram* a method of engraving intaglio from a negative, or engraving in relief from a positive. He finds it to work excellently in practice. It should prove valuable to intaglio engravers or the makers of intaglio blocks for embossing purposes. Here is his description of his process: An ordinary line negative can be printed in the usual way with bichromated albumen on zinc, rolled up with transfer ink, developed and dried, and flowed with the enamel solution (dry enamel formula from Austin's *Practical Half-tone):*

NO. 1.

Rock candy	1¼	ounces
Bichromate of ammonia	½	ounce
Water	4	ounces

NO. 2.

Albumen	3	ounces
Water	4	ounces

NO. 3.

Chromic acid	80	grains
Water	1	ounce
Ammonia (aqua) 880	1½	drams

Mix these separately as indicated above, then add No. 1 to No. 2, and stir thoroughly, after which No. 3 is to be added and the whole carefully filtered. After the plate is coated, whirl as usual, dry and burn to a brown color. When cool, sprinkle turpentine over the plate and rub vigorously with a pledget of cotton wool, when the ink lines will come away, carrying the overlaying enamel, leaving the metal bare where the lines were. The accompanying illustrations were made in that way. Both printed and developed as usual, the one etched, the other reversed, as described above, before etching. He adds the following hints: The plate should only be lightly inked. It has been suggested to me that in order to make quite sure that the enamel shall flow easily over the inked lines, and not miss any fine detail, the image should, after developing and drying, be dusted over with fine powdered graphite. I find this answers well. Also, in order to make quite sure the metal is clean, so that the enamel takes well, the plate may be given a slight etch in a one per cent nitric acid bath. The enamel should be allowed to dry gradually before burning in, as otherwise it is liable to crack. Other enamel solutions would do, but few resist nitric acid so well. It is better to burn but lightly, before cleansing out with turps, and after, to burn in again to a deeper brown color.

The Confusion of Weights and Measures.—"Information Wanted," Chicago, writes: "On questioning our photographers the other day as to the number of grains in an ounce of nitrate of silver, I found they were all mixed up, as to whether silver was sold by troy, apothecaries' or avoirdupois weight. In fact, they could not tell me whether the weights



CUT ETCHED FROM REVERSE.

they used in compounding their formulæ were apothecaries' or avoirdupois. I have gotten them into a state of confusion most confounded over this question of weights. Will you kindly throw some light on the subject, as I think it is one most important to photoengravers and their employers." *Answer.*— This most confusing subject will, without doubt, be settled by the introduction of the metric system of weights and measures. A bill with that purpose is now before Congress, which will pass next winter, and then all formulæ will be given in this department in the metric system. The tables of weights and measures will be found in any arithmetic, still just how they are applied to photoengravers' use does need explanation. The reason why photographers could not answer the question of the number of grains in an ounce of nitrate of silver is this: An ounce of metallic silver contains 480 grains, while an ounce of nitrate of silver weighs only 437½ grains. Metallic silver is sold by troy weight, while nitrate of silver is sold by avoirdupois weight. What further mixes up the matter so badly is, that all solid chemicals are sold by avoirdupois weight, while most photographic formulæ are written in apothecaries' weight. For instance: A photographer buys negative cotton in ounce boxes to make collodion; each box contains but 437½ grains (troy), while his formula calls for 480 grains, an apothecaries' ounce. He buys, however, 16 ounces or 7,000 grains in a pound, while his formula calls for but 12 ounces or 5,760 grains. Another fact which the photographer often forgets is that, in fluid measure, the United States pint contains 16 ounces, while the British pint calls for 20 ounces. The above constitute the most important things to be remembered in mixing chemicals.

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.— Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition Department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, $1.50, prepaid.

THE scale for machine operators in Beaumont, Texas, has been raised from $18 to $20 for day work, and from $20 to $22, per week, for night work.

HARRY K. PENROD, the well-known one-armed printer, is now a Linotype operator on the Muncie (Ind.) *Star*. Although his left arm is gone, he has a record of five thousand ems per hour, brevier.

FRED HESS, JR., Linotype machinist, who has been suing San Francisco Typographical Union for damages because its members refused to work with him, he not being a union man, has abandoned prosecution of the case before the Supreme Court of California, to which it had been carried on appeal.

THE clamping-piece for mouthpieces of metal-pots of Linotype machines, recently adopted as an improvement to facilitate removal of the mouthpiece, has caused so much trouble from leakage that its further manufacture has been abandoned. It is said that a mixture of wood ashes and common salt, in equal portions, made into a paste by adding water, and applied around the mouthpiece while the pot is cold, will stop the leaks.

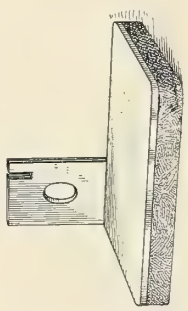
A NUMBER of readers have signified their intention of entering the prize competition announced in the March number and are gathering data to submit. As the purpose of the competition is to increase the knowledge of best methods in doing Linotype work, statements should give a comprehensive review of what the contestant considers as necessary to the production of the best results. The contest will be open several months and due notice given before closing it.

THE Manual Training High School, Brooklyn, New York, has been furnished with a two-letter Linotype machine by the Mergenthaler Linotype Company. The machine is completely fitted with liners and ejectors for casting different lengths of line, and with matrices for accented letters, algebraic signs and other unusual forms of type. The machine will not be used for commercial purposes, but the pupils will be instructed in its mechanism and operation, in connection with the printing class of the school.

A MACHINE called the Planeograph, designed to supersede the present methods of setting type, is being exploited in Washington, D. C. It is described as consisting of three separate machines, the first consisting of a keyboard which perforates a paper strip as the keys are struck. The second part of the apparatus is equipped with type characters which, when the perforated strip is run through it, prints the characters on a specially prepared sheet of paper, justified and aligned. The next step consists in making a transfer of the matter so printed on to a sheet of metal, which is then placed on the press and printed from. In some respects the process is similar to that of the Sears Direct Printer, recently described in THE INLAND PRINTER.

NOTWITHSTANDING the fact that for half a century inventors have unsuccessfully striven to produce a machine to accomplish type composition by means of a machine which made an impression in a soft material when a keyboard was operated, these impressions subsequently forming a matrix into which type metal was cast to make a printing surface, the scheme has not been entirely abandoned. Some one periodically reinvents the system, generally one who fails to realize the necessities of type composition and its limitations. Such a system inhibits correction of the matter at the time an error is knowingly made and possesses so many other disadvantages that no successful machine of the kind has ever been marketed. O. M. Gilmer, of St. Joseph, Missouri, is the latest to make announcement of an invention on this order. It is said to be somewhat larger than an ordinary typewriter and portable. The depression of the keys makes a corresponding impression in a stereotype-paper, and when a line is completed it is cast in the machine.

A BACK MOLD WIPER.— A reader of this department in Sydney, Australia, contributes the following for the benefit of brother Linotypists. The model reached its destination and the drawing here shown and the description given are so clear as to enable any one to make and attach the device to their machines if they wish to do so. This style of wiper is the simplest and best of its kind, and its effectiveness has been proven in at least one office in this country, which has had a similar contrivance on its machines for more than a year, with excellent results:



BACK MOLD WIPER.

SYDNEY, February 5, 1903.

Editor Machine Composition Department:

DEAR SIR,— I notice you are often requested by Linotype operator-machinists to give advice as to the prevention of metal adhering to the back of the mold, and, as a rule, you advise the removal of such metal by scraping it off with a piece of brass and occasionally wiping the back of the mold with graphite and oil. Now, to overcome this trouble, I have placed on the Mergenthaler Linotypes under my superintendence a back mold wiper, which does away with any adhesions of metal and thereby saves the mold from injury by scraping or the use of emery paper. This wiper, if kept properly adjusted, keeps the back of the mold absolutely free from metal, and at each line cast a perfectly clean mold surface is presented to the mouth of the metal-pot. I have forwarded to you a rough model, so that you can obtain a better idea of it than from a lengthy description. I have made it in brass, so that the holding screw has a better gripping surface than with harder metal, and thereby keeps the wiper firm, as it is liable to move, through the vibration of the machine.

To fit the wiper, take the mold slide and mold disk completely out; then place the mold wiper on the mold slide in a line with the oil pipes lubricating the mold-wheel fulcrum, so that the top of the felt will clean the upper part of the mold as it revolves. When in this position, mark the places for the screw and pin; it may also be necessary to file a little of the slide so that the wiper has a flat surface to rest upon.

When the position of the screw has been ascertained, take the mold disk off; then drill and tap screw hole in slide; don't put screw too close to edge of slide. Then drill a hole for pin, which fits into slot and allows wiper to be pushed forward against mold and also keeps it square to mold-disk surface. When this has been done, put the mold wheel on again and set the wiper well up against the back of the mold and screw it tightly, and give the felt a coating of oil and graphite, or oil by itself. I have endeavored to be clear, and I hope you will be able to grasp my meaning. I submit this device with all deference, as, perhaps, among all the machines in America, they have possibly one which is much superior. However that may be, I send you along this one for what it may be worth, and if you think it worthy you may confer a benefit on the users of the Linotype throughout the world by illustrating it in your valuable columns. I may state that since I have placed it on the machines in this office I have not been troubled with metal adhering to the backs of the molds. Of course, it is necessary to inspect the wiper occasionally to see that it is pressing squarely against the back of the mold and to keep the felt well oiled — say one or twice a week, according to the number of hours worked. Now, I leave the matter in your more experienced hands, with all confidence. Yours faithfully,

J. F. McAlpin, *Operator-Machinist.*

A Graduate Installs a Machine.— A graduate of the Inland Printer Technical School recently installed a new Linotype in a near-by city, and writes the following interesting account of his experience: "I have Thompsonized our Linotype and she works like a charm. She made the trip from page 1 to page 8 much the same as the Oregon made her celebrated trip around the Horn; and the editorials, why, the "old man" is alarmed at the way the machine eats his matter up. But maybe I had better tell you that last week was her maiden effort. Maiden effort, though, only in name, for I assure you that by the time I had broken a few hammers and wrenches in an endeavor to let her know that her master was near, she had the actions, haughty airs and good manners of the society woman. All her "maidenishness" knocked out. I am now going to tell you the true story of the *Leader* Linotype, and, to begin with, I could not follow the advice of "The Mechanism of the Linotype," for, when it came to "rolling it into the building," found that it would not roll up our stairs — we have peculiar steps, by the way — and so we decided to pull it up with rope and tackle. So, with hammers and the help of about twenty-five lookers-on, we attacked the big box (it was shipped in six boxes in all), took all off of it we could and heaved and pulled her to her dressing-room, where, after a refreshing bath of gasoline and followed by a good rubbing, the process of putting her working clothes on began. Most of the parts seemed to fit her well, much as though they had been made to order; after, she was given a dose of oil, for, it is said, traveling causes constipation, and then left to rest over night. The engine was then introduced to her; it was love at first sight, and they began to embrace through the medium of belting, but — the devil! she could not even lift her heels — the first elevator was a trifle tight. So that was remedied, and with a few more things I noticed as we went along — and I was three days noticing them all — she accepted the situation and seems to be doing nicely. I will confess though, that it was a much larger undertaking than I had expected, for the adjustments on some parts must have been misplaced in handling by the draymen, and they were very careful too. I have a kerosene burner, and it causes me all kinds of trouble; why the back squirts are frightful. Talk about the governor. Pshaw, I did think I understood the gas governor, but the kerosene is another proposition. The burner is a small, round pan beneath the pot, and in truth I have had the metal get so cold it would not cast, when not more than ten minutes before it was too hot, and without so much as touching the brute. I went to a neighboring city to inquire how they got along with coal-oil burners, and they each and all extended their heartfelt sympathies, and told me I would have to grin and bear it."

Vise Automatic Adjustment.— G. W., New York city, writes: "In the January number of The Inland Printer, in answer to my query, 'Troubles of His Own,' I mentioned about tight lines going down, and the end matrix, if it happens to be a thin one, will stick up and the advancing mold will cut away the ear, but should it be a thick matrix it will jump out and the first elevator go down with a jump. Now, I have carefully read your answer and looked over every little detail to try and remedy it, but with no avail. The vise automatic seems to work properly, but I noticed that there is a little play between the sliding pin and the pawl. Should the pin, after advancing over the pawl, touch, or should there be a space between both; perhaps that is where my trouble lies; it goes down too far. Another thing I have tried. I have taken off the leather collar on the piston-rod inside of the air-pump and put a thinner one on, which would send the line further into the first elevator, but that proved a failure. I can not see how the jaws can be sprung, because the right-hand jaw is stationary and is set against a screw and nut, and the left by the long pin, and the space between the two jaws is no wider than the slug, so my trouble must be in the vise automatic. I have been working for over two years without the channel entrance guide-bar at the top of the magazine. I have put it on three or four times, but had to take it off again because the matrices would drop in the wrong channels and some would go the full length of the distributor and drop out on the floor, so have left it off and have had no trouble. Please advise me the best book to buy on the mechanism of the Linotype." *Answer.*— The vise automatic certainly is not set right. The screw in the elevator head presses it down too far. The sliding-pin should rest on the pawl after the pin has advanced. The first-elevator jaws and not the vise jaws were meant in speaking of the possibility of them being sprung. As to the magazine, if you will change the position of the magazine sidewise, so that when you run several matrices into the same channel you can see them drop



G. E. Katt.



L. Mekatinsky.



F. S. Potter.

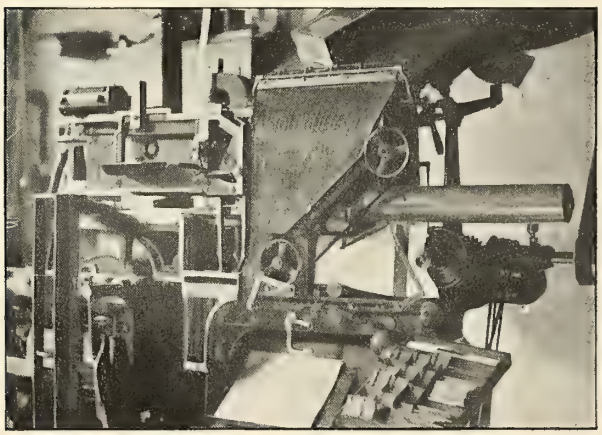


A. L. Locker.

GRADUATES FROM MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

squarely in the center of the back entrance guides when leaving the distributor-bar, they will not drop in wrong channels and you can replace the plate you speak of. The book called "The Mechanism of the Linotype" is the latest and best.

A Home-made Device.— J. H. Duncan, machinist-operator for the Leadville (Colo.) Publishing and Printing Company, says he has borrowed the idea of an assembler-slide restorer from the latest pattern of Mergenthalers, and sends a description and photo of how he made it. He says: "The upright is of one-fourth-inch iron, one inch wide, and of a length which allows it to fit nicely under the air chamber — nothing arbitrary about that. The lower end is turned at right angles so that there is a flange or foot one and one-half inches long. In this two three-sixteenth-inch holes are bored and countersunk; corresponding holes are bored in frame of machine, about three inches from the end thereof, tapped and the upright thus held firmly in place. The lever is made of a piece of nonpareil column rule, is five and one-half inches long and possibly three-fourths of an inch in width — merely a matter of individual taste. The bearing is placed two and one-half inches from the upper end and is a solid piece of brass, one-half inch square, and is soldered onto the lever, with a five thirty-seconds-inch hole bored through it and the



A HOME-MADE ASSEMBLER-SLIDE RESTORER.

lever, an old spaceband-box lever pawl-screw being used as a shaft for the bearing to work on, or any screw having a shoulder on it will do. The connecting link between the lever and the assembler-slide is made of six-point rule, and is two and one-half inches in length, but should be longer if it is intended to set twenty-two ems or over, otherwise the lever will "go on center," and put a stop to assembling. This link is fastened to assembler-slide with the regulation screw, and to the lever with a pin. The spring that actuates the device is half of an old delivery-carriage spring, and is held in place by a piece of brass inserted under first screw of air-chamber bracket. Its good points are these: It may be adjusted to any desired pressure in assembling; it materially aids in stopping transpositions; it never fails to get back promptly, no matter how much the brake may grip it, and it is most decidedly cheap, and so simple that any man can put it on and try it for himself. Have a blacksmith make the upright, cut out the lever with a hack-saw, solder the brass bearing on with a blow-pipe, bore the few holes necessary, put in a little extra time — it won't hurt you — and the chances are large that your operators will rise up and call you blessed, instead of saying you are a foundry hand or some other exemplifier of the metal 'casting industry.'"

High Slugs.— An Eastern publisher sends a copy of his paper, and writes: "You will notice that the left-hand ends of the Linotype slugs are low and do not print properly. Can you suggest a remedy? Our machinist seems unable to overcome the difficulty." *Answer.*— It is not the left-hand end which is low, but the right-hand end which is high. Slugs should be .918 of an inch in height on both ends. There is no possibility of them being less than this unless the mold has been taken out of the machine and ground or lapped down. If higher, it is most likely caused by an accumulation of metal on the back or the face of the mold, or because the base trimming-knife is not set squarely with the back of the mold when in the trimming position. The guide block which keeps the disk from springing away from the knife at this point may not be set close enough. The disk may be loose on its stud. The mold-disk bushings may be loose. There may be an accumulation of metal on the locking-pins, or the vise may not lock up tightly on account of the locking-screws being worn out, and thus allowing the vise to spring away from the mold while casting. Anything that holds the knife from making a close fit against the back of the mold or the matrices from locking tightly against the face of the mold will cause a higher slug to be cast than under normal conditions.

THE DEADLY PI LINE.

BY EDGAR YATES.

Some fiendish printer is my secret foe,
On the top floor.
He has a trick that fills me up with woe
And oaths galore.
I wrote a sonnet to my lady's hair,
And said that "only with it can compare
shrdl cmfw vbgk hrdlu taoin hrdlu hrdlu hrdluooi
— This made me sore.

A thrilling romance, too, I penned one day.
On the last page
The villain told why he did seek to slay
Sir Durivage.
"I sought his life," quoth he, "not in the fray,
But helmet off, because he once did say:
vbgkq xzfiflff ,.h:mrdlfwy; hrdlu shdlu rdluoio
— That made me rage.

And forthwith to the editor I wrote,
With angry pen,
Correcting the mistake in a brief note
Of how and when
'Twas printed; yet an added horror smote,
As over the correction I did gloat.
MUST—All Editions—A J T—Bury on inside page
— I was mad then.

Could I but have this wretch to work my will
For one short hour,
I'd boil him in hot pitch, or, better still,
Had I the power,
Above the fiery furnace have him grill,
Able alone to shriek in wordless will:
vbgkq cmfwy shrdl etaoin shrdlu mfwyp oain xz
Forevermore.

A Two-letter Nuisance.— A correspondent in a Southern city asks a question which has bothered others, but as only the manufacturers can give any relief in this connection, the matter should be taken up with them. The letter says: "I am a machinist-operator and have become very much interested in your notes and queries. Can you tell me why it is that on the latest two-letter matrices they make the quads for the black-face on the leaders? I assisted in rebuilding two late machines, one in December and the other last week, and I find all of the matrices the same way. It is an annoyance to an operator to have to use leaders to quad out with, when setting black-face or italics, as the case may be. Why would it not be better to have the dark die below and the light above in the leaders, as is followed out in all of the other matrices, and let the quads be used for quads in each of the black and roman lines? This, in my opinion, would be easier for the old operators." *Answer.*— Some have overcome this particular objection by running single-letter matrices in the quad channel. Of course, this decreases the

number of leaders available, but in most work this is not serious.

Small Encouragement for "Swifts" in England.—John Steinlein, foreman of the *Cablenews,* Manila, writes from New York to The Inland Printer: "The discussion regarding the merits of the American and English Linotype operators on the matter of speed is a topic of every-day and most heated conversation throughout England; and when the argument occurs between an American and an Englishman it is sure to wax quite warm. The same subject is causing comment in the trade journals of this country, and if speed competitions were not prohibited by the International Typographical Union it would not be long before our English cousins were convinced as to the efficiency of the American operator. A little incident that occurred during my two months' stay in Europe the beginning of this year may serve to throw some light upon the subject, and, while not showing the reason for the inferiority of the Englishman's speed, demonstrates without a doubt the supremacy of the two nationalities in question as to machine composition. The incident referred to occurred at an annual banquet tendered by the employing printers of London's leading dailies and magazine and book publishing houses, during which a discussion arose as to the output of the machine branch of the composing trade, which was acknowledged to be far below that obtained in this country. The manager of one of London's leading governmental printers and an American salesman for a typesetting machine other than the Linotype began an argument touching on this subject. After discussing pro and con their different points of merit, the American ended the conversation in the following strain: 'Mr. ——, suppose I should send you an operator that could set twice as much type on the Linotype; would you give him a situation?' 'Certainly, Mr. ——; I would be glad to make room for him; but, *is he an American?*' 'Yes, he is an American, or I would not make such an assertion, and if the average output of your Linotype machines is what you claim it to be, he will guarantee to do as I say, or you need not pay him.' 'Well, send him down in the morning and I will give him a trial. Although I have heard so much concerning these swift American operators, I have not seen any that could do any more than my other operators.' The next morning found me at the office of London's largest magazine publishing house, with a letter of introduction to the manager above mentioned, and, after the usual courtesies were exchanged, I was asked what my speed was on the "Lino." Not desiring to commit myself, I parried the question by mentioning that my letter of introduction stated that I could double the average output that he claimed he was receiving from his machines, and in answer to my query as to the average speed per hour of his operators, imagine my surprise when told that it was four thousand *ens.* And when I replied that an operator's chances in America were very few if he stated that he could set only four thousand *ems,* he was amazed, and was rather inclined to disbelieve my statement. But, after a perusal of my recommendations and references, I was given a position at the union wage. There is not much more to say, only that I held my situation and substantiated my statement. The union scale in London is £2 5s. ($10.80) per week; the second week my salary was increased to £2 7s. 6d. ($11.40) and the fourth week it was increased again to £2 10s. ($12). When I asked for £3 ($14.40) they were shocked, and promised to look into the matter and advise me; but before I heard from the firm, I resigned and returned once more to 'God's own country.'"



Photo by R. R. Sallows, Goderich, Ont.

"STRANDED."

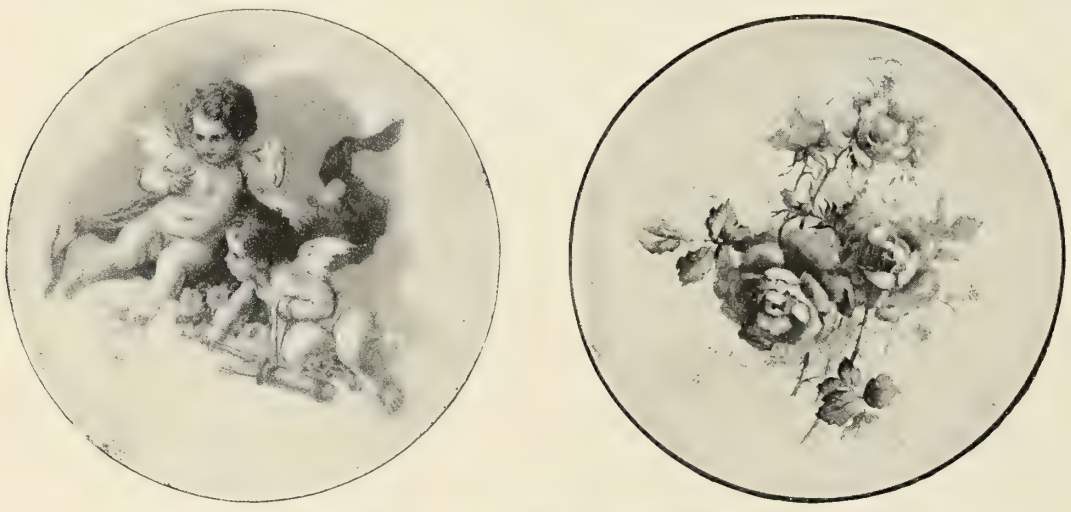
DECALCOMANIA.

The transferring of prints known as decalcomania is the process of permanently transferring pictures or designs from paper on to leather, wood, stone, glass, china, iron, etc., invented in 1852, but perfected only within the last few years. The transfer pictures are printed by the lithographic process usually employed for colored prints, except for a few details. From the original colored painting or sketch the artist makes as many engravings or so-called original plates as there are colors in the sketch to be reproduced, and besides these, one plate called the keyplate, which itself is not printed, but serves simply as a guiding outline for the others. This keyplate is impressed upon lithograph stones, say eight of them, if there are eight colors in the sketch, and the various colored plates are then transferred to a stone comprising as many duplicate plates as are desired to be printed at once. Great care is needed to secure exact alignment of these various plates with the outline and are required to register perfectly with each succeeding color. Each color is etched into its stone in oil, so that it may be printed as usual in lithography. The sketch is printed face down on the paper, in order that when transferred it may appear right side up. This printing face down is the first departure from the ordinary procedure in lithography; but it greatly increases the difficulty of printing, for each color that is added makes the face of the picture less visible to the operator, so that great experience is required to produce the needed finished result. Another departure is the use of gummed paper to receive the impressions. It is so sensitive that atmospheric changes of a few degrees in temperature and humidity expand it by five-tenths per cent, and so ruin the work by making perfect registry impossible. Care is therefore taken to maintain the air of the printing-room at a standard condition throughout the year. This paper, moreover, must be quite compact and at the same time sufficiently porous to absorb water rapidly during the transfer process. The coating laid upon this paper to receive the colored impressions consists of several layers of various composition, and is afterwards very highly polished. It must dissolve within a few seconds when touched by the water, which must percolate through the paper of the design.

The transferring of the design is simple enough, and can be done by youths of either sex. A special preparation of varnish is spread over the print and allowed to lie until it becomes sticky or "tacky." The print is then placed upon the article to be decorated, the back then saturated with water, and pressed down. After a few seconds' contact, this paper back is carefully removed, and the print found transferred to the article.

The commercial uses of such transfer pictures are well nigh endless. Their original use, about 1852, was as playthings for children, and many millions have been sold throughout the world for this purpose to barbarian and civilized alike. The inventor was German, and the first commercial developments were confined to German lithographers. They first used transfer pictures to decorate with imitation gold leaf the ugly black iron heads of sewing machines. This practice has improved, until, to-day, beautiful effects in mother-of-pearl, marquetry and floral designs are in common use, not only for such machines, but for bicycles, typewriters, carriages, agricultural machinery, and other wood or metal articles of every description, all which are now decorated almost exclusively by decalcomania. Trade-marking and branding on wooden and metal articles is now effected in the same way.

But the most far-reaching of all these applications was one adopted only recently, the decoration of chinaware in mineral pigments. Attempts made by lithographers for many years proved abortive from lack of technical knowledge in china decoration, but when decorators familiar with mineral colors in their relation to firing attacked the problem, success quickly followed, and decalcomania immediately sprang into vogue with the leading china factors in Limoges, Dresden and Staffordshire, in Europe, and such well-known American pottery cities as East Liverpool, Ohio, Trenton, New Jersey, and Wheeling, West Virginia.



SAMPLES OF DECALCOMANIA, OR TRANSFER PRINTS.

For chinaware the ingredients of the varnish must differ from that ordinarily used, and great care is needed in the firing to obtain sharp outlines, clear body, brilliant colors, and a sinking under the glaze which will permanently protect the design. The specimens herewith reproduced are models in this respect.

Decalcomania effects great saving in labor. The prints and their application to a dinner set of a hundred pieces cost only about one dollar, whereas the same decoration applied by hand would cost fifty times that amount. The last application of decalcomania is to signs and window lettering or designs used principally for advertising purposes, which can be supplied in quantity for as many cents as the hand-painted article would cost dollars. The commercial uses of this application for advertising are obvious, and are likely to be used in ever increasing quantities.—*From "The World To-Day."*

ESSENTIAL TO BUSINESS.

For some time we have been buying copies of THE INLAND PRINTER at a Columbus news-stand, but prefer to get it direct. It is essential to the business of every printing-office.—*The Buckeye News, Canal Winchester, Ohio.*



A TYPOTHET.E ALTERNATE.

Be sure you meet me in Atlantic City on June 22.

Written for THE INLAND PRINTER.

A GLIMPSE AT GOVERNMENT PUBLICATIONS.

BY ARTHUR F. BLOOMER, WASHINGTON, D. C.

FEW, probably, even of those who know of the vastness of the Government Printing-office, with its fifteen hundred compositors, its thousand bookbinders, its two hundred pressmen, its hundred stereotypers and electrotypers, and its nearly two thousand female employes, with its hundreds of thousands of dollars' worth of presses and other machinery, ever think of the character of the works issued, or, if they do, it is to suppose them all to be formal, routine departmental reports and statistics. Most, indeed, of the printing is of that character, but there are annually issued hundreds of books that in contents as well as in mechanical execution would grace any library or interest any mind which rose to greater heights than the "Old Sleuth" and the "James Boys" series. The most prolific department in producing copy for the printer is the Department of Agriculture, the works of which principally pertain to agriculture and horticulture and means of overcoming the diseases and insect enemies of the various crops of grain, fruit, vegetables and textiles, as well as those of domestic animals. A complete catalogue of one year's publications of this department would require more space than can be given to this article, and when one considers that there are many other bureaus and offices which issue large numbers of books, he must not be surprised that within my limits I can scarcely more than skim the surface.

Many of the most interesting and valuable works are printed under unattractive titles which give no idea of the literary feast contained, such as "Annual Report of the National Museum," "Annual Report of the Bureau of Ethnology," "Year-book of the Department of Agriculture," etc., requiring an inspection of the table of contents to discover that they are not merely dry official statements of routine transactions, but full of articles on various topics related to the general subject which is under the control of the department or bureau.

AGRICULTURAL DEPARTMENT.

The Department of Agriculture issues hundreds of valuable articles that are available for free distribution, a catalogue of which will be sent to any one on application, a few titles of which will give a general idea of the whole. There have been issued and are now available one hundred and sixty Farmers' Bulletins, of which a few are:

No. 22. The Feeding of Farm Animals. 32 pp.
No. 24. Hog Cholera and Swine Plague. 16 pp.
No. 25. Peanuts: Culture and Uses. 24 pp., 1 fig.
No. 28. Weeds: And How to Hill Them. 32 pp., 11 figs.
No. 33. Peach Growing for Market. 24 pp., 21 figs.
No. 53. How to Grow Mushrooms. 20 pp., 14 figs.
No. 85. Fish as Food. 30 pp.
No. 104. Notes on Frost. 24 pp.
No. 137. The Angora Goat. 48 pp., 7 figs.
No. 148. Celery Culture. 32 pp., 7 figs.
No. 160. Game Laws for 1902. 56 pp., 3 figs.

Circulars of Information issued by the Bureau of Animal Industry, Biological survey, Bureau of Chemistry, Division of Entomology, Office of Experiment Stations, Division of Foreign Markets, Bureau of Plant Industry, Office of Road Inquiry, etc., covering the various subjects within their purview, ranging from "Wheat As a Food for Growing and Fattening Animals" to "Money Value of Good Roads to Farmers."

Hundreds of the publications of the Department of Agriculture are for sale by the Superintendent of Documents, Union building, Washington, D. C., covering the Annual Reports (down to 1893) and the Year-books (since 1893) of the department, of about seven hundred pages, including papers on all subjects connected with agriculture, ranging in price from 50 cents to $1, with separate reports on a thousand subjects, at prices from 5 to 60 cents. An idea of the multiplicity of these documents can only be gained from the catalogues, which are sent on request by the Superintendent of Documents.

BUREAU OF FOREIGN COMMERCE, STATE DEPARTMENT.

Another prolific publisher is the Bureau of Foreign Commerce of the State Department, which issues, besides its routine reports, Special Consular Reports, a brief of the contents of a few of which will give an idea of the whole:

Vol. 21 (1900), Part I.—Foreign Markets for American Coal. Part II.—Vehicle Industry in Europe. Part III.—Trusts and Trade Combinations in Europe.

Vol. 22 (1900 and 1901), Part I.—Acetic Acid in Foreign Countries. Part II.—Mineral Water Industry. Part III.—Foreign Trade in Cooking and Heating Stoves.

Vol. 23 (1901), Part I.—Gas and Oil Engines in Foreign Countries. Part II.—Silver and Silverware in Foreign Countries.

Vol. 24 (1902). Creameries in Foreign Countries.

Vol. 25 (1902). Stored Goods as Collateral for Loans.

These can be procured, on application to the bureau, free. The range of subjects covers almost all forms of industry and manufacture, written by American consuls all over the world.

BUREAU OF EDUCATION.

This bureau issues many works, but, alas! in the catalogue before the writer the greater number bear the legend, "Out of Print." They are distributed gratuitously on application to the Commissioner of Education, of whom a catalogue may be procured. A few of those now available are:

History of Education in New Hampshire. By George Gary Bush.
History of Education in Louisiana. By Edwin Whitfield Fay.
Higher Education in Missouri. By Marshall S. Snow.
Education in Cuba, Porto Rico and the Philippines. By R. L. Packard.
Physical Training. By Edw. Mussey Hartwell.
Education and Reindeer in Alaska, 1899-1900.
Study of Anglo-Saxon. By F. A. March.

It is impossible to give more than a hint as to the character of these publications, but the "Out of Print" legend shows the great demand for them.

UNITED STATES GEOLOGICAL SURVEY.

Few bureaus issue more interesting works than the Geological Survey, some of which, with the prices, are enumerated below, being monographs:

I. Lake Bonneville, by Grove Karl Gilbert, 1890. 40 xx, 438 pp., 51 pls., 1 map. $1.50.
XIX. The Penokee Iron-bearing Series of Northern Wisconsin and Michigan. $1.70.
XXXIII. Geology of the Narragansett Basin. $1.
XXXVIII. The Illinois Glacial Lobe. $1.60.
XLI. Glacial Formations and Drainage Features of the Erie and Ohio Basins. $1.75.

There are forty-one of these monographs, all quarto in size, ranging from five hundred to eight hundred pages, on geological subjects as to which catalogues from the Director of the United States Geological Survey will furnish full information.

Of bulletins, which are now distributed free, 193 have been published, covering the whole range of geology, as a few titles of the later issues will show:

Analysis of Rocks. 308 pp.
Altitudes in Alaska. 13 pp.
The El Paso Tin Deposits, 15 pp., 1 pl.
The Occurrence and Distribution of Corundum in the United States. 98 pp., 14 pls.
Oil and Gas Fields of Texas. 64 pp., 10 pls.
On Pyrite and Marcasite. 50 pp.
The Geological Relations and Distribution of Platinum and Associated Metals. —pp., 6 pls.

"Mineral Resources of the United States" is a recognized authority throughout the world. All the issues are exhausted except those for 1899 (two vols., viii, 656; viii, 634 pp.) and 1901 (927 pp.).

Sixty-four numbers of Water Supply and Irrigation Papers have been issued, covering the subjects indicated in the title

and such others as "Windmills for Irrigation," "Wells and Windmills in Nebraska," "Lower Michigan Mineral Waters," etc.

Topographic maps and geologic atlases of the United States are issued at 25 and 50 cents, as to which information can be obtained of the Director.

THE FISH COMMISSION.

The publications of the commission consist of an annual report and annual bulletin, which are Congressional documents, a certain number being allotted to Senators and Members of the House of Representatives, and a small quota assigned to the commission. Each volume is made up of separate papers treating of the different subjects germane to the work of the commission, and a small edition of these is issued in pamphlet form in advance of the bound volume for distribution to those specially interested in the subject matter. Of the bound volumes the earlier ones are out of print, but the annual reports and bulletins for the past three years are still available. There have been about five hundred pamphlets issued, of which a few titles are given to show the ground covered:

456. Description of Fifteen New Species of Fishes from the Hawaiian Islands.
465. Description of Two New Leeches from Porto Rico.
469. The Stony Corals of Porto Rican Waters.
471. The Sponges Collected in Porto Rico.
473. The French Sardine Industry.
476. The Egg and Development of the Conger Eel.
479. The Plants of Western Lake Erie.

Such of the Fish Commission publications as are in print may be obtained on application to the Commissioner of Fish and Fisheries, without charge, of whom also catalogues may be obtained on request.

BUREAU OF AMERICAN ETHNOLOGY.

From no bureau of the Government come more interesting works than those of the Bureau of American Ethnology, and the great number bearing the fatal "Out of Print" attest their popularity. Among those yet available a few titles and contents are given at some length, but in abbreviated form:

Seventeenth Annual Report: Report of the Director — The Seri Indians, by W. J. McGee — Calendar History of the Kiowa Indians, by James Mooney — Navaho Houses, by Cosmos Mindeleff — Archæological Expedition to Arizona in 1895, by Jesse Walter Fewkes.

Eighteenth Annual Report: Report of the Director — The Eskimo About Bering Strait — Indian Land Cessions in the United States.

Nineteenth Annual Report: Myths of the Cherokee — Tusayan Migration Traditions — Localization of Tusayan Clans — Mounds in Northern Honduras — Mayan Calendar Systems — Primitive Numbers — Numeral Systems of Mexico and Central America — Tusayan Flute and Snake Ceremonies — The Wild Rice Gatherers of the Upper Lakes.

Twentieth Annual Report (in press): Aboriginal Pottery of the Eastern United States.

Twenty-first Annual Report (in press): Hopi Katcinas — Iroquois Creation Myths.

Twenty-second Annual Report (in press): Two summers' Work in Pueblo Ruins — Quirigua Calendar Systems — Hako, a Pawnee Ceremony.

Twenty-third Annual Report (in preparation): Zuñi Ceremonies — Twenty-seven papers on Mexican and Mayan subjects.

Of bulletins there are:

Bibliography of the Eskimo Language.
Perforated Stones from California.
The Use of Gold and Other Metals Among the Ancient Inhabitants of Chiriqui, Isthmus of Darien.
Work in Mound Exploration of the Bureau of Ethnology.
Bibliography of the Siouan Languages.
Bibliography of the Iroquoian Languages.
Textile Fabrics of Ancient Peru.
The Problem of the Ohio Mounds.
Omaha and Ponka Letters.
Catalogue of Prehistoric Works East of the Rocky Mountains.
Bibliography of the Athapascan Languages.
Bibliography of the Chinookan Languages (including the Chinook jargon).
Bibliography of the Salishan Languages.
The Pamunkey Indians of Virginia.
The Maya Year.
Bibliography of the Wakashan Languages.
Chinook Texts.
An Ancient Quarry in Indian Territory.
Siouan Tribes of the East.
Archæologic Investigations in James and Potomac Valleys.
Kathlamet Texts.
Tsimshian Texts.
Natick-English and English-Natick Dictionary (in press).
The Porto Rican Indians (in press).

The Director of the American Bureau of Ethnology will furnish information as to how these works may be obtained, on application, which are probably for free distribution.

INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS.

This bureau publishes much literature of interest concerning the republics of North and South America, which are sold by the Director, of whom catalogues and prices may be procured. It issues a monthly bulletin, in English, French, Spanish and Portuguese, of about two hundred and twenty-five pages, at 25 cents each or $2 per annum, which is filled with information concerning financial and industrial matters of the republics of the Western Hemisphere. There are many other publications, including handbooks of each of the countries within the union — import duties of the several republics (separately), Commercial Directories of the countries (separately), Breadstuffs of Latin America, Newspaper Directory of Latin America, How the Markets of Latin America May Be Reached, List of Diplomatic Officers in Latin America, Reciprocity and Trade, Code of Commercial Nomenclature, etc., comprising in all more than one hundred different publications. Any one interested in the republics south of us will be able to gain almost any information that he may desire from the various works issued by this bureau.

SMITHSONIAN INSTITUTION AND NATIONAL MUSEUM.

The Smithsonian Institution, "for the increase and diffusion of knowledge among men," is well known even to the schoolchildren of the land, and, with its adjunct, the United States National Museum, issues four classes of publications — the Annual Reports of the Board of Regents of the Smithsonian Institution, Annual Reports of the United States National Museum, bulletins and circulars.

The Annual Report of the Smithsonian Institution, after the formal reports of officers, contains "The Museum Staff," "List of Accessions," "Distribution of Specimens," "Bibliography," "Papers Published in Separate Form" and "Papers Illustrating the Collections," embracing many subjects.

The National Museum Proceedings for 1901 has thirty-five papers on natural history, by many different authors.

Fifty bulletins have been issued, of from fifty to five hundred pages, in the field of natural history principally.

About the same number of circulars, giving information on the same subjects, have been printed.

The papers issued by the institution cover a wide range of scientific subjects, written by well-known scientists and professional men, and can be procured by application to the secretary, Prof. S. P. Langley.

CENSUS BUREAU.

This bureau has issued ten bound volumes and about two hundred and fifty bulletins. The bound volumes are: Population, Parts I and II; Vital Statistics, Parts I and II; Agriculture, Parts I and II, and Manufactures, Parts I-IV. Part IV contains special reports on "Agricultural Implements," "Bicycles and Tricycles," "Carriages and Wagons," "Cars, Steam Railroad," "Chemical and Allied Products," "Coke," "Electrical Apparatus and Supplies," "Gas, Manufactured," "Iron and Steel," "Lead, Copper and Zinc, Smelting and Refining," "Locomotives," "Metal-working Machinery," "Motive-power Appliances," "Musical Instruments and Materials," "Needles and Pins," "Patents in Relation to Manufactures, and Patent Growth of Industrial Arts, 1870-1900," "Patents Relating to Chemical Industries," "Pens and Pencils,"

"Petroleum Refining," "Sewing Machines," "Ship Building," "Tin and Tin Plate," "Typewriters," and "Watches and Watchcases," and may be procured of L. C. Ferrell, Superintendent of Documents, Washington, D. C., for $2.

As stated at the outset, it is impossible within the limits of a magazine article to do more than skim the surface of so large a subject. No mention has been made of the official reports of the heads of departments, nor of legislative printing, which latter comprises thousands of bills, reports, documents on special subjects, journals, and the Congressional Record, which is published every day that Congress is in session, at the price of $4 for a short session and $8 for a long one. Besides the publications enumerated for free circulation, Senators and Members of the House of Representatives have quotas of nearly all publications for free distribution to their constituents. Any book printed by the Government may be procured of the Superintendent of Documents before mentioned, or information gained of him where it may be procured, with catalogues, issued monthly, of Government publications, or the bureau or department which issues the work will furnish information.



Photo by R. R. Sallows, Goderich, Ont.

"MISS CANADA."

"MANYWHERE."

A newspaper dispatch, dated London, February 7, says that Lord Avebury, the noted scientist, has aroused scholarly discussion by coining and using the word "manywhere" in his newest book on the geology and scenery of England. The author writes: "Rocks occur manywhere." Lord Avebury says the word fills a gap between the familiar somewhere and everywhere. Scholars admit the word is designed to attain popular usage. Lord Avebury already has enriched scientific termology by coining the words "palæolithic" and "neolithic" in his book on prehistoric times. Both are now accepted.

As a pressman, I can not afford to be without your valuable paper.—*Richard O. Trueblood, Danville, Illinois.*

COLOR IN THE GRAPHIC ARTS.*

FIRST PAPER.

THE principal characteristics of colors which are to be considered in their use for graphic purposes are, first, the possibility of reducing the coloring material to the smallest possible particles, and again, insolubility in varnish, the medium for fastening it to the paper.

The coloring material must mix so intimately with the varnish that in the dissolved state it is diffused with absolute evenness, and the two become apparently one uniform substance. For this a certain firmness in the body of the color is necessary, which, if not naturally present, must be brought about artificially. Many mineral colors in their mined state have a certain slipperyness, which seems to unfit them for lithography. By treatment with water (washing), or with fire (burning), or by means of chemicals, this obstacle is removed. With the firmness of the color, a roughness or porosity ought to be connected, which allows the varnish to penetrate the surface of the minute color particles. The condition in a color which is most adapted to graphic purposes we call, scientifically, amorphous; the more perfectly the opposite or crystalline state exists in it, that is, the more smoothly and regularly the smallest single particles of the body of the color are surrounded by corners, angles and surfaces, the less possible a homogeneous mixture will be, because the smoothness of the angles and surfaces prevents the penetration of the varnish and the approach of the little particles to each other. One might suppose that the ideal condition would be attained if the coloring material would dissolve in varnish, for the physical state of solution indicates without question the more intimate union as against the mechanical mixture. But here again the limits of usefulness would be passed; the color must be prevented from dissolving in the varnish. Many a printer often complains to his purveyor that the color is not properly dissolved in the varnish, if it gives him trouble by adhesion of the original lines of the drawing. This expression is radically false, and the same printer would be very much astonished if he should be given a color dissolved in varnish to observe results a few days after printing. For the varnish, in order to bring about the necessary hold between paper and color, must penetrate the paper to a certain degree. If it should put dissolved coloring matter upon the paper, the dye stuff would strike through to the back, while the virtually colorless varnish would remain invisible.

Besides these two principal qualities, we must demand from the coloring materials which are to serve our purposes that they shall have no kind of chemical effect upon the varnish, upon the substances used in printing or those to be printed upon (type, stone or paper), or at least that this effect shall not be a rapid one. The dye stuff must not contain free acids or alkalies, as the former would attack types and stone and the latter would form with the varnish a soapy compound which would hinder the drying of the print. In certain cases the dye stuffs have chemical effects which the printer can use to advantage, as, for example, the quickly drying quality of lead colors, so much the more as this can be controlled by suitable composition of the varnish. In many cases, finally, it is of great importance that the color should be "true," that is, capable of withstanding the influences of light, dampness, air (even contaminated air) and the dissolving effect of spirituous and ethereous liquids; that it shall be, in technical terms, "true to light and to varnish." Not many colors, and not the most brilliant, possess these qualities. For a large number of printing purposes, therefore, such colors can not be employed. We speak, to be sure, in general only of the fact that colors shall be "true to light," but, besides the qualities of light, the chemically active elements of the air must come forcibly into

* Translated from *Allgem. Anzeiger für Druckereien,* for THE INLAND PRINTER.

consideration. These are, in particular, ammonia and nitric and nitrous acids, which are normal elements of pure air and work with especial energy when, dissolved in rain or snow, they come in contact with printed products exposed to the open air. Besides this, if the air is contaminated by accidental impurities, such as gaseous sulphides and ammonia in the neighborhood of privies, at railway stations (from the gases contained in the smoke of locomotives), near factories, which often let into the air their discharges of gases, chlorin, nitrites and arsenical compounds, there may be a remarkably rapid disturbance of colors which perhaps would have shown themselves quite capable of resisting light alone. The natural and accidental impure elements of the atmosphere and its gases, then, exert a much more disturbing influence upon prints exposed to the open air or in rooms accessible to such impure air than light; and therefore there is, strictly speaking, no such thing as an absolutely "true" color. Cinnabar, berlin blue and other metallic colors (particularly lead colors) are in this sense not "true"; and even the mineral and terreous colors, which in themselves have strong powers of resistance, may give false results. An intelligent printer, therefore, will choose his colors with reference to the prints for which they are to serve, and will state this in ordering materials. A color which is excellent on a menu or a dance card is often absolutely useless for a legal document, a diploma or a poster. Let it be mentioned here that inferior papers containing much cellulose are in themselves sensitive to the effect of light, while again, paper which has not been sufficiently purified in manufacture may contain acids and chlorin that affect the colors.

Lithographers and photoengravers demand that their colors should not "run in water," that is, that they should not be spread over the stone by the sponging water. The question here is of a special group of artificially produced colors. We shall return to this subject. In regard to the lack of the quality of taking a varnish, this disadvantage is present only in those dyes whose coloring substance is in itself soluble in the resins of the varnish, as oil of turpentine, alcohol, acetone, etc. First of all in this class are a great many of the coal-tar dyes, and the fugitive quality in light, the incapability of taking on varnish and the "running in water" are for the most part common to all these dyes.

This is the proper place to mention one quality of colors which is very important in determining the choice. We distinguish "covering" (body or opaque) and diaphanous colors, and understand by the former colors which cause the tint of the background upon which they are printed to disappear entirely and show only their own; they even blot out prints, letters, marks, etc., which may be already upon the paper. Diaphanous colors, on the contrary, are such as let any printing already upon the paper show through and also the color of the paper, their own tint being changed by uniting with that of the latter. For example, if we take a yellow paper with black lettering and print a simple surface upon it with a milori blue we shall see a deep blue surface upon a yellow ground, and the black letters will not be distinguishable. But if we print upon the same paper with any diaphanous blue, the printed surface will appear green, from the union of yellow and blue, and the black letters will be perfectly legible. Cinnabar and red lead will act the same as milori blue; madder lake and brilliant lake like diaphanous blue (blue lake). While the "covering" colors can in general be used upon any background with proper grinding in, this is only possible with diaphanous colors on pure white paper, yet a sharp line can not be drawn between the two. We can scarcely concentrate the diaphanous colors to such a degree that they will print like the "covering" colors, yet all the latter colors can be so diluted that they can be used as diaphanous. Many of these (milori blue, parisian blue, prussian blue) do not even need much dilution, and admixtures are often used with these and with chrome yellow which are intended to bring about a glaze. If the "covering" power or glazing quality of a color is important in any printing, the printer will do well not to depend upon the customary and traditional designation of its quality, but to test his color or expressly point out in his orders the desired characteristics. In general, a "covering" color will naturally be most suited to ordinary printing; there are, on the other hand, some jobs which can be executed only by the use of diaphanous colors, and these, from an artistic standpoint, are more pretentious and difficult. The delicate gradations in printing with more than one color would be difficult to attain with "covering" colors, and printing in three colors would be impossible without diaphanous colors.

Mineral, terreous and metallic colors are "covering" colors; all others, more or less diaphanous colors. The substance which best fulfils the demand for a coloring for graphic purposes is lampblack. Perfectly fast in every respect, chemically neutral and amorphous, it mixes more intimately than any other coloring with the varnish, has the greatest "covering" power and the greatest resistance, and is altogether the most "printable" color which we have at our disposal in graphic technic.

For the consideration of the separate colors it will now be necessary to follow a systematic course according to a rational classification of the materials. This is not easy. The simplest division would be either that of natural and artificial, or distinction according to their origin in the mineral, animal or vegetable kingdom.

But such a division is not practical; the natural dyes must often be artificially prepared, and the different kingdoms must very often work together to produce a color. We shall observe the most approved division, that of the succession of colors in the spectrum, and take up the technic of the manufacture of the dyes which serve our purposes.

(To be continued.)



Photo by R. R. Sallows, Goderich, Ont.

"IT WON'T HURT."

INDISPENSABLE.

Please find herewith express order for $2.50 for renewal of my subscription to your journal. It has become indispensable here.—*John T. Perry, Stratford, Canada.*

METHODS OF ASCERTAINING COST

BY W. H. ROBERTS,

Secretary and Treasurer The Audit Company of Chicago.

The design of this department is to discuss the various plans of ascertaining cost in a general way only. Specific cases require specific treatment, and as such can be taken care of solely by private arrangement. Reports from printers of the methods they follow to arrive at a basis of cost will be received and published, and commented on in the number following their publication.

Since costs, in a broad sense, govern profits, and the desire for gain is the main, if not the sole object of every business venture, it would hardly seem that the necessity for scientific cost-keeping needed either argument or demonstration.

In some lines of manufacture, where the profits have been liberal and the net results certain to be largely on the right side of the balance sheet, it is not strange that little attention has been paid to the small details and fine figuring which the present victims of competition and combination are forced to consider. Yet it is not these "victims" who are foremost in the adoption of modern cost and accounting systems, but the combines and trusts, who are practically without exception spending large sums upon their statistical work, reducing facts to four places of decimals.

The printer's trade has never enjoyed the reputation of being so profitable that it could afford to ignore any labor or money saving ideas, yet, perhaps from that very reason, there is hardly another manufacturing business which is so generally lacking in proper accounting methods.

The rank guessing which often passes for "estimating" the cost on work is a byword in the trade, and many a printer, after submitting a competitive bid, has been scared half to death to find his price the lowest.

In a large job office, where the work is of great variety, so that hardly two jobs can be found alike in all respects, the task of the estimator would be difficult enough were he to have the benefit of actual costs, determined on each finished job, to compare with the original estimates. In this way he could learn from his mistakes and constantly improve the quality of his work; without such comparison he unavoidably gets into a rut — uses tables and other arbitrary means of quick and easy figuring.

In many of the larger shops it is true that an attempt at cost-keeping is made; employes' time is kept on each job, paper and sometimes minor elements are charged to it, and a result arrived at whereby something that is called "profit" is shown, but in very few shops, indeed, is the work properly done or the results rigidly proved.

Of all the elements of alleged cost shown by the systems most in use, paper is probably the only one which would be anywhere near a balance if all the items for a year were added together and credited against the total expenditure for paper used.

The *ideal* of cost-accounting is to accurately apportion all the expenditures of the business for labor, material, operation, administration and selling, together with an allowance for depreciation of plant, among all the articles produced.

Like most ideals, this is impossible of full realization, but we can get much closer to it than most manufacturers can be brought to believe, and that, too, within practical limits of labor and expense.

The value of such information can hardly be overstated, and applies in many ways.

First. It affords a true basis for bidding and contracting for new work.

Second. It shows gains or losses when and where they occur.

Third. It makes the monthly balance a financial statement, with inventories and net gains closely approximated.

Fourth. It calls attention to leaks and indicates both their cause and the remedies required.

Fifth. It indicates the extent of the variations in efficiency of the plant, as compared with the expenditures, in times of surplus or deficiency of work.

The last is specially important in these days of largely increased wages for all overtime work, when (if a Hibernianism may be permitted) it is possible to lose money on a profitable job, and it is equally possible to make money (or reduce loss, which is just as important) by doing work at cost during a dull season.

The only cost system worthy the name is one in which the results become a part of the general bookkeeping and are proven in the same manner and degree as any other part of the work in the *monthly trial balance.*

This means that the various departments of operation and classes of material are treated just the same as customers, that is, charged with what they get and credited with what they furnish or produce at actual cost — not with any intention of having a profit balance shown at any time, but with a view to having them balance when all transactions are closed.

To argue with any manufacturer about the necessity of getting a profit on his product is to insult his intelligence, and this applies to the master printer, although some of the fraternity, owing to slight acquaintance, would not recognize a genuine profit at sight.

The need of finding out exactly what goods cost, not once, nor once a year, but *all* the time, ought to be equally evident, because *costs govern profits;* yet many manufacturers and most printers fail to see the connection.

They wait until *next year* to find out whether they have a dividend or a deputy sheriff coming, and even then some of them do not know the difference until the show is over and the shutters are put up.

When it is possible to get fifteen different bids on the same job, the highest double the amount of the lowest, it does not take a Sherlock Holmes to discover that something is wrong.

What the trade has been slow to learn, however, is that this condition of things hurts not only the fellow who gets the contract, but every one of the fifteen bidders and the whole fraternity, and that such ignorance and recklessness in bidding are responsible for whatever of discredit is associated with the printing business in the public mind.

There are progressive shops, as everybody knows, where costs are kept and a rational attempt made to do business properly, but the proportion is still lamentably small, and of the methods in use, so far as we have been able to learn, none is free from serious faults.

The system prepared by Mr. Blanchard, of New York, recently exhibited before the Chicago Typothetæ, and which is perhaps the most comprehensive, involves at least fifty per cent too much labor and expense, requires too much clerical work in the departments which should be done in the office, and is faulty in several minor particulars.

The great defect, however, in this, as in all other attempts to solve this problem, is the failure to make the results a part of the *general bookkeeping.*

The monthly trial balance can and should prove costs as well as customers' accounts. Mr. Blanchard, with all his detailed calculations, admits that arbitrary rates are unavoidable, yet he only proves them by averaging the year's figures, thus getting at the facts only at the year's end.

Conditions change with each month, and costs change with them, hence it is important to get proofs at least monthly, in order to know the extent and cause of variation.

To overload a system with detail and complications is to doom it to defeat in actual operation; to put clerical work

anywhere but in the office is to get poor results and waste the time of the foremen on service which they are seldom fitted either to perform or direct.

The essential features of a successful scheme of cost-accounting are:

First. To keep an account with each order or job, charging it with every element of cost and expense, using actual figures where practicable and arbitraries for the rest.

Second. Keep ledger accounts with each of these elements and credit them with what is charged to the individual job.

Third. Charge these accounts with actual expenditures, depreciation, etc., and the balance should show inventories, including unfinished work.

Fourth. Nothing should be written twice if once can be made to serve. Details must not be shown on two forms or reports where it is possible to combine them in one. Totals only are to be posted and every economy of labor provided for.

By carrying out the first proposition the net profit on each job is shown when it is completed and goes direct to the loss and gain account, so that the monthly trial balance will show a close approximation of financial condition without the necessity of taking any inventory.

The various ledger balances, representing inventories, can be proved by department inventories as desired, one or more each month, thus avoiding the great amount of labor necessary in taking a complete inventory at one time.

If, on examination, the balance of, say the ink or paper account, is seriously different from the inventory, including material represented in unfinished work at the close of any month, then a leak must be looked for.

If the machine composition account, for example, is out of balance with the amount of this item, as represented in unfinished work, notice is thereby given that the basis of figuring is wrong, and the arbitrary rates, which are used as a part of the basis in this department, must be looked into, and the same rule holds good throughout the list.

PAPER FROM CORNSTALKS.

After a long course of experimentation, carried on at Kankakee under the encouragement of the Department of Agriculture, it is found that high-grade paper can be profitably manufactured, in different varieties, from various parts of the cornstalk. One kind is made from the hard shell of the stalk, another from the pith, and a third from the husk. "From the pith is turned out the finest grade of oil paper, almost equal to linen paper," so it is claimed by experts at the Department. A machine has been invented, and is now being manufactured, which will take the cornstalk, with the ear still on, husk the ear, separate the husk from the stalk, and then remove the shell from the pith. Sending this machine into the fields, the paper manufacturers will propose to farmers to buy their corn crops as they stand in the fields. If the farmers wish the corn after it has been husked, it will be passed back to them. Otherwise it will be marketed by the owner of the machine, who will convert every remaining part of the plant into some form of manufacture.

MADE HIM A PRINTER.

I do not want to miss a single number — can't afford to — so you will please send it right along. Why, THE INLAND PRINTER has made me an amateur fad printer. I have actually purchased a small printing outfit, and derive a great deal of pleasure, out of office hours, working with it.— *A. J. Embree, Belton, Texas.*

AN IMPROVEMENT.

PURCHASER — "So this is an improved typewriter?"

AGENT — "Yes; If you don't know how to spell a word, there is a key that will make a blot." — *Philadelphia Record.*

TRADE NOTES

THE Hartt-Miehle Printing Press Manufacturing Company was recently incorporated at Huron, South Dakota, with a capital of $5,500,000.

FROM the Arnold Roberts Company, Boston, we have received a handsomely designed and printed catalogue of their cover-papers comprised in the "Colonial" series.

ALBUQUERQUE, New Mexico, is soon to have a first-class bindery. H. R. Mitchener has decided to remove his plant from Cripple Creek, and expects to be established in Albuquerque by May 15.

THE stockholders of the Miller-Flaven Printing Company have changed the name of the corporation to Greeley Printery, of St. Louis. Increased equipment and capital will enable the company to render more efficient service.

THE Warr Printery & Bindery, conducted by J. W. Warr, has succeeded the Plowman Publishing Company, at Moline, Illinois. Mr. Warr has devoted his energies especially to the printing of business-school advertising, books and supplies.

THE Fred'k H. Levey Company, inkmakers, have removed their Chicago office to more commodious quarters at 357A Dearborn street, where Mr. A. B. Newton, Chicago representative, will be in better shape than ever to handle satisfactorily the rapidly increasing Western business of this concern.

THE Japan Paper Company, New York, has just sent out a new sample booklet of its genuine hand-made Japanese vellums for etching, engraving, photogravure, steel-plate lithography and printing. Three weights of the "Shidzuoka" or New Mill papers are shown, and four different weights of the "Insetsu Kioku," or Imperial Mill.

THE Unitype Company is building a structure which will contain sixty thousand square feet of floor space, and in which will be concentrated its present factories at Manchester, Connecticut, New Bedford, Massachusetts, and New York city. This building is near the Brooklyn end of the bridge, at 148-156 Sands street, Brooklyn. With its enlarged facilities, the company will be able to handle its increasing business more promptly.

ANNOUNCEMENT is made that George Harvey, president of Harper & Brothers, has acquired the publishing and syndicate business of R. H. Russell, and that Mr. Russell is to become associated with the house of Harper & Brothers. Mr. Russell said the Harper house would now be in a position to make terms with authors that would be both profitable to them and to Colonel Harvey, because of the greater distributing and selling efficiency due to the merger.

THE J. W. Butler Paper Company has issued a handsomely prepared catalogue of the cameo plate coated book-papers, especially adapted to the printing of half-tones, woodcuts, line plates and letterpress for books, magazines and catalogues. The dead finish of these papers makes them particularly attractive, and their bulk being about ten per cent greater than the regular coated book-paper will make them acceptable for a large range of work. Half-tones are given a peculiar steel-plate effect, as exemplified in the specimens before us.

THE amendment providing that no convict labor should be employed in doing the State printing was defeated in the Illinois Legislature. Ex-Speaker Sherman spoke for the amendment in behalf of the Typographical Union. Mr. Clarence Darrow opposed the amendment. He said that many printers had appealed to him to favor it, but that he could not do so. All the Legislature could do for the workingman, he

said, was to give him a fair show and provide that the products of the penitentiary shall not go into the open market, in competition with free labor.

The new Texas law, requiring all State law reports to be published in Texas, and the securing of the contract for the work, has made it necessary for the Gammel Book Company, at Austin, to construct a new three-story building to carry on the work. The plant will be one of the largest in the Southwest, and will give employment to two hundred persons. The officers of the company are: Marcellus E. Foster, of Houston, president; H. P. N. Gammel, vice-president; A. S. Vandervoort, treasurer; C. F. Gydeson, secretary. The company also publishes the Austin *Morning Statesman.*

St. Louis printers, stationers, lithographers and blank-book makers have entered into an agreement to close their establishments at one o'clock on Saturdays from April 4 until September 30. The following concerns are parties to the agreement: George D. Barnard & Co., Buxton & Skinner Stationery Co., C. R. Comfort & Co., Con P. Curran Printing Company, Gerritzen Bros. & Co., Great Western Printing Company, Greeley Printery, Lambert-Deacon-Hull Printing Company, Little & Becker Printing Co., McLean Printing Company, Merry & Nicholson Printing Co., Samuel F. Myerson Printing Company, Perrin & Smith Printing Co., E. J. Schuster Printing Company, C. S. Severson, Shallcross Printing & Stationery Co., Sieber Stationery & Printing Co., Skinner & Kennedy Stationery Co., Spalding Stationery Company, Stephens Litho & Engraving Co., R. P. Studley & Co., Woodward & Tiernan Printing Co.

The Mackenzie Davis Lithographing Company and the Eichbaum Company, printing and bookbinding concerns of Pittston, Pennsylvania, have consolidated under the name of the Eichbaum Lithographing & Printing Co. The new company has purchased the seven-story building of the Mackenzie Davis Company, now being constructed. A capital of $250,000 has been subscribed. The plant will be enlarged for lithographing, embossing, printing, bookbinding, steel and copper plate work and engraving. The consolidated company will compete for work in New York, Boston and Chicago. The officers of the new company are: Harvey H. Smith, of the Mackenzie Davis Company, president; H. E. Bateman, of the Eichbaum Company, vice-president; W. H. Griffin, of the Eichbaum Company, secretary; A. J. Wehner, of the Mackenzie Davis Company, treasurer. The Eichbaum Company began business over one hundred years ago. Mackenzie Davis has not been with the company bearing his name for over ten years.

MAY SPECIMENS, AMERICAN TYPE FOUNDERS COMPANY.

The graceful lines of the Tiffany Script are familiar to all who have observed the recent work of copperplate engravers. This face is as close a copy as it is possible to reproduce in type of the work of the artist who did much of the official copperplate engraving for the Pan-American Exposition. This is from the same artist, also, who designed the Engravers Old English and some of the other more recent American type designs. Tiffany Script is cast by the American Type Founders Company, and shown elsewhere in this issue from fourteen to sixty point. It is sure to become an exceedingly popular script.

There are characteristics about the Globe Gothic which will make this an exceedingly popular type-face for advertising and general display purposes. The design for this series was suggested by General Charles H. Taylor, of the Boston *Globe,* and it has been reproduced by the American Type Founders Company in fourteen sizes, from six to ninety-six point, inclusive. Two very attractive specimen pages are shown in this issue, and printers will at once be attracted by the particular clearness and distinctness of the smaller sizes.

THE "AUTOPLATE" STEREOTYPING MACHINE.

JUST about a hundred years after the invention of the art of stereotyping, Mr. Henry A. Wise Wood has brought out his autoplate machine. This was first used on the New York *Herald,* and is now being introduced in the leading newspaper offices throughout the world, and is, singularly enough, the first real stereotyping machine, all other machinery previously used in this field being adapted to doing only part of the work of making a stereotype plate. Mr. Wood is thus a pioneer inventor, and this is one of the rare instances of a full-fledged commercial machine growing from one man's brain. Strangely enough, he was the only man in the printing world to see the value of such a machine, and working quietly for seven or eight years, he found the correct means of accomplishing his ideas.

It is of interest to printers, inventors and others to know how Mr. Wood succeeded in creating a revolutionary machine, springing full-grown to success, a completely developed and entirely new idea. The theory of the machine is based on his conception of handling the delicate paper matrix by mechanism. Heretofore all stereotyping was done by hand; the stereotyper put the paper matrix in a casting-box, poured in the metal, removed the cast plate and stripped the matrix from it. Mr. Wood conceived the idea of removing the paper matrix from the cast plate by mechanical means. In prior hand devices it was always considered necessary to take the plate, with the paper matrix adhering thereto, out of the casting-box, pull the matrix from the plate by hand, and then replace the matrix by hand for the next cast. In the Autoplate the matrix is separated, or flexed, from the curved surface of the cast plate, the plate delivered and the matrix then returned into position for another cast, all by means of a smoothly working mechanism, instead of by the uncertain fingers of the operator.

There are other important features of Mr. Wood's invention, such as the use of a cylindrical core, one-half of which is alternately used for the casting operation; the sliding of the plate through a finishing apparatus, which trims the ends and planes the inside of the plate, and a mechanism which cools the plate as soon as it is cast.

Mr. Wood's patents cover the combination in a stereotype-printing-plate casting apparatus of devices making up a curved casting chamber, with means for separating a flexible matrix and the convex type-face of the cast plate; the combination in a stereotype-printing-plate casting apparatus of devices making up a casting chamber, with means for flexing a flexible matrix to free it from the type-face of the cast plate; the combination in a stereotype-printing-plate casting apparatus of devices making up a casting chamber, with means for flexing a matrix to free it from the type-face of the cast plate and for restoring said matrix to its original casting position for a succeeding duplicate cast; the combination in a stereotype-printing-plate apparatus, of devices making up a curved casting chamber, with means for flexing a matrix to free it from the convex type-face of the cast plate and to restore it to the original casting shape, without losing control of the same; a matrix-holding device constructed to engage and hold a flexible matrix, and means whereby said device is connected to a stereotype-printing-plate casting apparatus to bring the flexible matrix into defined relation thereto, so that it may be positioned, stripped and repositioned for successive duplicate casts.

The Winnipeg *Telegram* has just purchased the four story and basement block on the southwest corner of McDermot avenue and Albert streets, Winnipeg. This is right in the heart of the city, only a short block from the postoffice and Main street. When in its new home the *Telegram* will have more than double the floor space of any other newspaper publishing house in western Canada.

Tiffany Script Series

Cast on American Script Line—Point Body

60 POINT 3 A $4 00 7 a $4 25 $8 25

Handsome Lettering for Stationery

48 POINT 3 A $3 05 9 a $3 95 $7 00

Neat, Legible and of Good Wearing Qualities

36 POINT 4 A $2 65 12 a $3 65 $6 30

Announcements and Invitations

High-Class Printing

30 POINT 5 A $2 35 15 a $3 15 $5 50

The Latest Script Face has Striking Features 62

24 POINT 6 A $2 00 18 a $2 75 $4 75

This Series is surely a valuable addition to every Office $1234

18 POINT 8 A $1 80 24 a $2 95 $4 75

Printers can enter into Competition with the Engraver aided by this Type 56789

14 POINT 8 A $1 25 32 a $2 50 $3 75

Originated by American Type Founders Company. The beauty of this Design stands out prominently in every line. Made in the Seven sizes here shown 73

Mr. and Mrs. Ira Pierce

request your presence

at the marriage ceremony of their daughter

Eleanor Kathryn

to

Mr. Walter Perkins Brown

Wednesday Evening, September twenty-seventh

nineteen hundred and three

at seven oclock

St. Peters Cathedral

Logansport

Mrs. Irene Roberts

134 Charles Street

Fashionable London Dressmaker

Baltimore

Order from Nearest House

American Type Founders Company

Globe Gothic Letters

Are modelled on lines suggested by General Charles H. Taylor of the Boston Daily Globe, and they present in attractive shapes the features demanded in a modern type for newspaper and general

Advertising

work. These features are great clearness, strength of face, and enough individuality to remove them from the ordinary gothic forms. Attention is called to the remarkable clearness of the two small sizes, 6-point and 8-point

Globe Gothic Series is made in 14 sizes, for sale at all Houses and by Special Dealers of the

American Type Founders Co.

How to Please

His customers need not be a difficult problem to a printer nowadays if he pays proper attention to the selection of his type. Let him obtain that which is readable, attractive, and of a style appropriate for the nature of his work. New

Styles

of type to attract and please customers are as needful to the printer as new stock is to the milliner or fresh flowers to the florist. The American Type Founders Company is constantly making fresh and original type faces. It makes designs for special kinds of work, and many others that are useful for a great variety of work, giving the printer an inexhaustible supply of new material wherewith to attract and please a class of the most

Desirable Patrons

Globe Gothic

A

Cast on American Point Line — American Point Body
American Point Set

20 A $0.90 6 Point, $2.00 40 a $1.10

OLD METHOD OF PRINTING FROM MOVEABLE TYPES
Unlike Other Crafts Followed by Workmen of Today $2

18 A $1.05 8 Point, $2.25 36 a $1.20

VARIOUS EMBRYOTIC STAGES OF EXPERIMENT
Young Printers of Today with Numerous Facilities

16 A $1.15 10 Point, $2.50 32 a $1.35

GREATER COMFORTS AND TROUBLE
Experienced by the Printer of Seventy

15 A $1.20 12 Point, $2.75 30 a $1.55

CHANGED WORKING CONDITION
Regular Stock 46 Greatly Improved

12 A $1.30 14 Point, $2.75 24 a $1.45

BEST MODEL GOTHIC FORM
Readable Characters Secured

9 A $1.50 18 Point, $3.00 18 a $1.50

CLEAR STRONG LINES
Fortune $80 Presented

7 A $1.70 24 Point, $3.50 12 a $1.80

HONEST PRINTER
Made Friend Quiet

6 A $2.30 30 Point, $4.25 9 a $1.95

DEMORALIZES
Brown & Smith

5 A $2.55 36 Point, $5.00 8 a $2.45

SCAREHEAD
Model Found

4 A $3.05 42 Point, $6.00 7 a $2.95

PROJECTS
Gale 9 Red

4 A $3.75 48 Point, $7.00 6 a $3.25

DISCHARGE
Picture Card

3 A $5.00 60 Point, $9.00 4 a $4.00

HEADING
Outwards

3 A $6.60 72 Point, $11.00 4 a $4.40

FRENCH
Bangled

3 A $9.50 96 Point, $15.50 3 a $6.00

RIDES
Month

Patent applied for in America and registered in England by

American Type Founders
Company, Designer

In stock and for sale at all Houses and by Special Dealers

WINCHELL

IS THIS MONTH'S OFFERING TO DISCERNING PRINTERS BY THE INLAND TYPE FOUNDRY

A sturdy, striking letter, in keeping with the present-day taste in typography

This series is now complete in twelve sizes, from six to seventy-two point

Winchell is cast thruout on our celebrated Standard Line and Unit Set System

Originated and Manufactured Exclusively by the

INLAND TYPE FOUNDRY

SAINT LOUIS
CHICAGO
BUFFALO

WINCHELL

was designed by EDWARD EVERETT WINCHELL, Art Director of the Matthews-Northrup Printing Works, and is especially adapted for use in fine catalog and booklet printing, as well as for commercial stationery, where something out of the ordinary style is demanded

4a 3A 72-Point Winchell $16.00

Build

4a 3A 48-Point Winchell $7.50

HOPES
Stride 3

8a 5A 30-Point Winchell $4.30

THE VOGUE
Latest Idea 2

15a 9A 18-Point Winchell $3.20

STRIKING MODELS
Catch the Attention 5

26a 15A 12-Point Winchell $2.80

NOTE VIRILE INDIVIDUALITY
Desirable Art Combinations 86

34a 22A 8-Point Winchell $2.25

NIFTY FACES FOR WIDE AWAKE PRINTERS
Demands for the Unique Met by Winchell 90

4a 3A 60-Point Winchell $12.30

Latest

6a 3A 36-Point Winchell $5.00

GET RICH
Purchase 8

9a 6A 24-Point Winchell $3.50

SERIES NAMED
After the Artist 6

22a 12A 14-Point Winchell $3.00

WILL COMMEND ITSELF
Numerous New Features 4

30a 18A 10-Point Winchell $2.50

SUITS DISCRIMINATING PATRONS
Remarkable Magnetic Attributes 32

40a 24A 6-Point Winchell $2.00

SUPERIOR FOR FINE MAGAZINE ADVERTISEMENTS
Appropriate Wherever Forceful Displays are Required 58

INLAND TYPE FOUNDRY

CHICAGO :: SAINT LOUIS :: BUFFALO

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

John Wanamaker has sold his publication, *Everybody's Magazine,* to a corporation that in the future will conduct the periodical. The new corporation will be known as the Ridgeway & Thayer Company, and is composed of Erman J. Ridgeway, John Adams Thayer and George W. Wilder, present vice-president of the Frank A. Munsey Company. Mr. Thayer is a director in the Butterick Publishing Company, of which Mr. Wilder is president.

A New Publishing House.— Fox, Duffield & Co. is the name of a newly incorporated firm of publishers, who will engage in "a general publishing business" at 36 East Twenty-first street, New York. The heads of the firm are young men, though long identified with their calling. Mr. Rector K. Fox, the brother of the novelist, John Fox, Jr., has been for nearly seven years in the publishing house of R. H. Russell, and before that he was occupied for several years with newspaper work. Mr. Pitts Duffield has been in the employ of Charles Scribner's Sons for the past five years; he is the son of Gen. Henry M. Duffield, of Detroit. Both Mr. Duffield and Mr. Fox are Harvard graduates. The new firm will launch two books this spring, "The Autobiography of a Thief," a genuine human document recorded by Hutchins Hapgood, and "Everyman," the fifteenth-century morality play (presented this winter), with the old woodcuts reproduced from the first illustrated medieval edition of the play.

Mr. S. E. Kiser's volume, "Love Sonnets of an Office Boy," has met with unusual success and is now one of the most popular books of verse on the market. "Soul Sonnets of a Stenographer" is the title of another series of office sonnets of Mr. Kiser's, which are now appearing in *The Saturday Evening Post.* The following is one of the office-boy sonnets:

I heard the old man scoldin' yesterday
Because your spellin' didn't suit him quite;
He said you'd better go to school at night;
And you was rattled when he turned away;
You had to tear the letter up and write
It all again; and when nobody seen
I went and dented in his hat for spite:
That's what he got for treatin' you so mean.

I wish that you type-wrote for me and we
Was far off on an island, all alone;
I'd fix a place up under some nice tree
And every time your fingers struck a key
I'd grab your hands and hold them in my own,
And any way you spelt would do for me.

Finley Peter Dunne, the creator of the inimitable "Mr. Dooley," says there is a slight error in the Chicago report that he has been released by *Collier's Weekly* to join the Harper publications at a salary of $40,000 a year. "I have not quit *Collier's,*" said Mr. Dunne this evening, "and I have no engagement with any Harper publication, nor have I any promise of $40,000 a year. With the exception of these few inaccuracies, the report is quite true." The report has probably arisen from a business arrangement Mr. Dunne has concluded with Colonel B. M. Harvey, who is at the head of Harper Brothers. In explanation, the author said: "I have simply transferred the management of my syndicate matter from R. H. Russell to Colonel Harvey. This is a personal undertaking of Colonel Harvey's, and Harper Brothers are in no way interested in it, though it is possible that some of my matter may be used in some Harper publication, if found suitable. The chief feature of the syndicate matter is the 'Mr. Dooley' articles, but the arrangement with Colonel Harvey covers any other matter of mine thought suitable for syndicating. I continue my editorial connection with *Collier's Weekly,* for the present at least. What the future may bring forth I can not foretell. Forty thousand dollars per," murmured Mr. Dunne, with a sigh; "Why didn't my Chicago friends add another cipher or two and make me comfortable for life?"—*Chicago Record-Herald.*

The Appletons have added a volume to their "Expansion of the Republic" series in "The History of Puerto Rico," by R. A. Van Middeldyk. Histories of Puerto Rico have been few; in fact, aside from a few wholly inadequate ones by natives, the present volume has but one predecessor, and that Friar Inigo Abbad's "Historia de la Isla San Juan Bautista," written in 1782. Mr. Middeldyk is librarian of the free public library of San Juan and has had access to all the data obtainable in the island. He has portrayed the salient characteristics of the life of the island, described the acts of the reigning government and pointed out the evils of colonial rule, and the book enables the reader to form a fairly accurate idea of the past and present state of Puerto Rico. He says that the general character of the present generation of the islanders is made up of "the distinctive qualities of the three races from which they are descended — indolence, taciturnity, sobriety, disinterestedness, hospitality, inherited from their Indian ancestors; physical endurance, sensuality and fatalism, from their negro progenitors; and love of display, love of country, perseverance and chivalry, from their Spanish sires. The result of the union of two physically, ethically and intellectually widely differing races is not the transmission to the progeny of any or all of the superior qualities of the progenitor, but rather his own moral degradation." Despite this freely acknowledged low moral tone of the people, social, educational and political conditions have improved rapidly during the four years of American occupancy, and the author is optimistic in his prophecies for the future. The chapters on finance, commerce and agriculture will not prove of practical value to the American money-getter, as the latest statistics given are those of 1830. The book is intended to meet the present demand for information regarding the West Indies, and is in the nature of a compilation rather than a thoughtful, philosophical study of the Puerto Rican people. This volume is uniform with the six of the same series previously issued, is well printed on fairly good paper and is illustrated by twelve full-page halftones. It is the purpose of the publishers to add three other histories to the series soon — "The Settlement of the Pacific Coast," "The Founding of Chicago and the Development of the Middle West" and "John Brown and the Troubles in Kansas."

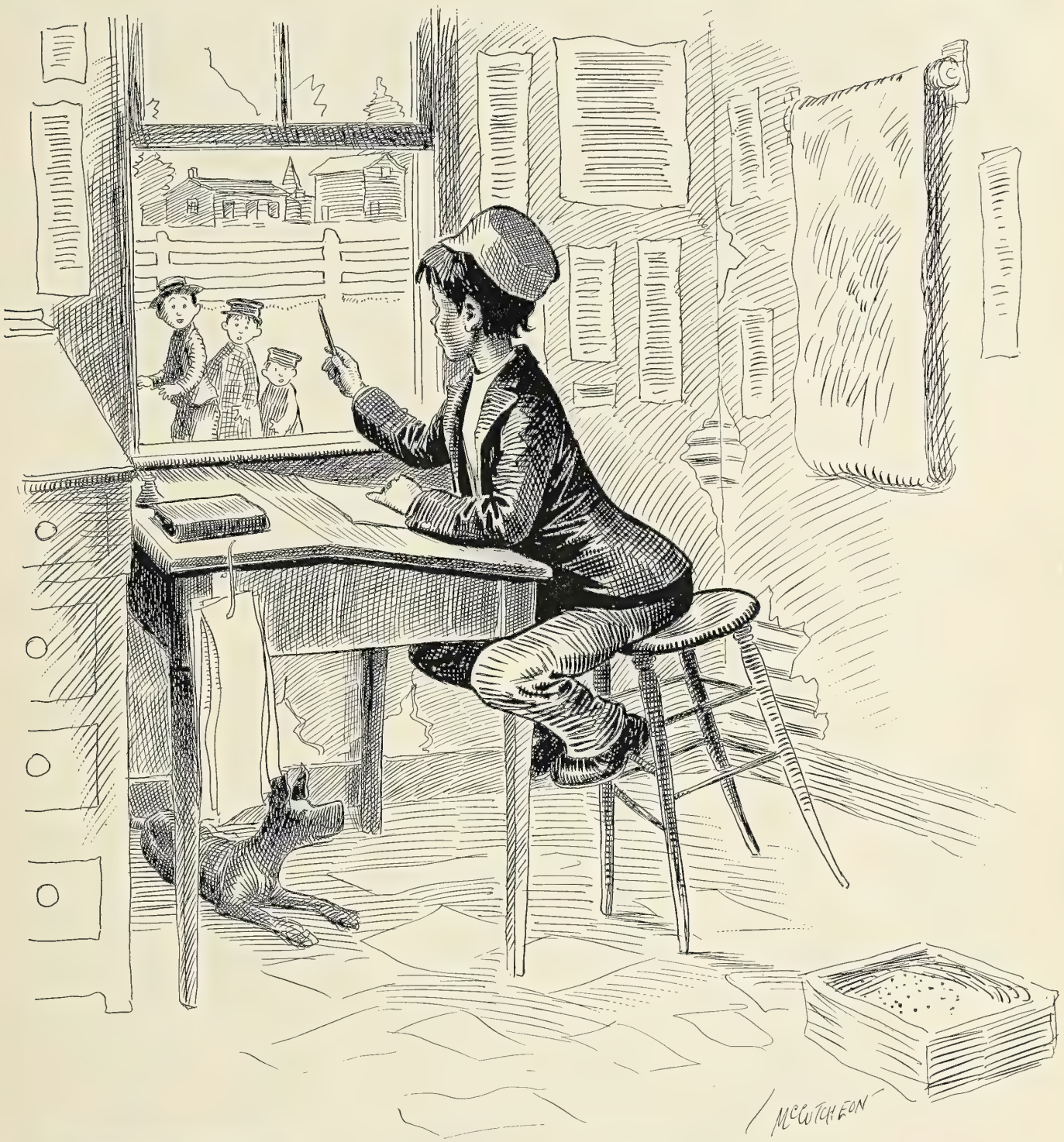
"THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING INDUSTRY."

I have read many other journals, published both in Europe and in this country, but could find none as interesting as The Inland Printer. It is the journal of the trade and should be read by all those working at the graphic trade.—*Joseph Avon, Brooklyn, New York.*

HOW HE GOT IT.

The Self-made Man — "I got my education from a correspondence school."

The Other — "Ah, a post graduate, I perceive."—*Harvard Lampoon.*



Copyright, 1903, The Inland Printer Company.

THE HUMORS OF A "PRINT-SHOP."

No. V.

"Say, you children'll have to make less noise out there. The boss is away, and I'm tryin' to write a personal."

ADVERTISING
FOR PRINTERS AND OTHERS

BY CHARLES E. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

A BOOKLET FOR A PRINT-SHOP.

Somebody said a critic is never a builder. This may be true; I am not going to try to dispute the above statement, but I am going to build a composite booklet — a booklet to advertise the average print-shop made up largely from matter taken from such booklets which have been received by this department, mingled with a few thoughts and suggestions by the critic.

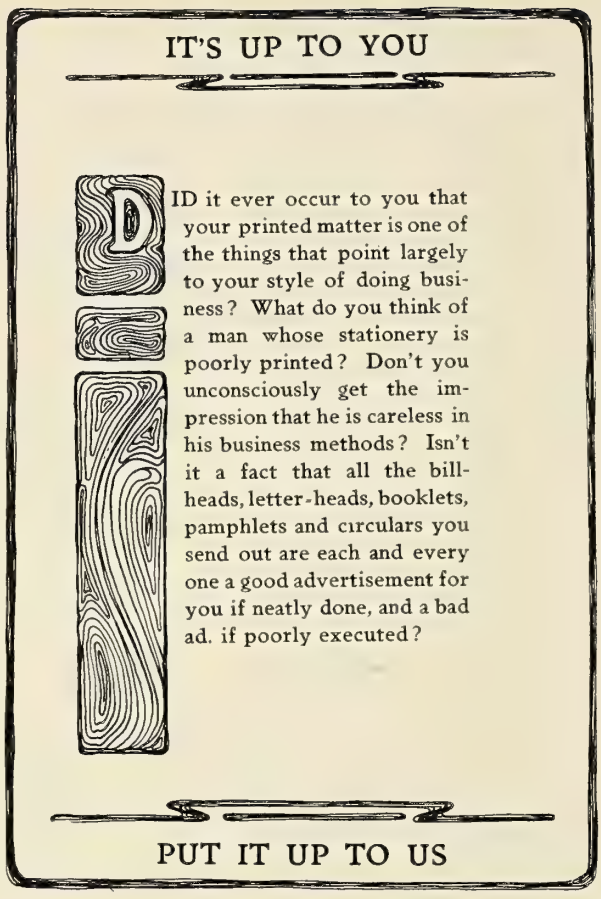
The matter is short and snappy; the arrangement of the pages is shown herewith. This book could be run in two or three colors, which, of course, would make it more effective.

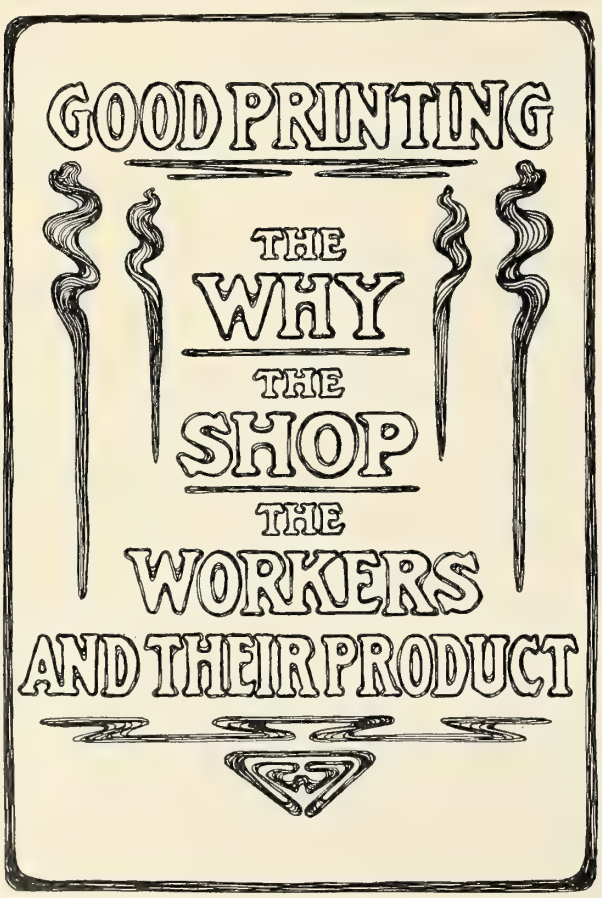
The location of initials, ornaments and general arrangements has just been suggested, and no effort is made to idealize this feature of the booklet. It is just a suggestion, and the pages speak for themselves.

SPECIAL.

To Owners of Print-shops: Have you a good trade-mark or press-mark? If you have, send an engraving of it to this department; if you have not, send us your name.

In the July issue of THE INLAND PRINTER the value of the trade-mark will be discussed, and all trade-marks we can get will be used to illustrate the article, with some original drawings of new trade-marks.







IT'S UP TO YOU

THERE'S a little print-shop in your city that we want to tell you about. It's filled with a bunch of good fellows whose work is a pleasure in itself. A more earnest, more diligent or more enthusiastic force is hard to find. The shop is a bee-hive of willing and intelligent workers, who are plugging away at good printing. It's our hobby to do it, and if you will give us an opportunity we will touch your appreciation and win you over to our side of the fence, and prove to you how much you need our kind of printing, and that it pays to have just that sort.

PUT IT UP TO US

IT'S UP TO YOU

We have had a whiff of success and now we hanker for more. Success is proof of merit. It must meet the necessity of trade. We are right here in Printersville to meet such a necessity—that of good printing, and in doing so we hope to attain success. The facilities of our plant are such as to help us do this, and we are just the sort to do good printing. We can print booklets and other forms of good stuff that will dodge the waste-basket, and make you glad you are in business.

PUT IT UP TO US

IT'S UP TO YOU

WE are daily planning stylish, business-getting things. We want you to get next to some of those good things—some of those happy effects in printing which can not help but warm up the soul of the buyer. Haven't we said enough?

PUT IT UP TO US

THIS LITTLE BOOK WAS CONCEIVED AND EXECUTED AT THE PRINT-SHOP

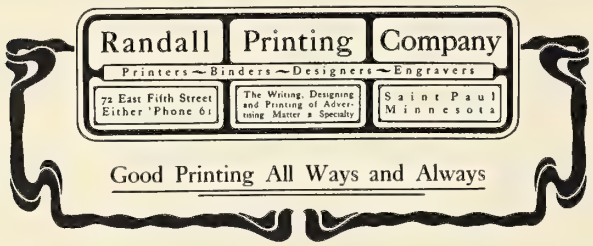
By honest hands, who love their work, to show you that we are full of ideas, vigor and gumption. You will find us at No. 40 and 42 Main St.,

PRINTERSVILLE, OHIO

CRITICISMS.

THE business card of the Inland Press, Spokane, Washington, is a neat and excellent piece of composition. The arrangement could not be improved upon.

RANDALL PRINTING COMPANY, of St. Paul, Minnesota, from the quality of the specimens sent in, are doing some excellent work. The composition and general arrangement on all their productions are highly





artistic, and thoroughly up to the standard. One of the best examples in the lot you sent us is the blotter design, which is beyond criticism. The other small samples show extremely good taste.

"HALF YARD OF FASHIONS" is the title on a folder from Gatchel & Manning, Philadelphia, advertising their half-tones for advertising fashions. The folder shows some excellent specimens of this kind of work.

A BUNCH of specimens, labeled "Fine Printing," comes from Pearson Brothers, art printers, Halifax, Nova Scotia. The presswork and composition on these specimens is executed in a very clever manner. The cover is a type-design printed in gold on purple princess cover-stock. The inside is printed on enamel, and shows quite a number of specimens of job composition.

A NEWSPAPER advertisement from Marshall Field & Co., Chicago, advertising an exhibit of Rookwood pottery, is a highly artistic and well-designed piece of advertising. We show a small reproduction of it in these columns.



"PRODUCTS OF A MODERN ENGRAVING HOUSE" is the title to a very neat and suggestive little folder from Sanders Engraving Company, St. Louis. The cover-design is unique and artistic, and the whole is well printed.

A POSTER-CARD from McCorquodale, Dundee, Scotland, advertising poster-cards, is an effective proposition. The text is the business-bringing kind. The matter could have been displayed in a more artistic manner, which would have made the card good advertising.

SCHOLL PRINTING COMPANY, Chillicothe, Ohio, send out a most unique and clever little folder announcing the fact that they have added a complete bookbindery to their printing-office. It bears a clever half-tone of Mr. Scholl's little girl, after whom he has named his bindery, "The Centura Bindery." The presswork and arrangement throughout are good.

THE Glenwood *Post* send us a little specimen of printing, which was issued as a reminder to their customers to come again. It is a neatly designed slip to be pasted on packages of printed matter, on ends of envelope boxes, on the backs of letter-head and bill-head pads, etc. Each slip is numbered to correspond with the number on the job ticket. The text is good and the idea is a fine one, and should bring returns.

"ADVERTISING OF ALL SORTS HELPS ALL SORTS OF ADVERTISING."

With reference to the agitation of the municipal art leagues to do away with bill-board advertising, Mr. Krackowizer, manager of the publicity department of the *Milwaukee Sentinel,* evidently considers that



there is more art in the bill-boards than in the unsightly vacant lots they hide. This view of the question is strikingly illustrated in the reproduction herewith from colored posters issued by the *Sentinel.*

N. A. T. CARROLL, book and job printer, Buffalo, New York.— Your folder is well written, and the idea is first-class. The display and general make-up could be greatly improved. By careful arrangement of your matter, mixed with some good taste in composition, the folder would be good. As it stands now it lacks design, and the advertising quality which such a folder should have coming from your shop.

"THE PLYMOUTH FAMILY" is the title on a booklet designed and put in print at the Rochester print-shop, in the city of Blue Earth and State of Minnesota, for the purpose of introducing the Plymouth family and showing what they can do in producing original and tasty modern type designs. The book starts out with a little talk on typography. The specimens shown on the inside pages are thoroughly artistic and well composed. Your book is a good piece of advertising. Your name and address should be displayed in larger type on the back page.

LIQUID CARBONIC ACID MANUFACTURING COMPANY, Chicago, Illinois.— The advertising inserts which you get out for your ads. in the various drug and bottling publications are very elaborate and attractive. Some of these are overdone. I believe good, simple, strong designs would be just as impressive. The one with the two figures holding up the banner, titled "For Winter Business," bearing the half-tone portrait of the lady in the circle, is the best of the series. It is well designed and is a good, forcible ad. The "Jolly Bottler" series could be improved by better drawings. The text throughout is first-class and I think will be read.

E. H. LISK, Troy, New York.— The blotters you forward to this department I fear are not good advertising for a printer. The idea is a clever one, and the proper way, I think, to do this up right, would be to print part of the text in type, making a general type design of the blotter, using a ruled border around the extra edge. Print your name and address in good strong type at the bottom, and then write your text in by hand, as you did. This would make a design of your blotter and no doubt would be attractive and a first-class piece of advertising. As it is now, the average man at first glance would not realize that this was made and printed from a half-tone plate. I think every printer, in advertising himself, should, by all means, show in his advertising some of his handicraft. In other words, show your customer that you have good taste, a good eye for arrangement, and a brain that has some creative ability. You have shown him the latter, now do not fail to impress him with the fact that you are a printer.

TYPOTHETÆ NOTES.

Mr. Henry W. Cherouny, the printer-sage of New York, writes to THE INLAND PRINTER: "The Alliance of the Master and Journeymen Printers' Unions of Germany has issued a remarkable proclamation to the workingmen of the Empire. It is published in the *Zeitschrift für Deutschlands Buchdrucker,* March 12, 1903, and must undoubtedly convey to the average American mind the idea that printerdom in Germany is turned upside down. In order to understand the full bearing of the document, of which we give you below a translation, let the kind reader for a moment imagine that the largest and most conservative printers of the Typothetæ had issued a strike order against all non-union shops in the United States. One would dismiss the ideas manifested by this document as laughable April jokes were it not for the serious truth that they give evidence of the existence of that kind of sterling common-sense among the German printers which overcomes class pride and inherited prejudices for the sake of the common good. As Galileo said, after his forced renunciation of the theory that the earth moves around the sun, '*Eppur si muovo!* — And yet it moves!'"

"APPEAL TO THE JOURNEYMEN OF THE PRINTING TRADE.

The Common Scale Association of German Printers has, during the six years of its existence, twice succeeded in securing, almost without a contest, revised and improved scales for the journeymen of the trade. Local employers and journeymen in close alliance have both in their way faithfully assisted in carrying out these measures. Yet it must be confessed with a sense of humiliation that there are still thousands of journeymen in the country working at terms which do not correspond to the existing scale. *Thereby they lower the wages of their fellow workers and further that villainous competition which ruins our trade.* There are many who do not even shrink from working in regular apprentice-breeding shops, never considering that thus they assist in rearing a class of fresh men who will be injurious to both the trade and the whole class of wage-workers. Loyal journeymen are in duty bound most seriously to bring home to such colleagues the disloyal and trade-destroying character of their course, and to cause them to contend with all legal means against these wage-squeezers and price-cutters of the trade. Here is the brakeshoe stopping the future development of our common scale, together with the improvement of our material condition! As long as we have not thoroughly cleared out the adversaries of our common scale, we shall not be able to think of its further improvement.

Therefore, you colleagues, who do not yet work in union printing-offices, demand at last the introduction of the common scale, or — leave the printing-offices working under non-union conditions! The common scale is introduced by the representatives of the German workingmen and employers, and each of us is bound by moral and social obligations to stand up for our common cause under all circumstances!

The labor bureaus of our alliance will more strictly than ever include journeymen coming from non-union printing-offices. *We furthermore deem it a matter of course that union workingmen will refuse any longer to work by the side of disloyal journeymen.* For, whoever is not for us is against us, and every form of social regard towards our enemies is out of place.

We have, therefore, resolved to remind the journeymen employed in non-union offices for the last time of their duties toward the trade and to demand of them, on Saturday, March 21, to request their employers in polite but clear and unmistakable terms to introduce the common scale. Where this request is refused, the facts are to be reported to the German Printers' Common Scale, main office, Berlin, S. W., Friedrich street 239. This office will then try to conciliate. If after this, the said colleagues are without answer by March 28, they may assume that the repeated attempt at conciliation of the common scale office has been useless, and that their demands should be considered refused. *We expect that then all our colleagues will act accordingly.*

Those colleagues who shall lose their positions on account of their loyalty to the Common Scale Association will report at once to their district representatives, stating whether they are pressmen or compositors. *The labor bureaus of the Common Scale Association will, first of all, provide places for these colleagues.*

Our common interests require common action; we must move forward and not backward. Let every one do his duty on the 21st of March, 1903.

(Signatures.)

It is perhaps not necessary to point out to Mr. Cherouny that the anti-trust laws of this country are not favorable to agreements of this kind. When we legislate against "restraint of trade," there is evidence that we must experience a few pinches here and there ourselves. For instance, the Atlanta situation. *The Editor and Publisher,* of March 7, 1903, says:

"An interesting situation among the job printers of Atlanta was revealed recently by the strike in the Blosser Printing Company's office, if reports are true. It seems there exists a compact between the Employing Printers' Club of that city and the printers' union, whereby, in consideration of the offices belonging to the club employing only union labor, the union printers agree in turn not to allow their men to work in offices not belonging to the club. All but two of the job offices in Atlanta are said to belong to the Employing Printers' Club, which is said to virtually constitute a trust which controls all prices of jobwork in the city. The Blosser Printing Company was charged with cutting prices and the union was asked to call out its men as a result. President James M. Lynch, of the International Typographical Union, however, declared the strike illegal and ordered the men back to work. His action threatens to break the compact between printers and employers, which was signed two years ago and was to last for five years. There are one hundred and twenty printers employed in the job offices of Atlanta."

THE Washington Typothetæ held its first annual meeting Saturday evening, April 4, at the Hotel Fritz Reuter. This organization was formed last fall and has since been affiliated with the national organization. Seventy-five members were present; Commissioner West was the guest of honor, and the president, George H. Judd, presided as toastmaster. The



Each of the above pictures represents a printers' well-known term. The person first presenting a correct solution, accompanied by a speech of not more than twenty-five words, will be allowed to see Mr. Wilken's diamond ring.

menu was printed in the vernacular of the craft, and there were many composing-room jokes in the list of edibles. The frontispiece, which is here reproduced, comprised a series of nine puzzle pictures.

DETROIT EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION.

Upwards of one hundred of the leading employing printers of Detroit and near-by towns attended the fifth annual dinner of the Detroit Employing Printers' and Publishers' Association, held in the Fellowcraft Club, Detroit, Tuesday evening, March 23. President John Taylor presided. The banquet-room was beautifully decorated for the occasion, a handsomely printed

menu set forth a bountiful repast, a quartette furnished music, and other features went to make the occasion the most successful function ever held by the master printers of Detroit. The guests of honor were Edwin F. Freegard, of St. Louis, Missouri, secretary of the United Typothetæ of America, and Isaac H. Blanchard, of New York, member of the executive committee of the United Typothetæ, and well-known expert on printing-office costs.

Mr. Freegard was the first speaker of the evening. He gave a very lucid account of the organization of the United Typothetæ, its aims and objects. Admitting that the organization had its inception in the desire to meet and frustrate the encroachments of hostile labor organizations, he said there was no intention at present to regard the unions as altogether evil.

"We never have ignored the rights of labor," said Mr. Freegard, "and we do not intend to do so. We are not organized now to 'down labor,' whatever may have been done in the past. At the same time, we deny the right of organized labor to interfere with our employment of unorganized labor, or to abridge any of the rights conferred upon us by the Constitution of the United States, and these rights we intend to protect at all hazards."

Reverting to the benefits to be derived from organizing, Mr. Freegard said it was necessary for master printers to recognize the fact that this is an age of organization and that no general improvement in trade conditions can be achieved without it. He did not blame anybody for buying his printing wherever he could get it done the cheapest. That, he said, was always the privilege of the buyer — to buy in the lowest market. It was the printer who sold his product for less than a profitable price that was to blame, and needed correction. The trouble with the average printer, he contended, was that he regarded his business too much from the ethical and artistic standpoints, without regard to its business possibilities. Too many printers looked upon the remuneration that they received for their services as managers of their business as profits, whereas such services were entitled to as big a salary as the size of the business done would warrant, and this should cut no figure in the question of profits. At least ten per cent of the investment should be set aside at the close of each year's business as profits. In showing how this could be achieved, Mr. Freegard strongly advocated the formation of printing boards of trade and the employment of expert estimators to pass upon all work. He went into detail to show how these boards of trade had been beneficial to the trade wherever established, and gave considerable advice as to how to go about organizing one. The main thing, he said, was to secure competent men to place in charge of the business of the exchange, and the development of a mutual confidence between the members. He cautioned against allowing the public to gain a wrongful impression as to the objects of the exchange, and declared his belief that the public does not want to take advantage of the printer, and only does so because the printer offers himself to be taken advantage of.

Mr. Blanchard followed Mr. Freegard and gave an illustrated talk on the well-known Blanchard method of ascertaining the costs of printing. The various blank forms thrown upon a mammoth screen were viewed with a great deal of interest, and Mr. Blanchard's explanation of them was followed up with a volley of questions from his listeners.

Mr. Blanchard defined the golden rule in business life to be "Honesty to yourself and the other fellow," and said that true happiness, after all, was based on the knowledge that one had "money in his jeans." Mr. Blanchard's entire talk was devoted to telling just how the employing printer can secure that sort of happiness, and many of those present announced their intention of taking his advice and profiting by it.



PRESIDENT BEN W. WILSON, JR., PITTSBURG.



FRANK MANNING, PHILADELPHIA, AND J. C. BRAGDON, PITTSBURG.

LOOKING UP HOTEL ACCOMMODATIONS FOR UNITED TYPOTHETÆ OF AMERICA, JUNE 22, 1903, AT ATLANTIC CITY.

CHICAGO TYPOTHETÆ.

On March 25 the Typothetæ and employing printers of Chicago met at the Fine Arts building to hear addresses by Mr. Freegard, general secretary of the United Typothetæ of America, and others, and also to receive an address by Mr. Isaac H. Blanchard on his methods of ascertaining the cost of printing. A large number were present and much interest was manifested.

COMPOSING ROOM ECONOMICS

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.

METHOD OF RECORDING ADVERTISING AND OTHER CUTS.

Keeping track of cuts is vexatious at the best. A description of an adequate system devised by Mr. H. H. Flinn, secretary of The Inland Printer Company, and which has been in use many years in this office, will be appreciated by readers who send inquiries in regard to its provisions with more or less frequency.

When a cut is received from an advertiser, a proof is taken of it on paper 8½ by 12 inches in size, and the name of the owner of the cut and the date of receipt endorsed on this proof. We have two cabinets, twenty drawers in each, with the drawers numbered, and if this cut is not for immediate use it is put in one of these cabinets and the cabinet letter and drawer number also endorsed on the proof. This proof is then placed in an ordinary letter-file, which is subdivided alphabetically. When a cut is sent to the composing-room the proof is taken from the regular file and placed, in alphabetical order, in another drawer of the same file, which is labeled "Composing-room." When it comes back to the office from the composing-room, it is replaced in the drawer of the cabinet from which it was taken, and the proof returned to the file. A rubber stamp, similar to the form shown below, is used for the endorsement:

Received.....
Cabinet..... Drawer.....
Delivered to.....
By.....
Date.....

When cuts are returned to advertisers, the proof is taken from the file again and the date and manner of shipment endorsed on the proof, which is then placed, in alphabetical order, in another drawer labeled "Delivered." Few of our advertisers send us receipts for cuts sent to them, and in case they ask for one which we do not have, we simply turn to our delivery file and advise them of the date and manner in which the cut was shipped, and to whom.

We have been using this plan for four or five years, and so far we have been unable to devise any improvement on it. We have had no disputes with advertisers whatever in regard to delivery or non-delivery of cuts, and by having proofs of these cuts always easily accessible we are enabled to go over them occasionally and throw out those which are not likely again to be used or called for.

A NEW LAY OF CAPS. IN THE ORDINARY UPPER-CASE.

A subscriber, "R. E. K.," Canton, Ohio, writes: "Some years ago, while still an apprentice, and before attaining my present stature of 5 feet 7 inches, I made up my mind that if ever the occasion presented itself, when I had a printing-shop of my own, that I would reverse the order of laying the capitals in the ordinary upper-case. The opportunity came about six years ago, and our little printing-plant was installed with the caps. and small caps. laid as follows: The bottom row of the cap. case, A to G; the second row, H to O, etc. To be consistent, the italic and triple cases were laid the same way, although the arrangement of the two-thirds cases was not disturbed.

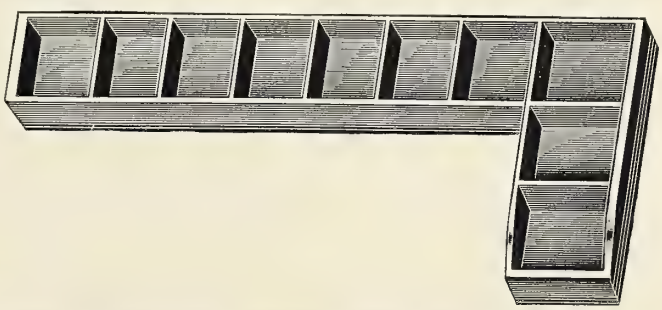
"I have become so accustomed to this lay of the cases that I had forgotten there was any other way of laying a cap. case until the March Inland Printer arrived, when I read Mr. Heber Wells' article and noted the lay of the cases in connection with that article.

"To get down to the argument: After six years' experience with the cases laid as outlined, I make the following claims: 1.— The letters most frequently used are nearer the compositor. 2.— The reach is easier for a short or medium height compositor. 3.— There is no danger of the caps. most frequently used being knocked down into the X, Y, Z row. 4.— There is no radical departure, requiring new cases, and a compositor can memorize the change in a few minutes.

"If the compositor of average height, and this includes the majority of them, will stand up to the ordinary case, reach up to the Z box, which he can readily do, and then notice how he is obliged to shift his body to reach the C box, three rows above, he will realize the advantage of my system. It saves time in composition and distribution, and is much less tiresome on the arms."

THE SHERWOOD AUXILIARY FIGURE CASE.

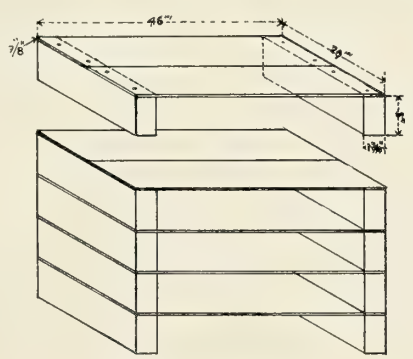
A recent invention to facilitate composition on law and catalogue work and time-tables requiring one or more face



figures is Sherwood's auxiliary figure case, a cut of which is here shown. Brass catches project on the bottom of the upper section, so that the case can be attached to the upper case or placed in position on the lower case, as desired. L. H. Sherwood, 167 Ashley avenue, Hartford, Connecticut, is the inventor. We take occasion here to advise inventors that we will give space in these columns to descriptions of new devices before they are advertised — not afterward. The above must not be taken as a precedent.

HANDLING STOCK.

While the question of economical handling of stock is not strictly within the purview of this department, for the sake of

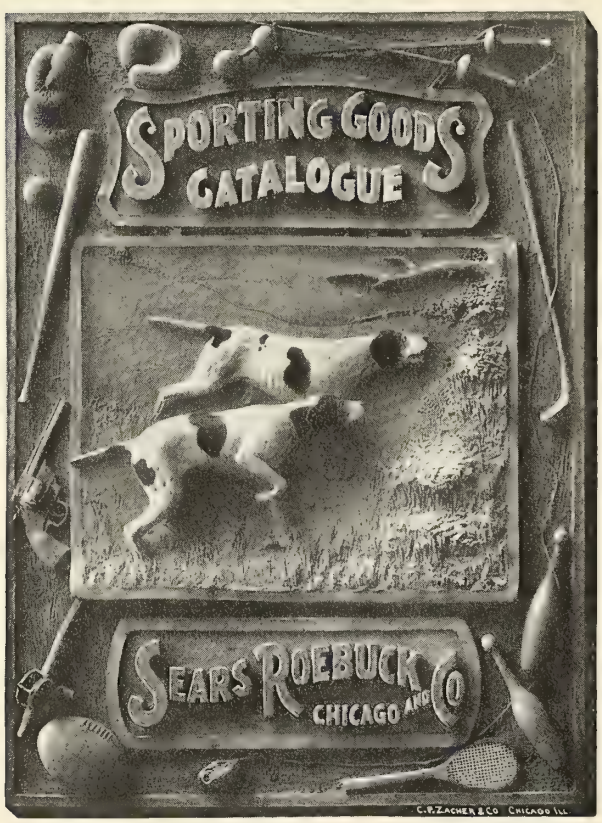


HOME-MADE STOCK RACK.

convenience we give the following suggestions by Mr. William H. Jackson, secretary of the Jackson Print Shop, Waterbury, Connecticut:

"How little attention is paid to the stockroom of the average print-shop and what a profit-gobbler is the system, or lack of system, so often displayed! It is true that few concerns can boast of a room entirely set apart for the storage of stock, yet the importance of keeping paper in ship-shape order and free from dust can be realized and appreciated in a very short time after a separate room has been provided and

a well-developed system adopted. A room especially devoted to the storage of paper, be it ever so small, will pay large dividends if the stock is methodically arranged and care taken in its reception and disbursement. One office has solved the problem in a simple and inexpensive manner. The shelving is based on the unit idea, somewhat after that of the expansible bookcase. Each shelf is independent and the height of the racks is limited only by that of the room. It is surprising what an amount of paper can be stored on a set of these shelves, twelve in height. Each shelf has a depth of five inches and allows the storage of four to six reams, according to size. The cost of construction is nothing compared with ordinary shelving, and the feasibility of moving the shelves when necessity demands, or the possibility of putting them beneath windows or in places where floor space would be otherwise wasted commends them highly. A very convenient size measures 46 inches in length, 24 in width and 5 in height. Each shelf is made of two planed pine boards seven-eighths or one inch in thickness and supported by two planed pine pieces 24 inches in length, 5 in height and 1¾ in thickness, all nailed together as shown in upper part of diagram. The lumber should be procured from the mill planed and cut to the proper size, and it is then but the work of a few minutes to nail them together. The shelves are open at both ends and when pushed close to the wall require no other backing. A dozen of them, placed one on top of the other, as indicated in the lower part of the diagram, will stand about six feet in height and hold forty-five or fifty reams of flat paper. The economy in space is obvious, for four tiers ten or twelve in height will take care of about as much stock as a good-sized plant will carry."



MODELED HALF-TONE DESIGN, BY C. P. ZACHER & CO.

THE CONSENSUS OF OPINION.

THE INLAND PRINTER, published in Chicago, is universally considered the ablest critic upon matters pertaining to the printing art that there is in the world. It is in itself not merely a typographical journal, but a work of art.—*Seattle Argus.*

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Mittineague Paper Company, Mittineague, Massachusetts, has issued a booklet showing fourteen varieties of the fine Strathmore Parchment papers.

A BLOTTER from Marshall & Pankey, Houston, Texas, printed in three colors, makes a striking advertisement. Arrangement of matter is good, and colors chosen are harmonious.

THE Bullock Electric Manufacturing Company, Cincinnati, Ohio, is issuing a series of monthly card calendars showing portraits of "great men of science and engineering." The card for April is a most artistic design, with portrait in colors of Sir Charles Lyell. Design and printing are by the Strobridge Lithographing Company, of Cincinnati.

THE Sprague Electric Company, manufacturers of electrical motors and other apparatus, is sending out from its Chicago office some booklets describing and illustrating the installations made in many of the large establishments in Chicago by this company. The booklets are well designed, neatly printed, and the half-tone engravings used for illustrative purposes are of fine quality.

BURNEY & SMITH, Dallas, Texas.—On the note-head submitted by you the line "Dallas Transfer & Cab Co." should be much stronger. We do not understand the significance of the "A. O. T." on the envelope, but it appears to us to be altogether too prominent. The blotter is a fairly good sample of artistic display, considering the amount of matter you had to get into the space. Presswork is good.

A NEAT and attractive christening card is forwarded by Haszard & Moore, Charlottetown, P. E. I. It is a card 1½ by 7 inches, folded in five sections, the two end sections embossed with silver flowers, a miniature portrait of the child, with name, age, etc., and parents' names occupying the remaining three sections. When folded it is enclosed in a silver-edged envelope 2 by 2¾ inches in size. This is one of the daintiest cards we have seen.

THE *Illustrated Footwear Fashion,* published by Oran McCormick, Boston, Massachusetts, is a magazine of seventy-two pages and cover, 6¾ by 10¼ inches in size, finely printed on enameled stock, well illustrated with half-tone portraits and shoe exhibits. Composition and make-up are excellent, and presswork is of a high grade. Several inserts, printed on colored stock and in two colors of ink, help to make it a more than ordinarily attractive publication.

"ROLLING UP—AND WHY?" is the catch-line on a folder issued by the Unitype Company, of New York city, in which the testimony in favor of the "One-man Type-setter" is forcefully presented to the reader. As a piece of excellent typography this folder can scarcely be surpassed. It is printed in green-black and red on buff stock, composition and make-up being most artistic. Return post-cards are made a part of the cover, which are almost certain to insure a reply from the addressee in search of further information. The idea is a good stroke of advertising, and should prove effective.

THE "Piano and Organ Purchaser's Guide for 1903" is a work printed by the Isaac H. Blanchard Company, New York. Its size is 6⅞ by 10¼ inches, 218 pages and cover, text in eight-point leaded type, with numerous well-displayed advertisements scattered throughout. This is a specimen of *quick* printing, as the whole work was completely turned out in twelve days, the printing being from type forms. Though not submitted as a specimen of fine typography and presswork, there is little to adversely criticize in style of composition or clean presswork. The make-up and general appearance of the work is attractive.

"INITIAL Report to the Stockholders of the Yaqui Copper Company" is a book of forty-eight pages, 8½ by 12 inches in size, printed in Caslon Old-style type, on laid paper, with cut-in side-heads and borders in red ink. A number of inserts, showing the different workings of the mines, are printed on heavy enameled stock from half-tone engravings, and maps and diagrams go to make up quite a bulky volume. A handsome design is printed on the cover in copper-bronze and beautifully embossed. The work is from the press of Frank Presbrey Company, John street, New York city, and is a very creditable production.

FROM the *Keynote,* a magazine of music, etc., published at Elmira, New York, we have received a page advertisement of D. S. Andrus &

Co., printed in black and red, on which criticism is requested. The ad. is fairly displayed, and is undoubtedly attractive. The principal features are brought out in relief, and are easily read and impressed upon the mind of the reader. The rulework, though, is very poorly finished, corners and joints gaping wide instead of making a continuous unbroken line. A solid rule around the page in place of the metal border would be a decided improvement. The presswork is not so good as it might be.

A CIRCULAR issued by the Jaenecke Printing Ink Company, Newark, New Jersey, is a good sample of multi-color printing, showing the numerous imps of color made famous by the Jaenecke company in its recent advertisements, circling in glee around the black imp. A quatrain beneath reads as follows:

"Now with pleasure doth the printer's eye
These merry, artful imps espy,
Who dance and sing to Jaenecke's name,
The praises of eternal fame."

This is a very attractive piece of work, well designed and artistically executed.

A NUMBER of cover-designs for the *Raymond Jottings,* by J. Warren Lewis, Pasadena, California, exhibit great versatility in combination of type and border to produce effective designs. Among about twenty covers no two are alike or approach so closely in appearance as to be taken for the same design. Most of them are worked in two colors on a colored stock, giving most striking effects, and occasionally a tint-block is used in combination with the colors. The collection is a most artistic one, of which Mr. Lewis may well feel proud. Some leaflets, cards, programs, etc., are executed in good taste, composition being excellent and presswork above criticism.

ON a show-card, 14 by 21 inches, the Electro-Tint Engraving Company, Philadelphia, Pennsylvania, exhibits a number of miniature pictures produced by the three-color process, which are pleasing and most attractive. The specimens exhibited show to perfection the beauty of the half-tone plates made by this company, and are a fair sample of the high-class collection of stock art subjects in colors which the company is prepared to furnish for use in illustrating calendars, blotters, booklets, etc. The sum of 20 cents in stamps will bring an album of subjects for choice, and the Electro-Tint Engraving Company will furnish either the plates from which to print or finished pictures in any quantities.

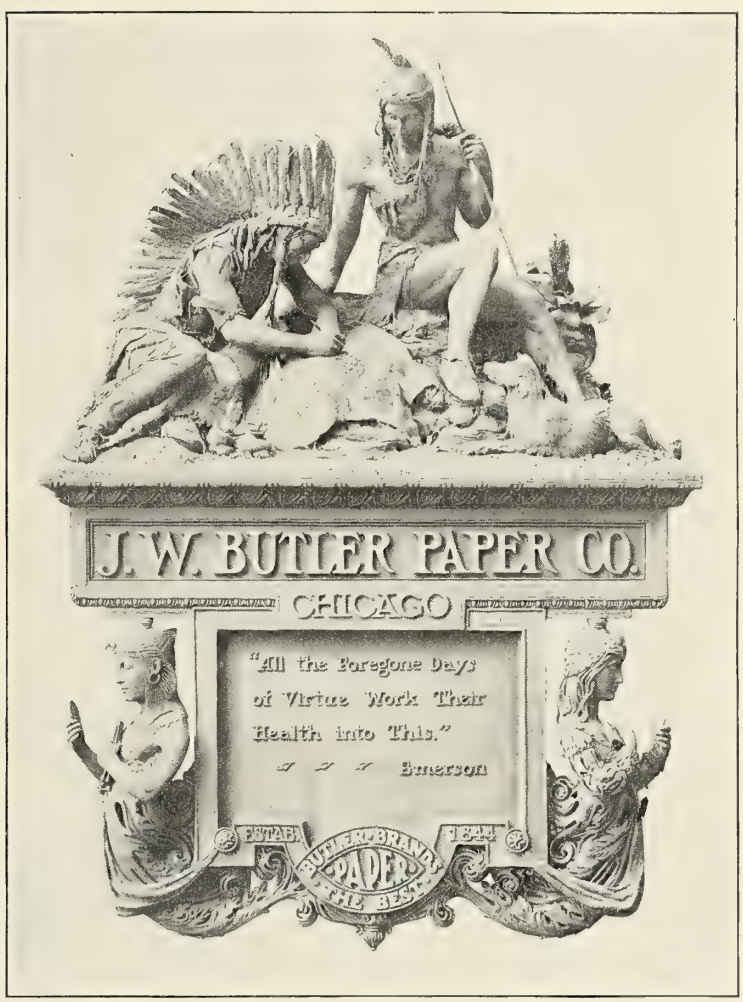
A NUMBER of specimens of the work of Gatchell & Manning, illustrators, designers, photo and wood engravers, Philadelphia, Pennsylvania, lie before us, and for artistic conception and execution they can not be surpassed. All lines of engraving are represented — pen-and-ink, wash, half-tone, three-color process and wood engraving — in all their beauty and delicacy of outline, shading and color effects. Some book cover-designs and advertising cards in three colors show some striking and beautiful features, and a few book plates, plain and in colors, are exquisite in design and finish. Any person in search of excellence in engraving will not be disappointed if this firm secures his order.

A BOOKLET of sixteen pages and cover, 4¾ by 6 inches in size, descriptive of its plant and facilities for executing high-grade printing, is issued by the Colonist Printing & Publishing Co., Limited, Victoria, British Columbia. It is well illustrated with half-tone views of the various departments, and gives a short descriptive history of the founding of the *Colonist* and its growth during the forty-three years of its existence. The Colonist company now has a most complete establishment for both letterpress and lithographic printing. A handsomely printed and beautifully illustrated souvenir booklet, entitled "Picturesque Victoria," is published by this company, a notice of which was given in the February issue of THE INLAND PRINTER, but erroneously credited to the *Times,* of Victoria, British Columbia.

THE *Advocate* is the name of a weekly magazine of sixteen pages and cover, 7 by 10 inches, published by the boys at the Indiana Boys' School, an institution maintained by the State for the reformation of refractory boys, at Plainfield, Indiana. That care is exercised in composition and make-up is evident from the neat appearance of the pages, and the presswork is good when the worn condition of the type is taken into consideration. Charles E. Lockhart is editor and instructor in the printing department, and is entitled to much credit for the excellent results of his labors among the boys. The "Report of the National Prison Association Committee on Discharged Prisoners," a book of forty-eight pages and cover, 6 by 9 inches, is a very good sample of letterpress printing, and was done by the boys in this school.

THE "Fourth Year Book" of Columbia Typographical Union, Washington, D. C., is a fine example of typographic art. It is a book of ninety-six pages and cover, 8½ by 11½ inches, printed on fine, heavy enameled stock. The composition, especially on the advertisements, and the make-up are admirable, and the presswork is excellent. The work was done in the office of the *Trades-Unionist,* at Washington, D. C. The advertisements were designed and set by A. P. Heron, a young Washington printer. The presswork was done by F. R. Johnson on a Cottrell drum-cylinder, two-roller press, but is equal in appearance to much work that is run on a four-roller press. Mr. Thomas Allen Bynum was chairman of the Committee on Printing, under whose care the work was carried on, and to whom much praise is due for the excellence of this most artistic souvenir.

A FAVORITE method of advertising by manufacturing houses is by means of calendars, for they are usually placed in positions where they will be constantly in view. Large sums are spent annually in securing artistic designs for calendars in the hope that the returns in the way of trade will pay adequate interest on the investment. The J. W. Butler Paper Company, of Chicago, is one of the largest investors in this line of advertising, and the union of art and commerce is exhibited in the design shown herewith, wherein sculpture is utilized to aid the manufacturer in presenting the virtues of his products to the consumer. The group portrayed by the sculptor is truly American, and represents the Indian runner awaiting the completion of the message which he is to carry far and wide, accompanied by the faithful companion at his feet. The entablature, upon which the calendar pad is to rest, bears a quotation that is peculiarly applicable to the stability of the firm whose name appears immediately above. The beauty of the design, which is the work of John Paulding, is characteristic and most graceful, and gives this calendar a place among the works of art of the present day, and which will endure for years to come.



CALENDAR-DESIGN.

THE St. Louis Law Printing Company, of St. Louis, Missouri, has issued a most attractive calendar, the background of which is an embossed bas-relief of "Cupid's Serenade"—a most artistic reproduction, by the Woodward-Tiernan Printing Company. An appeal for trade, in the form of a brief in the "St. Louis Court of Reason," by the St. Louis Law Printing Company vs. Brief Printers of Slow, Antiquated and Unreliable Methods, is a telling argument in favor of getting a certain class of printing done in an establishment especially fitted to handle the same. The excellent appearance of the brief ought, in itself, to be an inducement to lovers of good printing to place their orders with this firm.

THE WORK OF THE EVENING ILLUSTRATION CLASS OF THE ART INSTITUTE OF CHICAGO.



Initial, by Henry Vallely.

TO provide the special training which the would-be illustrator of the day needs to fit him for his work is no easy task, as the demands of the illustrated newspapers and magazines for competent artists to draw their pictures are becoming more and more exacting as the public appreciation for good illustration is cultivated.

It is not enough that the art school equips such of its students as desire to become illustrators with an exhaustive knowledge of anatomy, construction of the human figure and composition alone. It is now generally recognized that this academic training — the foundation upon which all worthy art expression must rest — should be complemented by that special training which will give the students an *actual* knowledge of the conditions which must be met in drawing pictures in special mediums to be reproduced by special modern processes for special illustrative uses.

To give this special training to its evening students who desired to study the theory and practice of illustration making, the evening class in illustration was started at the Art Institute, of Chicago, in 1898, under the direction of Mr. Walter Marshall Clute — the present instructor — and has steadily increased its efficiency as it solved the problems this special need created.

The class, which has always included among its members many who are actually engaged in making illustration for newspapers, trade and publishing houses, meets on Mondays, Wednesdays and Fridays, weekly, from 7:00 to 9:30 P.M., to draw from the costumed model or models — as two figures are arranged together one week of each month in some special story-telling pose; when particular attention is paid to the salient problems of the value of line and color in telling the particular story of the pose with force and directness — to gain facility in the use of the various mediums of expression, either in pen-and-ink, pencil, crayon, oil-monochrome, color, gouache and their various combinations. The illustration in each case is carried to that point of finish where the special idea it was arranged to illustrate is best expressed.

From time to time examples of the classwork executed in the various mediums are reproduced to show how the drawings must be done to reproduce well, and talks are given on the reproductive processes, with the aid of the fine examples of the actual reproductive methods which the institute has on its walls for ready reference.

The efficiency of the evening work is greatly augmented by the lectures of Mr. Frederick Richardson on "Illustrative Composition," each lecture being followed by a criticism of the compositions brought in by the members of the class on some practical subject which any illustrator would be apt to handle. This work comes on Wednesday evenings, preceding the usual class hours, and is a most important part of the work.

The members of the class have free access to the valuable books on illustration, costume, etc., contained in the Ryerson library, and each month a collection of the original drawings from the current number of *Scribner's Magazine* is loaned to the class and hung where they can be seen and studied.



Composition in charcoal, by Frederick Webster.

Specimen of work of Evening Illustration Class, Art Institute of Chicago.



Charcoal drawing, by Frederick Webster.

Specimen of work of Evening Illustration Class, Art Institute of Chicago.

DEFINITION OF LUCK.

"Luck means rising at six in the morning, living on $1 a day if you earn $2, minding your own business and not meddling with other people's. 'Luck' means appointments you have never failed to keep, the trains you have never failed to catch. 'Luck' means trusting in God and your own resources." — *Max O'Rell.*

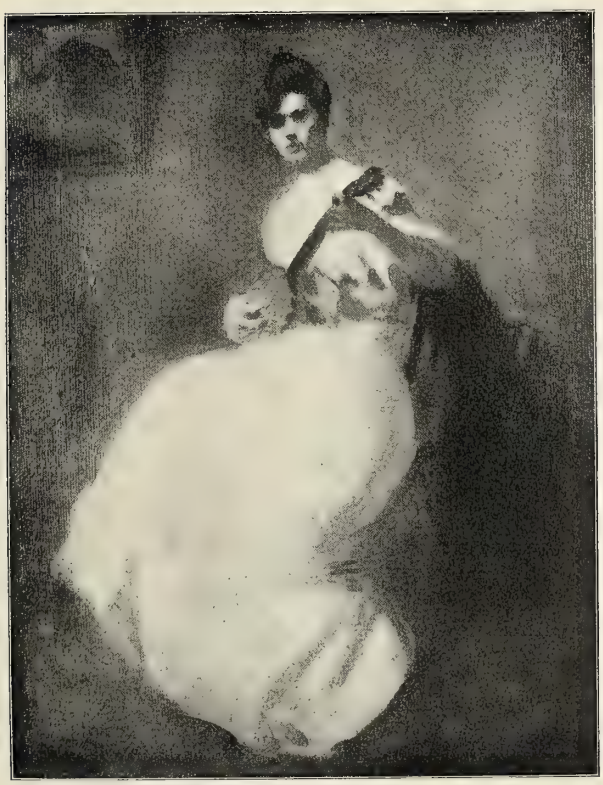
I COULD not do without the information found in your paper.— *James A. Trent, Trundles Crossroads, Tennessee.*



Black-and-white, oil, by Emil J. Grebs.
Specimen of work of Evening Illustration Class, Art Institute of Chicago.



Wash drawing, by Henry Vallely.
Specimen of work of Evening Illustration Class, Art Institute of Chicago.



Oil monochrome, by Ed J. Timmons.
(Won black-and-white prize at the annual exhibition of Art Students' League of Chicago, 1903.)
Specimen of work of Evening Illustration Class, Art Institute of Chicago.



Black-and-white, oil, by Ed J. Timmons.
Specimen of work of Evening Illustration Class, Art Institute of Chicago.

THE EXPORT FIELD

Contributions to this department are requested from subscribers to "The Inland Printer," at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited.

The following items have been furnished by the Paris correspondent of THE INLAND PRINTER:

ENGLISH ITEMS.— Our neighbors have a printing-office whose mission it is to produce blue-books — as the official Parliamentary reports are called — and they produced a funny one recently. In printing the Parliamentary report of the recent debate in the House of Commons on the civil list, the printers allowed the error to pass of transposing two pages — page 34 coming before 33. Then, when all was printed and issued, a new edition was run off, with a notice at the head to warn the reader that "An error slipped into the previous edition, page 34 coming before page 33." But the printers made another mistake and put "44" in place of "34." This mistake being discovered, they tried again and ran off the whole edition a third time. [An American printer would simply have torn out the leaf, reprinted it and tipped it in.— EDITOR.]

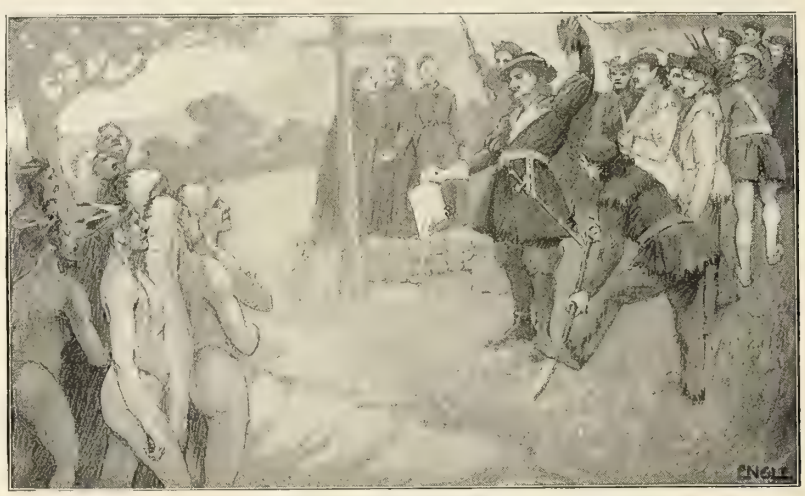
RUSSIAN ITEMS.—A deputation of St. Petersburg printers assembled with their workmen on January 15 at the tomb of Peter the Great to deposit a crown bearing the words, "To the imperial founder of the Russian periodical press, 1703-1903." The Russian imperial printery has recently organized a clubhouse containing a theater and rooms for games for its employes. On the ground floor is a restaurant and library; above it a concert hall seating five hundred persons, and other rooms which are reserved for the amusement and edification of the workpeople.—Working photoengravers in Russia are paid from $75 to $185 per month if they are foreigners, while Russians doing the same work are paid by the day and earn one-half as much. The month usually comprises twenty-three working days, though some have only twenty. The working day is usually nine hours, but some establishments still cling to the ten hours.



Pen-and-ink, by Edward D. Stevens.

GERMAN ITEMS.— On February 12 the Emperor, Empress and the imperial princes visited the Berlin factory where the Typograph composing machine is made. It is said that while he was still young the German Emperor learned the art of printing, and that he has always retained a lively interest in things pertaining to the craft.— The printers' supply men of this country are complaining loudly of the dull state of business, and printers appear to be well stocked and now buying very little new material. The increase in the number of manufacturers of printing material and machinery has more than kept pace with the demand, and they are now offering products at almost any price. On the other hand, the printers say that the panic which has prevailed in that country for the last two years has kept business so dull that they could not find work for the machinery and material they have on hand; in fact, some houses which make a specialty of posterwork are almost entirely without orders. Among the compositors many are out of work on account of the introduction of the typesetting machines, while those who are working have had to pay higher assessments than usual to help out their less fortunate brethren. The panic is felt all over Europe, and in most countries very little is being done.

AUSTRIAN ITEMS.— Printers are here divided into several classes, according to their capacity. The workmen of the sixth class earn about $6; the fifth class, $5.40; the fourth class, $5.20. The working day is nine hours, and the men are paid for a full week, whether there are any holidays or not. Machine operators earn $10.40 a week if they work on a paper issuing but one edition, and $11.20 if two editions are got out. This is the minimum scale and there are some operators earning as much as $17 a week. In this country the German language is the most used, but by the side of this there are a dozen other languages spoken, some of which are almost unknown in other parts of Europe; indeed, so diversified are the languages that residents of contiguous districts are unable to understand each other. The imperial printing-office at Vienna, which is a large building, is to be enlarged; the printers of the country are protesting, but it is of little use, as all over Europe the government printing-offices are expanding, and in proportion the work of the private offices is decreasing.



Composition in oil monochrome, by H. L. Engle.
Specimen of work of Evening Illustration Class, Art Institute of Chicago.

FRENCH ITEMS.— During Lent the Parisians have been amusing themselves by throwing at each other little balls of paper, called "confetti." This practice has brought into existence an important industry, for all the year round a number of persons are busy with specially constructed machinery making the confetti for the amusement of their customers. Some factories turn out as much as eight hundred thousand kilos of this stuff, of which a large amount is exported. This business, which has become very important, originated in an office in Paris, where the workmen, to amuse themselves, were in the habit of pelting one another with paper shavings trimmed off by the machines and discarded as useless. It has been estimated that tons of confetti are thrown about the streets of Paris during the carnival, and another statistician has calculated that the strips, if made into a ribbon, would be long enough to go around the earth sixty times.— There have been several reunions of the Cercle de la Librairie, as the meetings of printers and booksellers are called. At one of these the sum of $2,400 was voted to support ten beds for workmen in a sanitarium for tuberculosis. A grand charity ball was also held for the benefit of the printers' orphanage, which takes

care of the children of deceased printers and others associated with them in the manufacture of books. The ball took place on the 14th of February and was a great success, all the notables in the business being present. On the 24th of February we had an instructive conference in honor of a great Japanese editor who was passing through Paris. From him it was learned that at the present time there exists an editorial trust in that country, and that there are now only three publishing houses that impose their own conditions. The visitor was chief of the trust, and he was traveling in Europe to obtain what information he could in regard to the trade and the copyright laws of the different countries. Japan is still living under the old laws, which work great hardship to the publishers. He further stated that the printing business in Japan is badly handicapped by the use of Chinese characters, four thousand of which are required to form an alphabet, and that before much progress can be made it will be necessary to adopt the Roman letters in use in the Western world.—A conference between the merchants and manufacturers of paper will be held in Paris, May, 1903. Among the matters to come under consideration are regulations in the matters of buyers pooling their orders to obtain better terms on large lots, and an attempt will be made to deal with the sale of books by the janitors of educational institutions, who at present do quite a large business and work considerable injury to the legitimate tradesmen.— The death is announced of Mr. Lottin de Laval, at the age of ninety-three. He was a distinguished archæologist, and was several times in charge of missions to Persia; he was further noted as the inventor of one of the best systems of stereotyping.— The dean of the printers recently died at Lille, at the age of eighty-nine.— There is considerable talk just now about double-tone ink, by which an effect is achieved at one impression that formerly was produced by two. The trouble with such ink has been that when the printed sheets were exposed to the light the depth disappeared in a few hours. One well-known firm of ink manufacturers has been working on this problem for a long time, and now claims to have acquired a chemical combination which, while preserving the double-tone appearance, will not fade, even when exposed a long time.— The use of composing machines is becoming more general every day in France. There is some talk about the formation of a trust in composing machines, to embrace the whole of Europe; the manager of the Linotype company in France is spoken of as the probable director-general of the syndicate. The Linotype machines sold in France are made in England.



Pen-and-ink, by Howard V. Brown.

A NEW monthly magazine will shortly be established at East London, South Africa. It will be entitled *The Twentieth Century,* and will be devoted to commerce, trade and industry relating to the progress of the Cape Colony, Orange River Colony, Transvaal, Natal and Rhodesia, and will be of general circulation. The publisher, Mr. E. B. Dewey, who is also proprietor of the *Times,* of Alice, Cape Colony, announces that he will publish inventors' articles, with illustrations, free, his purpose being to place before his subscribers the product of the best inventive genius of the world. Mr. Dewey is advertising his offer in American investors' journals.

BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

O. J. MAIGNE, manufacturer of printers' rollers, is now well situated in his new quarters, 360 Pearl street, New York, the new plant being equipped with new machinery.

THE "AMERICAN PRESSMAN" SAYS.

"We welcome the 'Practical Colorist' and any agency that brings within easy reach of all, even the beginner, that knowledge which alone is able to lift one out of his old self and make him a worthy craftsman. It is a matter of congratulation that this book is being taught by systematic study, for but few will give any book its proper study unaided. A college education is within the reach of but few, but this industrial training is within the reach of all." Full particulars from The Owl Press, Burlington, Vermont.

SOMETHING NEW IN PAPER-CUTTERS.

The Challenge Machinery Company, of Chicago, has just been granted a broad patent which will be greatly appreciated by every user of power paper-cutters. This is an automatic guard to keep paper trimmings and narrow strips from getting into the knife-bar slot. It is well known to all paper-cutter operators that the sliding motion of the knife-bar causes the strips or trimmings to get into the slot, and the knife and bar, forming a wedge on the paper, causes serious breakage to the machine, no matter how strongly constructed.

This new invention will be applied to Challenge and Advance Power Cutters, thus placing these machines far above all others. The invention is remarkably simple and thoroughly efficient in the duty it has to perform. It closes the knife-bar slot perfectly, making a continuous and unbroken side-gauge. It will be fully explained and illustrated on application to the manufacturers.

HALF RATES TO FLORIDA.

FOR SETTLERS AND HOMESEEKERS VIA SEABOARD AIR LINE RAILWAY.

Every Tuesday in March and April, tickets will be sold to settlers and homeseekers for one-half the regular fare plus $2, by the Seaboard Air Line Railway, to Ellenton, Manatee and Braidentown, in Manatee county, Florida.

Manatee county is on the west coast of southern Florida, well below the frost line, and is the most fertile region in the State. There are thousands of acres of rich land unoccupied and capable of producing from $500 to $1,200 an acre in early vegetables the first year they are cultivated. These lands sell for $45 to $150 an acre. Land not so good, but still very productive, sells as low as $15 an acre.

A ten-year-old orange grove of five or ten acres in this county is a fortune.

The climate is delightful and the region wonderfully healthy. There are several progressive towns in the county.

Tarpon-fishing off this coast is the finest in the world. It is the true home of the tarpon.

For information apply to W. E. Conklyn, General Agent, Passenger Department, 1421 Pennsylvania avenue, Washington; or Charles B. Ryan, General Passenger Agent, Portsmouth, Virginia.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

A CARD-INDEX SYSTEM as applied to printing-office management; simple, accurate and decidedly labor-saving; determining cost of production a simple problem; our new book, "Starting a Printing-office," gives full explanation; 92 pages, postpaid, $1.50. JACKSON PRINT SHOP, Waterbury, Conn.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall Place, New York.

CONTEST IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the Art Student and director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. $1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. Revised edition. $2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING.—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK.—A manual of practice for printing-pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. $1.50. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER.—The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price $10 (reduced from $15). THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N.—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyât of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyât, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SPLENDID OPPORTUNITY to the right man; one-fifth interest in $20,000 printing, binding and office-supply house doing leading business in one of the most thriving manufacturing cities in the South; company is now paying good dividends; party must be well qualified to take management of printing department. P 355.

AN OPPORTUNITY—A first-class, up-to-date printer, with from $1,500 to $2,000, can obtain a partnership in an old established publishing and printing plant, and take the foremanship at $25 per week; other partners manager and outside man; plant invoices $17,000, with full bindery, Mergenthaler, Miehle and platen presses; equipped with electrotype and zinc-etching plant. *This opportunity open only to a first-class, pushing, energetic printer,* who is competent to handle our job department; business runs $25,000 per annum and we are increasing it every day; Western manufacturing city of 60,000 population; fullest investigation. P 396.

EXPERIENCED PARTY desires to start responsible house or party in leather and novelty advertising business, or manage business already started, on salary and percentage of profits. P 410.

FOR SALE AT SEATTLE.—Complete bindery in fine condition; most of the machinery new; good location; ready to go ahead with business; can be bought at a low figure for cash. P. O. Box 1141, Seattle, Wash.

FOR SALE—Complete, up-to-date job printing-office, established over 25 years, controlling profitable line of business, located in a thriving town of about 8,000 to 10,000 inhabitants, 85 miles from Philadelphia; present owner retiring from business; price for plant and business, with or without real estate, and full particulars given by addressing W. J. M., 908 Filbert st., Philadelphia, Pa.

FOR SALE—One of largest printing and binding plants in a central western State; makes specialty of county work and legal blanks—also does large rubber-stamp business; building, stock and plant $20,000; $10,000 cash or will take part trade in desirable property; failing health reason for selling; would sell part interest to man capable of assuming management. P 357.

FOR SALE—Weekly newspaper and job office, with 9-room house, in live town in northern California; price $4,200; net income 25 per cent. P 365.

FOR SALE—Well established, paying electrotype plant at a bargain; must be sold; machinery in good condition; no competition and large field. Write P 97.

IF YOU DESIRE a good business opening where advancement depends on your own ability, and are competent to fill a high-grade position, write RALPH S. MIGHILL, 1 Union Square, N. Y.

JOB PRINTING-OFFICE for $2,000; located at Davenport, Iowa; population 40,000, connected with cities of Rock Island and Moline, Ill., combined population 80,000; office contains 28 by 42 cylinder, Golding and Gordon jobbers, cutter, wire-stitcher, electric motor, lots of type and material; invoices over $2,800; established business; owner wishes to leave country immediately; part time. Write quick for bargain. P 94.

Steel Die and Copperplate Work Our new Trade Catalogue, *just issued*, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge $2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, $1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

The JAENECKE PRINTING INK CO.

PRINTING AND LITHOGRAPHIC **INKS** *VARNISHES, DRY COLORS BRONZE POWDERS*

NEWARK, N.J., NEW YORK AND CHICAGO



Now with pleasure doth the printer's eye, these merry artful imps espy
Who dance and sing to Jaenecke's name, the praises of eternal fame.

WORKS AT NEWARK, N.J., HANOVER, GER., MOSCOW, RUSSIA.

PRINTED ON TRICHROMATIC PAPER MADE BY DILL & COLLINS, PHILADELPHIA, PA.

DEEP GOLD, NO. 6365	PROCESS YELLOW, NO. 7252.	PROCESS RED, NO 7250.
PROCESS BLUE, NO. 7251.	VIOLET BLUISH, NO. 6538.	ORIGINAL NUBIAN BLACK, NO 6729.

The Exit of Jaenecke's Imps.

WITH this, the 12th and last number in the series of "JAENECKE'S IMPS," we conclude what has been generally conceded by the craft to be the most unique and artistic advertising scheme ever projected by a printing ink manufacturer. The color effects and combinations which have been shown in this series have been applauded from all parts of the world, and aside from their educational features to the printer, they have been found highly interesting to individuals outside the domain of printerdom.

AS the little fellows make their exit, clustered about "Old Nick," as shown on the preceding page, the time is opportune to say just a word regarding JAENECKE'S INKS, which have clothed them in such gorgeous and attractive raiment. Always of the same unvarying quality, high-grade in every particular, free from any taint of cheapness and renowned the world over for their excellence, the printer who buys them, finds both quality and economy in their use, and back of all this a guarantee of almost sixty years.

THE JAENECKE
PRINTING INK CO.
PRINTING AND LITHOGRAPHIC INKS
DRY COLORS VARNISHES BRONZE POWDERS
NEWARK N. J.
NEW YORK
& CHICAGO

TINT NO. 7 AND OLIVE GREEN, DARK, NO. 8075.

THE GROWTH OF MANZ

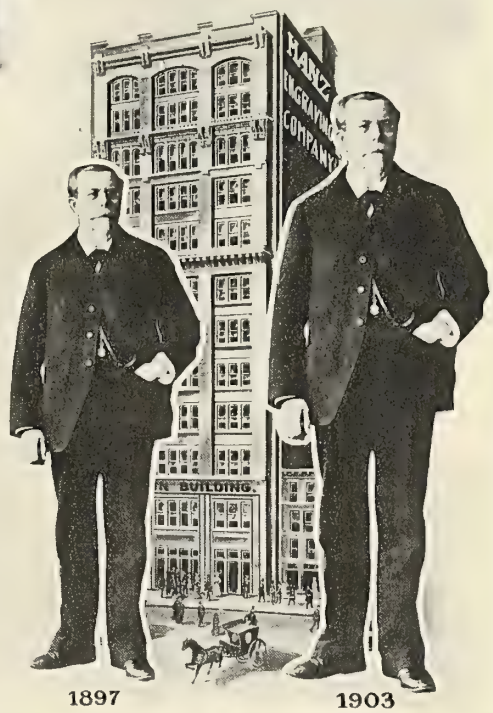
CHICAGO PLANT 1867



CHICAGO PLANT 1903



NEW YORK PLANT 1903

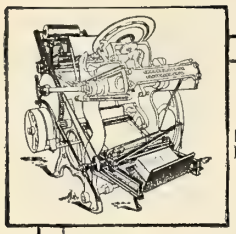


MANZ

TWO PLANTS

CHICAGO
42 MANZ BLDG.

NEW YORK
42 LUPTON BLDG.



PHILOSOPHY

1

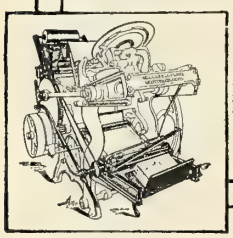
As a *rule*, a man's a fool;
When it's hot he wants it cool;
When it's cool he wants it hot;
Always wanting what is not.

2

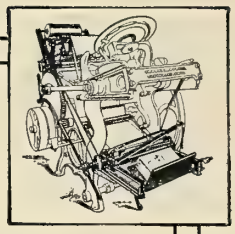
Here's an *exception:*
Printing is vexin',
Drives a man out of his head;
No getting out of it,
Not the least doubt of it,
Save through a Kramer Web.

3

There's no mixin'
This here fixin'
With the old-style feed by hand;
Just takes the paper,
Feeds, cuts—and takes her
Right through to "Beat the band."



4,000 IMPRESSIONS PER HOUR!



This is only startling when we add that it is being done on an 8 x 12 Chandler & Price Platen Press, with a Kramer Web Attachment.

No feeder in the business could hand-feed that speed, and no one, not even the manufacturers, thought the press could be run up to near it.

"The New York News Bureau" is accomplishing this every day in the week in their Philadelphia office.

What does this mean?

Your platen press is now in competition with the high-priced high-speed automatic machines.

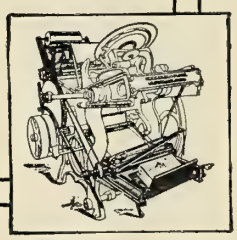
No question as to the kind of work they will turn out. The Kramer Web simply feeds the paper to your printing-press, and delivers the printed sheet without being touched by human hand.

If you have need for this attachment, it will earn you money. If you have no need for it, the Kramer Web Attachment will create it.

Can be applied to the Chandler & Price, G. P. Gordon, Jones-Gordon and Peerless.

THE KRAMER WEB CO.
BOURSE, PHILADELPHIA.

J. P. MORRIS, 31 Union Square West, Bank of the Metropolis, New York.
AMERICAN TYPE FOUNDERS CO.
TORONTO TYPE FOUNDERS CO. KEYSTONE TYPE FOUNDERS CO.





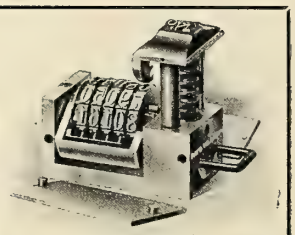
No 12345
Facsimile impression.
Bates New Model, No. 27

BATES

MODELS ARE THE

Standards of the World!

Absolutely Accurate. Fully Guaranteed.



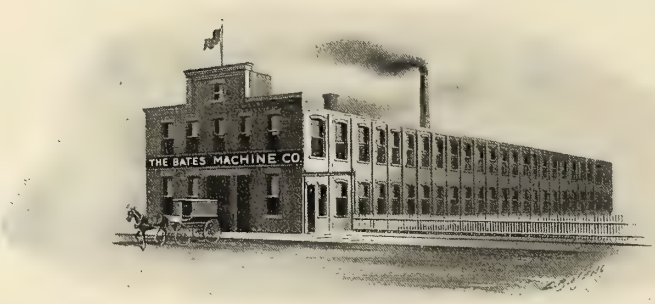
Bates New Model, No. 27
View showing parts detached for cleansing

UNEQUALED IN
DESIGN,
CONSTRUCTION and
FINISH.

WE SUPPLY
Nine-tenths of all Type high Machines made.

OUR PRICES
ALWAYS LOWEST—
quality considered.

SEND FOR
Latest CATALOGUE.



ALWAYS IN STOCK
at ALL BRANCHES of

American Type Founders Co.
Barnhart Bros. & Spindler,
Inland Type Foundry,
Keystone Type Foundry,
Golding & Company,
Toronto Type Found'g Co., Ltd.
The J. L. Morrison Co.
and Dealers Everywhere.

Immediate Deliveries.
No Delays.



No 29
Facsimile impression.
Bates New Model, No. 29

Model No. 29
For Cash Sale Books
1 to 50
or
50 to 1
Repeating
Automatically

Works—706-710 Jamaica Ave., Brooklyn, N.Y., U. S. A.

The Largest Factory in the World
Devoted Exclusively to the Manufacture
of Numbering Machines.

INCORPORATED. CAPITAL, $100,000

The Bates Machine Co.

MAKERS

General Offices, 346 Broadway, New York, U.S.A.

BRANCH OFFICES:
MANCHESTER, ENGLAND—2 Cooper Street.
BRUSSELS, BELGIUM—14 Rue Des Hirondelles.

Model No. 39
For Ticket Work.
Plunger on top
Frame designed to prefix and affix letters or figures.



Bates New Model, No. 39

THE AMERICAN CORRESPONDENCE SCHOOL · OF TYPOGRAPHY TEACHES GOOD · PRINTING PRINCIPLES BY · MAIL

THE AMERICAN CORRESPONDENCE SCHOOL OF TYPOGRAPHY IS THE ONE SURE MEDIUM BETWEEN THE AMBITIOUS PRINTER AND THE DEVELOPMENT OF HIS IDEAS TO A THOROUGHLY PRACTICAL PAYING END



AN you expect your business to grow popular with progressive people while you remain idle? Can you hope for growth, while you remain in a rut? The man who thinks grows. Good printing calls for head-work as well as hand-work. The business of a printer cannot rise higher that the art and skill he puts into his work. Being up-to-date is not enough. He needs advanced ideas to put him beyond merely up-to-date competition. Skill and taste represent the major part of a progressive printer's capital. Ruts are ruinous in the printing business. Conservatism and common-placeness leads into ruts. Running in ruts will dwarf a printing business quicker than any other business. The aim of THE AMERICAN CORRESPONDENCE SCHOOL OF TYPOGRAPHY is to give the thinking printers instruction and examples that will bring his work up out of the ruts and put it where it will pay, and to give to printers the ideas they can put to profitable use NOW. What you get in its lessons to-day you can turn into money to-morrow. Each lesson gives ideas that can be worked out by the printer.

If you have no ambition to rise in your profession you are to be pitied. You must not stop where you are. You must either go forward or backward. If you "let well enough alone" you'll be left in the lurch. The best part of printing is art and art is progressive. Art thrives on ideas. You can't grow in skill until you begin to absorb advanced ideas. Increased skill means increased wages. Ability to create new things is your only insurance against low pay and loss of position. Of course you want to go higher up. There is a short cut and a sure way. Do you know about it? It is the business of this school to show how. It rests with you to follow the advice and rise with certainty. What we are doing for others we can do for you. The lessons represent the very essence of the best that has been produced in the way of printing. The mastery of each on your part means increased pay in your envelope. Our instructions gives the definite things you need now. The lessons teach you those designs and effects which your daily work calls for. You don't have to wait long for results. What you learn is something you can do at once. If you follow our directions your advancement is just as sure as anything can be. You learn to do by doing. The entire course of 36 lessons includes all that is necessary to make you versatile, artistic and skilful to the highest degree. Will you join our class and go higher or are you content to let well enough alone and hang on the ragged edge while others go up to secure the plums of your profession?

· THE ·
AMERICAN · CORRESPONDENCE · SCHOOL
· OF · TYPOGRAPHY ·

36 EAST TWENTY-SECOND STREET, NEW YORK CITY



The NORTHLAND SHOP
BATTLE CREEK, MICH.

PENINSULAR

Cover Papers

FOR SALE BY THE FOLLOWING WHOLESALE PAPER DEALERS

Bradner Smith & Co.,	Chicago, Ill
Union Card & Paper Co.,	New York, N. Y.
F. O. Sawyer Paper Co.,	St. Louis, Mo.
Wright, Barrett & Stillwell Co.,	St. Paul, Minn.
Minneapolis Paper Co.,	Minneapolis, Minn.
J. P. Jordon Paper Co.,	Boston, Mass
Benedict Paper Co.,	Kansas City, Mo.
Chicago Newspaper Union,	Chicago, Ill.
Louisville Paper Co.,	Louisville, Ky.
R. P. Andrews & Co., Inc.,	Washington, D. C.
Union Paper & Twine Co.,	Cleveland, Ohio
Diem & Wing Paper Co.,	Cincinnati, Ohio
Hubbs & Howe Co.,	Buffalo, N. Y.
Louisville Paper Co.,	Nashville, Tenn.
C. P. Lesh Paper Co.,	Indianapolis, Ind
Chicago Newspaper Union,	Fort Wayne, Ind.
Southern Paper Co.,	Richmond, Va.
Paige & Chope Co.,	Detroit, Mich.
H. Niedecken Co.,	Milwaukee, Wis.
Chicago Newspaper Union,	Sioux City, Iowa
Western Paper Co.,	Omaha, Neb.
Carter, Rice & Co.,	Denver, Col
W. F. Holmes, Agent,	Grand Rapids, Mich
Memphis Paper Co.,	Memphis, Tenn.
Archer Paper Co.,	Chattanooga, Tenn.
Geo. F. Wing & Co.,	Macon, Ga
Western Newspaper Union,	Des Moines, Ia.
Western Newspaper Union,	Wichita, Kan.
Western Newspaper Union,	Salt Lake City, Utah.
W. J. Gage & Co., Lim.,	Toronto, Ont.

Exclusive Agents for Canada.

The Reverse Side Shows A PAGE FROM THE PENINSULAR PAGEANT. If you wish the whole book, write us

PENINSULAR PAPER CO.

YPSILANTI, MICHIGAN

WEAVERS OF FINE CLOTHES FOR BOOKS

Han Stamboul
Constantinople, Feb. 10th.

Niagara Paper Mills,
Lockport, N. Y., U. S. A.

Your Cover Papers are—how you say "bully". We use them for everything but not rolling cigarettes. We want all what you advertise with.

Yours truly,
Abcud Affendi.



NP MILLS TRADE MARK

Niagraph IV of the series issued by the Niagara Paper Mills at Lockport, New York, illustrating various ink harmonies appropriate to their exclusive production of Cover Papers. These may be had for the asking or the larger ones 12 1-2x20 (which are said to be fully as good) free from printing, for 25c. each or $2.00 the set of twelve.

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING CALENDARS.

HENRY TIRRILL & COMPANY, 118-120 Olive street, St. Louis.—Wholesale dealers in fine imported calendars. We carry a heavy stock of the better grade of calendars only. Importing our own goods direct and in large editions, enables us to make special trade requirements. Correspondence solicited from paper companies, jobbers and printers.

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Embossed Folders."

BOOK COMPOSITION AND PLATES.

THE VAIL LINOTYPE COMPOSING CO., Cleveland, Ohio. Largest exclusive house in the United States; highest grade of bookwork; specializing the business permits quick service and close prices.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

SANBORN, GEO. E. & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD CO., Grand Rapids, Mich. Also mounting woods.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.

TABER-CHANEY COMPANY, LaPorte, Indiana.—Manufacturers of calendars for the printing trade. Large line of artistic copyright subjects. Write for samples and prices.

CARBON BLACK.

CABOT, GODFREY L. Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 212-214 Monroe st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

DIE SINKERS AND ENGRAVERS.

LAU, FRANK, 722 Sansom st., Philadelphia, Pa. Fine work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

RINGLER, F. A., CO., 26 Park Place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. John G. Hurmuze, fine electrotyping.

FLOWER, EDWIN, 216-218 William street, New York city. "Good work quickly done."

HORNBY, ROBERT, 277 Mulberry street, New York city.

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON, Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, CO., Louisville, Ky. Good work and prompt service.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Ullmann & Philpott Mfg. Co., The, office and works, 89-95 Merwin st., Cleveland, Ohio.

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Western New York Newspaper Union, Delevan, N. Y.

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Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead & Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

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Sanborn, Geo. E. & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

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American Type Founders Co. See list of branches under "Type Founders."

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U. S. E. Co., Fine Stationery Div., Worcester, Mass.

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Butt, Chas., 112 Fulton st., New York city.

Franklin Engraving & Electrotyping Co., 341 Dearborn street, Chicago.

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Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

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1904–ADVERTISING CALENDARS–1904

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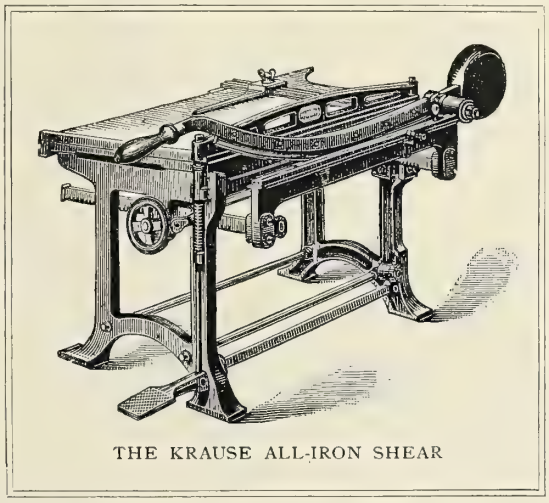


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If you want a first-class all-iron Shear, try the Krause. All sizes and styles, special improvements, made by

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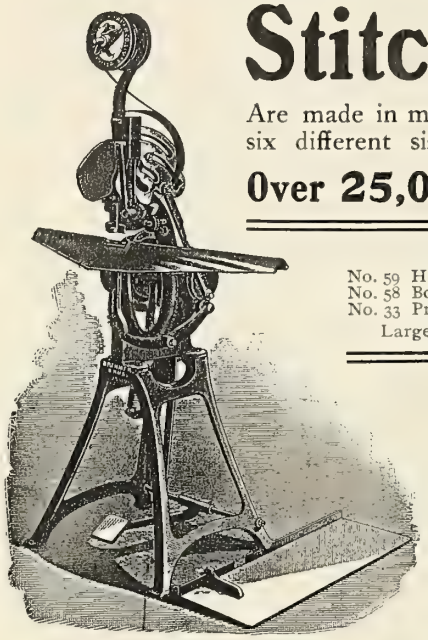
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Are made in more than thirty-six different sizes and styles.

Over 25,000 in use

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Large variety of styles.

Their durable construction is the excuse for their great popularity

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Better than drugging the system—better than artificial tonics — more effective in cleansing the system and toning up the nerves — is ten days or two weeks among the picturesque highlands of Southern Indiana, at those wonderful and rapidly becoming famous

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For Stomach, Liver, Kidney and Bowel troubles and their attendant nervous affections, these waters have produced wonderful results. They allay gastric irritation, render soluble in the body substances that are harmful, and thus free the body of them. Their action on the kidneys and bowels, as well as on the skin, corrects the acidities due to various kinds of fermentation in the body.

An excellent adjunct to these waters is the good air and the opportunity for exercise in the open.

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ONE-MAN TYPE SETTER

THINK OF THIS FOR JUST A MINUTE

The Work of a Green Hand or a Learner on a SIMPLEX is just as Good in Quality as that of an Expert. Less of it, of course, but every thousand ems he sets is just as usable and just as printable as though set by the finest operator in the land.

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The first thousand ems a green SIMPLEX operator sets can be used in the paper, and will print perfectly.

And a green operator sets more the first week on a SIMPLEX than he can by hand, which amount increases week after week as he applies himself and becomes experienced and skilful.

Let us tell you about the wonderful Simplex— its simplicity, efficiency, economy.

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"The paper that your customers know about"

We recently sent you a list of seven reasons why you should use and recommend Old Hampshire Bond. Have you anything to say on the subject?

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MAKERS
South Hadley Falls
Massachusetts

The Ault & Wiborg Company

Makers of Letterpress, Steelplate Copperplate and Lithographers'

INKS

Dry Colors, Varnishes, Oils and Dryers

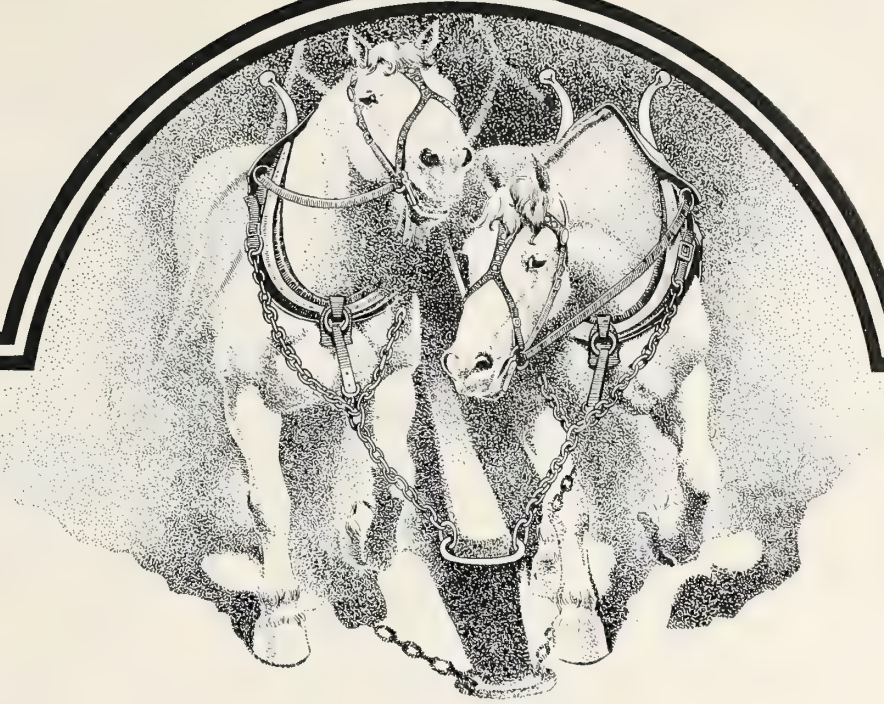
There is no test so severe that we fear it; no ink exigency so unusual that we do not welcome it. Our Cover Inks, Ortho-Chromatic Inks, Two-Color Inks, Duplex Inks and Half-Tone Blacks embrace a scope so wide that even "ink fanatics" confess themselves more than satisfied with the results they produce.

LEAD ALL MAKERS OF FINE INKS

IMPORTERS OF

Lithographic Stones, Supplies and Bronzes.

CINCINNATI NEW YORK CHICAGO ST. LOUIS
TORONTO LONDON



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Work of high quality to the finish—illustrations, writing, printing—all as good as your ideal and often better—with never that tinge of disappointment when you see the finished article; this is the kind of advertising matter that pays because it has such a strong pull on returns. We make a specialty of designing, illustrating, writing, making plates and printing for advertisers. Do it our way.

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Barrington Bond



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OR
PRINT PERFECTLY

MANUFACTURED BY

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MAKERS OF THE CELEBRATED

Housatonic, Barrington and Danish Bond,
Linen and Ledger Papers

Housatonic, Berkshire County, Massachusetts





THE AMERICAN
CORRESPONDENCE
SCHOOL OF TYPOGRAPHY
OFFERS THE
KIND OF CRITICISM
THAT COUNTS FOR REAL
Progress

SIMPLICITY AND DIRECTNESS
CHARACTERIZES EACH
LESSON





Privileges of the Student and Method of Instruction

The student has the privilege of submitting to the School each week, one example of his work for review by the faculty. These are not for illustration in the lessons, but the specimen submitted will be returned to the student with a personal letter of criticism upon his work, and where necessary, a "lay-out" or pencil model will accompany the review.

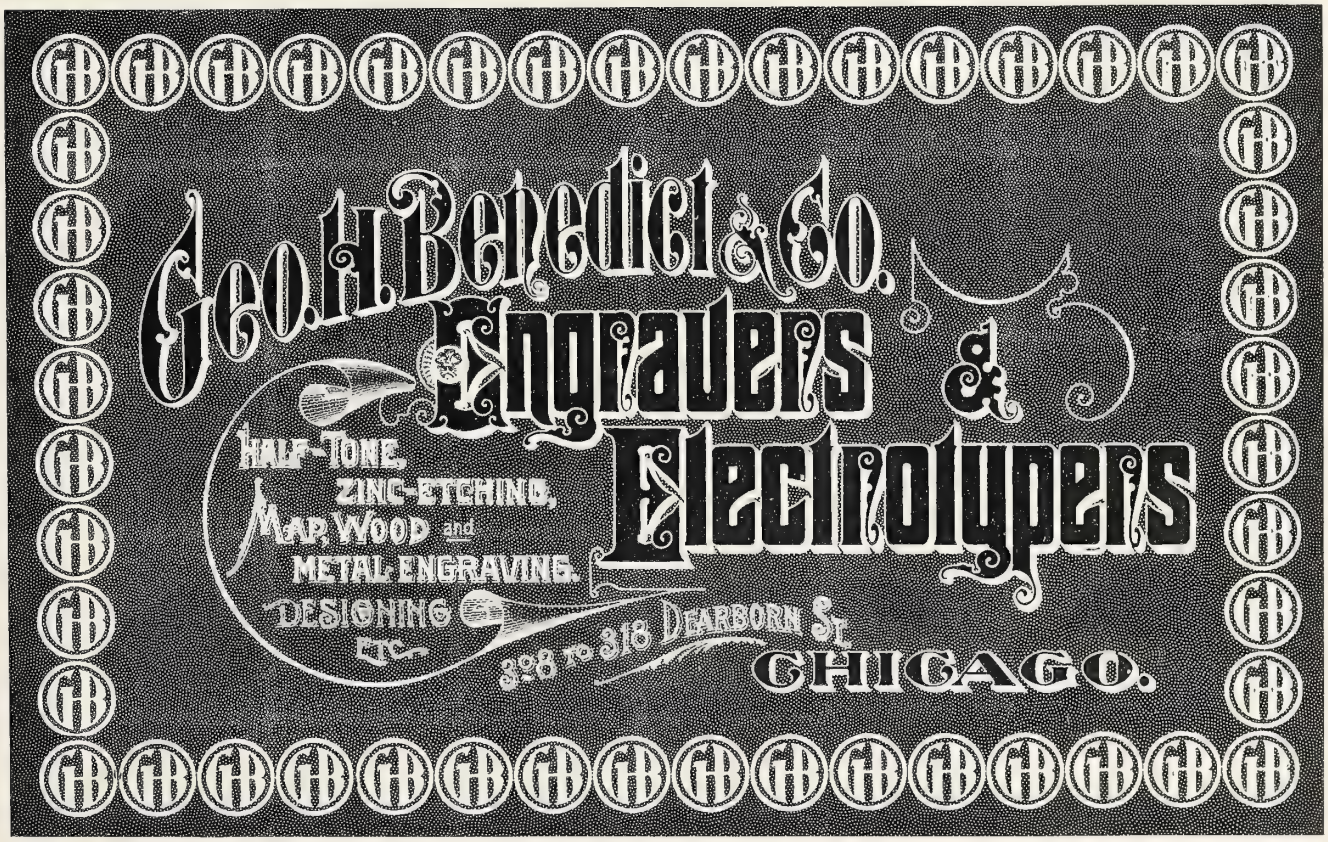
It does not seem necessary to point out that this feature of the Correspondence School is one which should make it of immediate value to the apprentice and, we believe, of equal value to the journeyman and employer.

Here, you receive a review of your work by an expert, and pencil "lay-out," not by any means unequal to your facilities, but, in almost every case, a rearrangement of the scheme, using the same types and suggesting probably some decorative treatment which even the smallest printer could supply from his assortment of ornaments and borders. The plan of this department is at once superior and of greater value to the printer than any specimen review open to the ambitious craftsmen of the country.

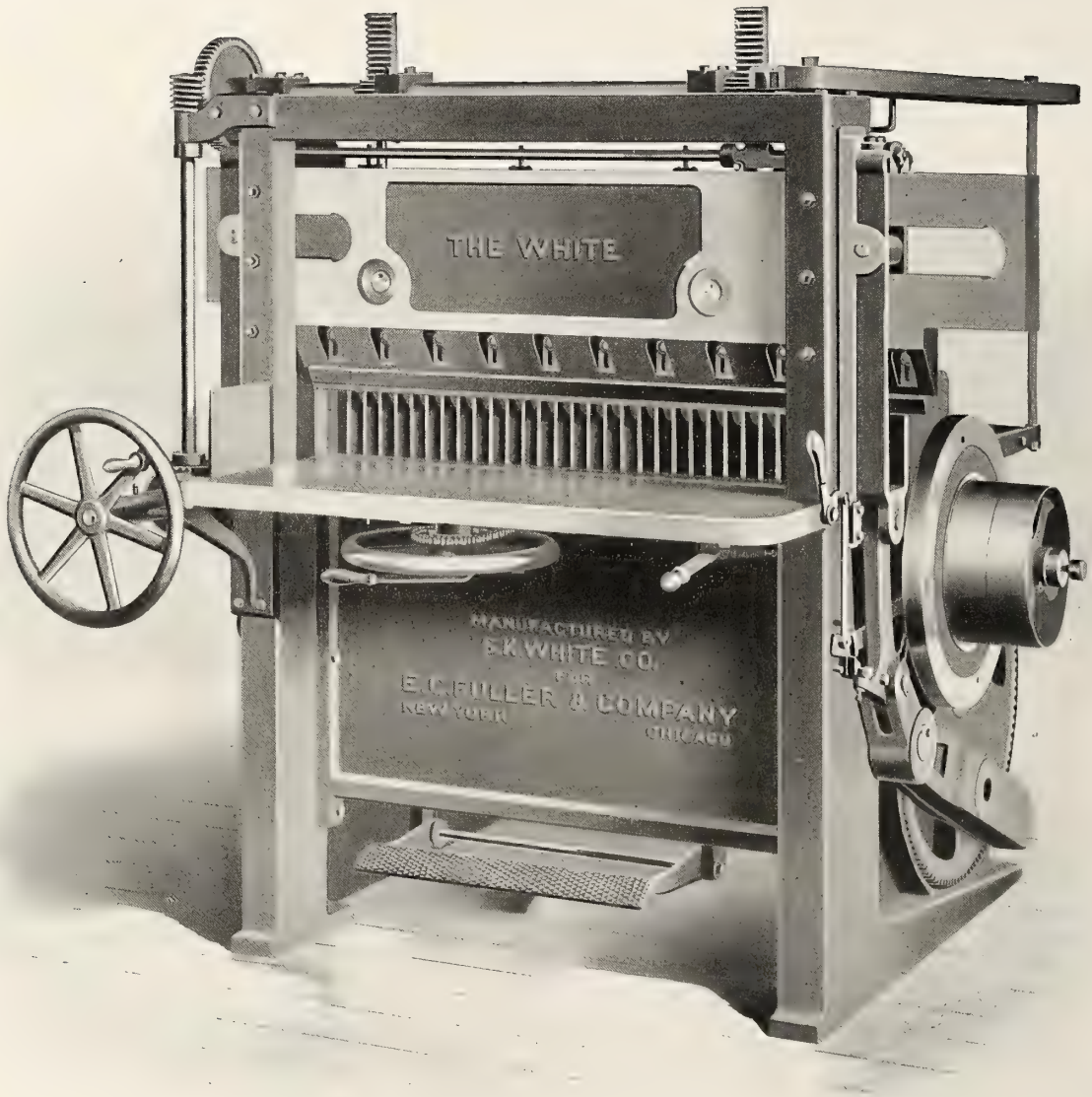
The American
Correspondence School of Typography
36 East Twenty-second Street
New York City

SET IN SCOTCH ROMAN SERIES


Electric City
No. 507-515 Washington St.
Engraving Co.
Buffalo, N.Y.
FINEST HALF TONES
AT LOWEST PRICES


Geo. H. Benedict & Co.
Engravers & Electrotypers
HALF-TONE, ZINC-ETCHING, MAP, WOOD and METAL ENGRAVING. DESIGNING ETC.
328 to 336 DEARBORN ST.
CHICAGO.

"THE WHITE"



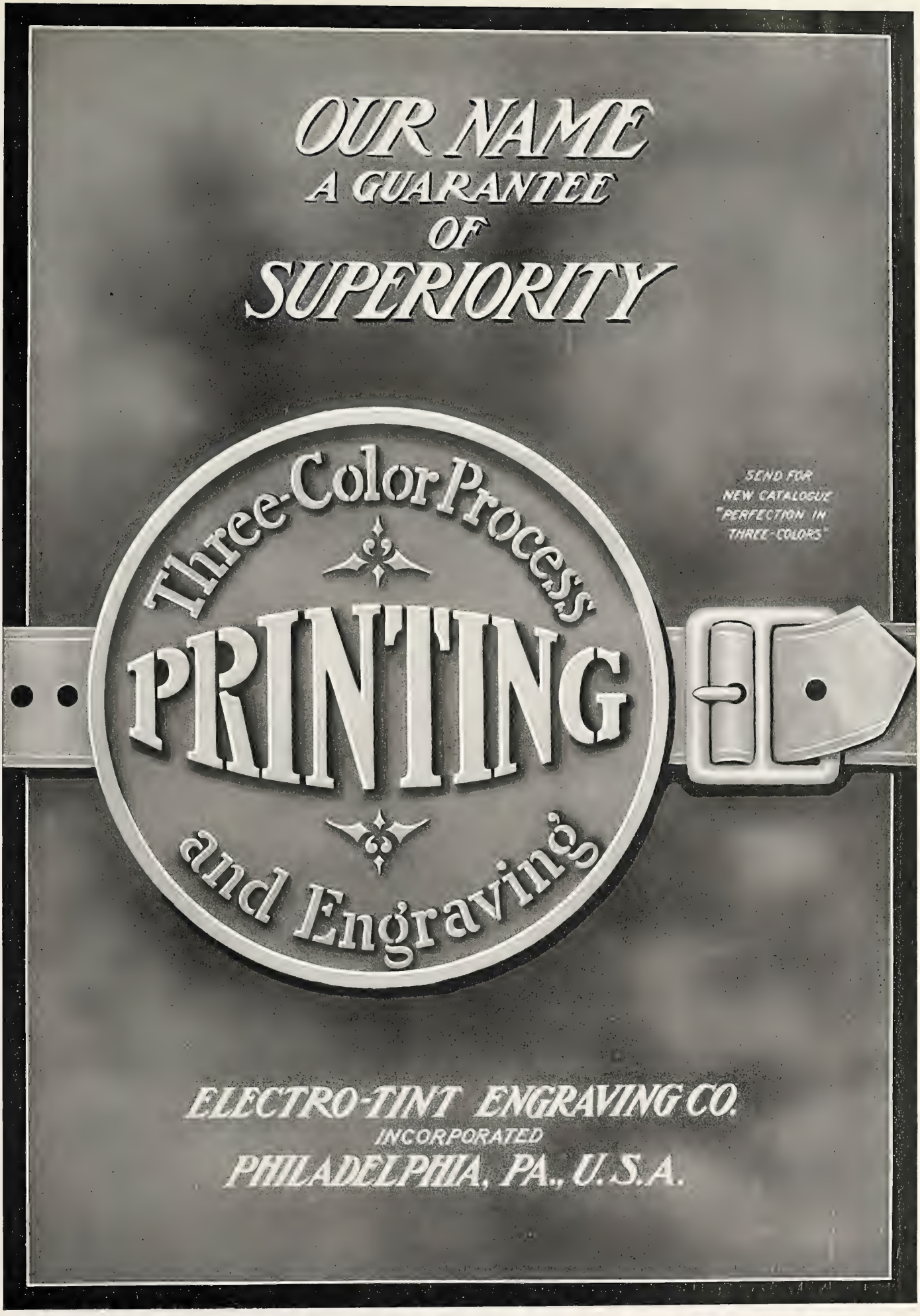
The Best Paper Cutter Ever Produced

(AUTOMATIC CLAMP, FOOT CLAMP AND HAND CLAMP)

Rapid, powerful and accurate. Material and construction superior to any other machine on the market. Automatic clamp is strictly automatic, no friction or weights.

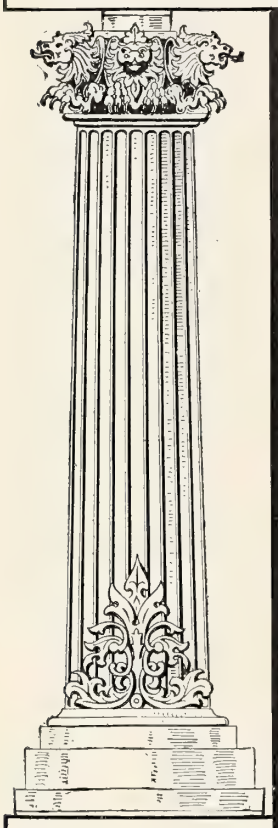
FOR FURTHER INFORMATION, ADDRESS

CHICAGO **E. C. FULLER CO.** NEW YORK



See frontispiece in this issue.

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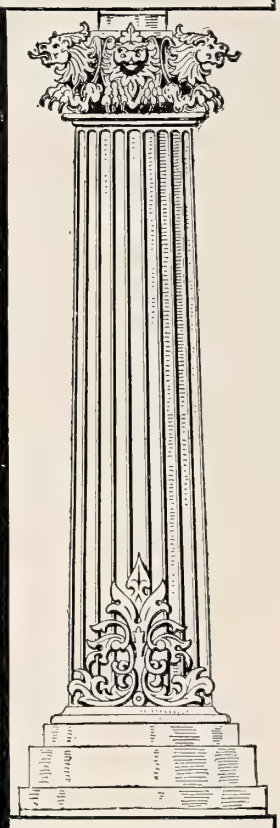
Our DOUBLETONE INKS have been advertised for almost two years in every important trade journal of the world—and still we keep it up.

Even if every copy of each paper brought us a sample order, such advertising would not pay—it is only because we know that every such order means a satisfied customer, and increased and continuous business for us, that we go on advertising month after month and year after year.

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Specimens of 51 Doubletone Inks
and our booklet
"Our Doubletone Inks in Theory and Practice."

We know these will bring trial orders—the others will come by themselves.



SIGMUND ULLMAN COMPANY

INVENTORS AND SOLE MANUFACTURERS OF

Doubletone Inks

146th St. and Park Ave., NEW YORK, U. S. A.

23 Frankfort Street, NEW YORK, U. S. A.

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IMPERIAL BRONZE
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[illegible] Patent Office.

[illegible] Plated and Coated Stock.

[illegible] IN THE MARKET
CAN COMPARE WITH IT

[illegible] WILL CONVINCE YOU.

[illegible] and Smoothness the Ink will give
Universal Satisfaction.

[illegible] as any other Printing Ink and
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ANY PRINTER CAN USE IT

[illegible] IN PALE GOLD, RICH GOLD
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T. RIESSNER,

[illegible] of Bronze Powders and Metal Leaf,

57 Gold Street, NEW YORK,

Telephone, 1296 John.



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TRADE MARK

"TRICHROMATIC"
MADE BY
DILL & COLLINS
PHILADELPHIA

THREE COLOR PROCESS ENGRAVING AND PRINTING
BY THE
ELECTRO-TINT ENGRAVING CO., INCOR.
1227-29 RACE STREET, PHILADELPHIA, PA., U. S. A.

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SEND 20C. FOR ALBUM OF ADDITIONAL PICTURES

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THE MAKE-UP OF BOOKS.

BY R. COUPLAND HARDING.

LAST July I wrote in THE INLAND PRINTER on "One-side Printing," and I contributed some "Twentieth-century Thoughts" to the December number. Each of these chapters dealt with certain aspects of a large practical problem — how, in these days of vast output of miscellaneous printed matter, to produce books that shall, as regards form, structure and arrangement, best and most conveniently serve the purpose that presumably called them into being; that is to say, the use they are supposed to fulfil. This ultimate use should be borne in mind in the fixing of every typographical detail. The wide experience of the older houses, the preferences of students, librarians and book-lovers, might well, one would think, have brought about some degree of system. On the contrary, there appears never to have been a more chaotic condition than exists to-day. The experiments in new forms, shapes and styles, the variety of uncouth faces which in many cases take the place of the traditional roman character in the text, the eccentric vagaries in the arrangement of headings, initials and decorations, the monstrosities in massed black and white, or, worse still, in color, admitted in the name of "decorative art"— all tend to show that the question is still considered open; that there is more or less dissatisfaction with traditional forms and methods and much random experimenting. Occasional suggestion in the columns of THE INLAND PRINTER reflect the same feeling. One writer would have all letters of uniform set, as in typewriter work (pity the man who should have to lift or slide matter thus composed!); another, in the interest of uniform spacing, would also imitate the typewriter and leave the right-hand margin irregular; another, to gain the like end, would set right to the end of the line and divide his words anywhere; one would abolish punctuation signs altogether and he would replace them by heavy silhouette flowers, inverting all proportion by making them the chief feature of the page. Impractical, impossible and conflicting as many of these suggestions are, they yet have one feature in common — an uneasy feeling that the nineteenth-century book is not all that it should be.

For nearly half a century I have studied the forms and structure of books with close attention — from the days when my childish hobby was to fold and sew little manuscript books, and my favorite chapter in Jacob Abbott's "Rollo" was the story of the man who went to the mountain to shoot bears, the special charm of that story lying in the fact that at the close of each sentence the author suspended the thrilling narrative to explain in detail each matter, as the break, the indention, the use of various punctuation signs and the purpose of footnotes in smaller type. My lifework as printer, journalist and student has brought me into contact with books of all periods of typography and in nearly all modern languages, besides which I have seen the work and read the views of reformers like Walter Crane and the late William Morris. I have watched developments in newspaper, magazine and library volumes with a strong desire to note every advance in each real improvement, holding, as set forth in my last article, that the typical book of each age should be, even in its exterior form, the truest exponent of the spirit of the period to which it belongs. Would we mentally reconstruct the past? Then, what material must we work upon? Its architecture and its books — little else. Judged by the canons now somewhat widely accepted — sometimes set forth by writers in these pages — I know I am a Philistine, an incorrigible heretic. I have every regard for beauty in a book, as in a building; I do not think either can be too beautiful or too harmonious in style. I abhor shabby, unworkmanlike productions, in which it is

hard to say whether bad composition, bad paper, bad stereo plates or bad presswork is the chief characteristic. But I maintain that use must ever be the first consideration, to which decoration and ornament of every kind must be subordinate. Some of the most beautiful books I have seen had no pictures, no ornaments, no attempt at decoration. But — and this is very much to the point — they had no affectations.

Some suggest that the craze for cheap editions is spoiling our books. I do not think so. I know of paper-covered sixpenny editions of English classics that are delightful to the eye and touch; I know of guinea *editions de luxe* that are odious in every sense. Even in the penny weeklies we have all qualities, from choice, artistic and useful periodicals, printed on good paper and ably edited, down to the glaring daubs of the "Idiotic Snips" order — not good enough even for the ordinary uses of waste paper.

It is a curious fact that the leading innovations in the late revolutionary movement — Morris, Crane, Holliday, Blackburn, to name a few — are without exception enthusiastic socialists. Now, to even realize what an ideal book should be, a man, I contend, must be an individualist. The influence of the Morris school on the modern book has been on the whole disastrous, and it is with a grain of satisfaction that I see its "silver types" and "golden types" converted in "Jensens" and "Satanicks" and applied to the plebeian service of advertising Huggin's Pointed-toed Hippopotamus-hide Boots and Packman's Porous Plasters. That socialism should be as inimical to the popularity of good books as it is to the family relation might seem at first strange, but it is true. Not one man of the Morris school, so far as I can discover, ever produced a book for the people. The real bookman wants his book to be his own, to have and to hold, to love and to cherish. It smiles to him invitingly from his bookshelf, and when the hour of leisure arrives he accepts its invitation and yields himself to its charms. But this is very unsocialistic. I, or any other reader of moderate means, may buy a good serviceable copy, say, of Chaucer's "Canterbury Tales" for half a crown. For closer study, a choice annotated edition, ably edited, would cost three times or perhaps four times as much. But if I want a Kelmscott Press Chaucer, I must pay about £100 or $500, and would require a lectern if I wanted to read the unwieldy folio. But I would not attempt to read it. I would turn the leaves and study the borders and initials. I would find much to admire in any one of the Burne-Jones woodcuts — all too few — but that is all. I do not suppose that volume was ever read through by any one except the proof-reader. Not only is such a book nearly all that a book ought not to be, considered from the point of use, but it embodies the spirit of monopoly in an ignoble form. The edition was strictly limited in order that the work might acquire an adventitious value. Its one superb feature — Burne-Jones's illustrations — is jealously shut out from the general public. No one may copy or reproduce the illustrations, and no one may even see them except as I saw them — by favor of a wealthy collector.

In more than one way the Kelmscott and similar publications have tended to deprave the modern book, and in no way more than the make-up. The fallacy that the two opposite pages must be treated not honestly and frankly as two pages, but as a unit, has met with considerable acceptance, and has been absolutely disastrous. It is a fundamental fallacy, because there are very few books to which it can be made to apply. Every printer with a grain of common sense has always striven, as far as possible, to secure something like harmony and due balance in pages facing each other. He would not, for instance, as Morris did, repeat the same conspicuous initial in one opening of the volume. That is not typographic harmony, but typographic assonance. But he recognizes that the "unity" of opposite pages is a pure fiction. A page of solid text may perforce be faced by one containing a sonnet or ballad stanzas. Between two perfectly balanced pages a copperplate illustration may intervene. These things must happen if the ornament is to be subordinated to the book. The opposite method, of making every other consideration yield to decoration, may be very esthetic, but it is also very absurd. This notion of the two-page unit has given us inordinate margins on the right and left, with pages jammed together into the fold of the book. It has led to the placing of running titles at the ends of the lines, or to their entire abolition. Another painful feature of this class of books is the piling together of unrelieved masses of black, to the distress of the eyes of the reader. Before leads were invented, when type were set directly into the chase with hair spaces or no space at all between the words, this heavy massing of matter was unavoidable. It was a defect then, as it is now. Walter Crane frankly treats these masses of type as if they were so many washes of Chinese ink in a picture. His ideal book, with its studied irregularities — its pen-drawn characters — may be a thing of beauty, which is a matter of opinion, but it is an object to be looked at, not to be read. Mr. Crane's decorative drawings are undoubtedly beautiful; his text lettering is above the average; but in such a book as "The Sirens Three," where he has drawn the text as well as the borders, I would have preferred a moderately decorative type. It would have been far easier and pleasanter to read. Presumably his book, "On the Decorative Illustrations of Books" (1896), may be taken to represent his idea of what type-pages should be. The typography is very crude. The running head is at one end of the line and is not cut off even by a lead from the text. On page 44, where his first chapter closes, we have four lines of text, the running head and a great heavy tailpiece, inverted pyramid shape and occupying nearly a third of the page, all jammed together, the lower half of the page blank. The same arrangement is repeated on page 278, where there is one line less of text. Such an



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PUZZLE—FIND THE WINNER.

arrangement is painful to the eye. Curiously enough, on page 280, we have the excellent advice not to use "heavy blacks and thick lines with a light, open kind of type," and also "to acknowledge the rectangular shape of the type-page in the shape of the design," both of which canons are disregarded in the book itself.

I may note, as specially hateful, a recent whim of omitting the indention of paragraphs, while retaining the break. Conversely, certain recent books have extravagant paragraph indentions occupying a third or fourth of the line. In the former instance, when a paragraph closes at the end of a line, there is nothing to make the break at all. If the esthetic eye requires all lines to begin even, such lines surely should end even as well, and this could easily be done by abandoning breaks entirely and using the well-understood sign . ., or its earlier and quainter form . . To this practice no reasonable objection could be raised. Break-lines are a continual source of trouble in the make-up of good bookwork. They will sometimes come a line after or a line before the close of a page. The fad of dropping the indention does not remove this difficulty; no practical reason can be assigned for it, and it afflicts the reader.

In my plea for one-side printing I laid stress on the fact that the library volume is largely giving place to the serial publication, and that the student must now depend as much on the monthly trade organ or scientific periodical as on the text-book. Many valuable articles never appear in more permanent form than in the serial. If they did, the reader might wait years for them to be collected. This fact should be held in regard in the make-up. Let a periodical recognize the individualist character of its articles. Forty or fifty years ago serials were almost without exception communistic in the extreme. Newspapers did not even trouble to head a column with an important article; magazines just allowed one article to follow another as chance dictated, cut off with a single cross-rule, and beginning anywhere in the column. That style has passed, and, as a rule, an article now begins with a page. But this is not enough. In a magazine — I refer more particularly to those up to large octavo size — each article occupying more than one page should head a *left-hand* page. A tailpiece can usually fill a small vacant space at the foot of a page, a brief item a larger one. Full-page plates, poems, etc., should be reserved for right-hand pages otherwise unoccupied, but a full-page illustration should not precede an article to which it referred if that arrangement involved the concluding page of the preceding article being printed on its back. Most people give or throw away a magazine when read; few wish to keep it all; yet there is usually some part one would wish to preserve. It is easy to open the wires and withdraw such sheets as one wishes to retain, but in the usual make-up one must in that case often remove also the final page of the preceding subject and the first page of the next. Not only does this mutilate two articles — one or other of which might also be of use — but the fag-ends are an eyesore when articles on kindred subjects or successive chapters of a continued serial are brought together. If, however, each article begins on a left-hand page, the most inconvenience that would happen would be the occasional interpolation of an irrelevant picture, poem or brief but complete article on the verso between two sections — which would be no more distracting than an ordinary tailpiece. I think I recognize a tendency of periodicals in this direction, but at present it is only a tendency. The primary idea of unity in the magazine of the future must give place to that of the individuality and dignity of its integral parts. (And, incidentally, the author should always have a reasonable number of separate copies of his work in the "made-up" form. Such would be of great value to him, both for personal reference and with a view to possible reprinting in more permanent form). I know of one periodical, and one only — an English weekly magazine-newspaper — that systematically carries out a system like this. Almost any leaf taken from any number will be found complete in itself; in fact, almost any page. The convenience of this arrangement for those who keep no file but desire to preserve a series of articles or cartoons, can scarcely be exaggerated, and the example deserves to be generally followed.

I think I set out with the expressed intention of suggesting certain devices — some of which I have used to advantage — to keep one's library within bounds while retaining such of current periodical literature as might be necessary or desirable. For this to be done thoroughly, however, the coöperation of the printer and publisher is necessary. "One-side" printing, especially in the case of illustrated publications of all kinds, would be a boon to the collector of natural history subjects, mechanical inventions, etc., and he would be willing to pay an enhanced subscription for the boon, but I fear we shall have to wait some time yet before the special one-side edition is available. "Extra illustrators," however, are a large and increasing body, and they may yet demand it. But my present suggestion of a systematic make-up involves no change in existing methods. It would be an advantage to all readers, would vastly improve the appearance of the periodical, would give no trouble to printer or publisher, and "lack-o'-system" magazines would have either to fall in line or forfeit public favor.

ELI PERKINS ON EDITORS.

"An editor," said Eli Perkins, "is a decayed newspaper man with bunions on his brain, chilblains on his heart, corns on his ears and warts and dyspepsia on his liver. The business of the editor is to sleep uptown all day and at night he prowls around a newspaper office; at midnight he takes a blue pencil and assassinates every bright and reasonable idea that the smart reporters have brought in during the day.

"The editor is all epithet, while the reporter is all proof. The editor calls a man a chicken-thief and is sued for libel, while the reporter, kodak in hand, interviews him while picking off the feathers in his back-yard, and the next day the thief takes a whole page advertisement to shut up the newspaper."

Written for THE INLAND PRINTER.

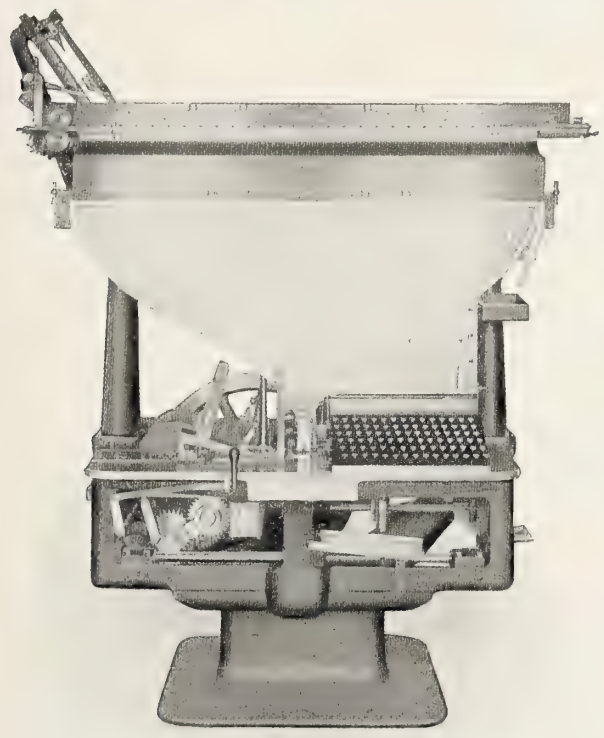
COMPOSING MACHINES—PAST AND PRESENT.

NO. IX.—BY JOHN S. THOMPSON.

SCORES of inventors have attempted to produce a machine in which the operation of a keyboard would cause the indentation of a soft material, the matrix so formed being thereafter used to cast a line of type. That no entirely successful machine of this class has been constructed is evidence that there are inherent difficulties in the system well nigh insurmountable. Some inventors of these machines impressed the characters letter by letter; some assembled the dies and made the impression a line at a time. Papier-maché, soft lead, wood and other materials were used to form the matrix. The impressions made by the latter process were far from perfect, evenness and clearness being unattainable, while in impressing letter by letter, lateral crowding and distortion were always present.

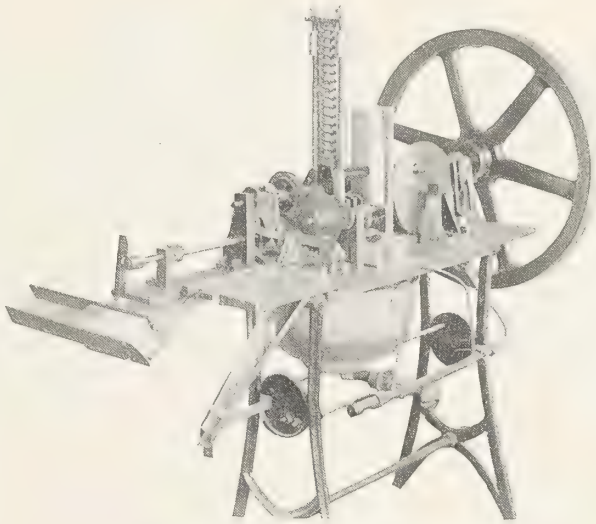
James E. Sweet invented a machine on this order in 1867, using papier-maché in which to make the impression. Heath and Sawyer used the same material later in their machines. Brooks, Crane, Gally, Risley, Beal, Botz and many others met with no better success. No successful machine involving this principle was ever constructed. Mergenthaler abandoned all efforts to produce a machine of this character, after numerous attempts during the years 1878-'79.

The St. John Typobar, a machine which made lines of type from cold metal by compression, was invented



ST. JOHN TYPOBAR.

by R. H. St. John, of Cleveland, Ohio, in 1890. Since then the machine has undergone many modifications, and the work of improvement is still going on. The matrices, which were of hardened steel, were stored in banks in the magazine, and were released by the operation of the keyboard and assembled in a line. The line of intaglio matrices was then transferred to where a type-bar, made up of a soft metal strip attached to a steel base, was presented to the matrices, where, after justification of the line by means of single wedge spacers, the matrices were impressed into the soft metal, embossing the characters on the slug. The line

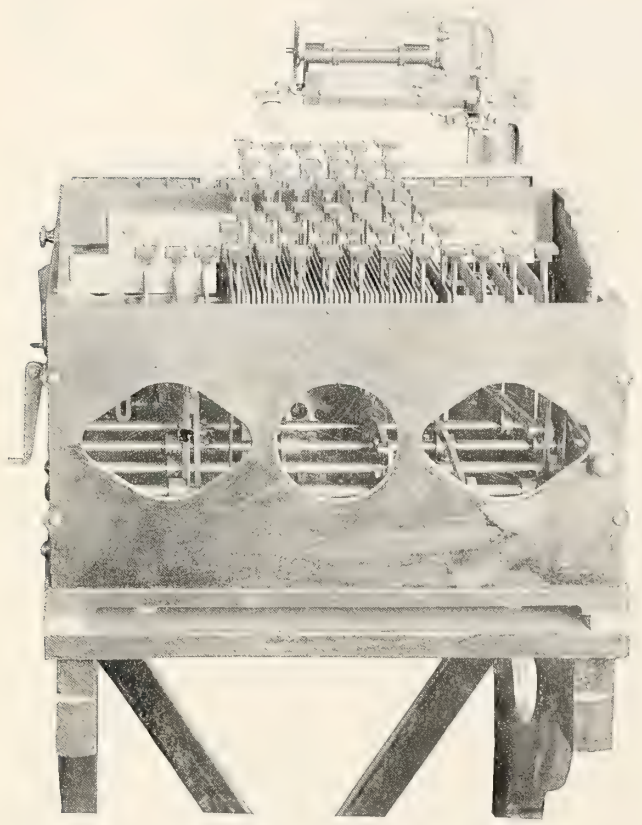


THE SEARS TYPO-MATRIX CASTING MACHINE.

was then ejected between a pair of knives, which trimmed off the surplus metal and delivered it to the galley, the matrices being returned to their chambers automatically. The Typobar required about twenty square feet of floor space and was run by a half-horse-power motor. The slugs were, after use, run through a small device which removed the type-metal face and left the steel base ready to be used over and over in the composing machine. It was also necessary to supply the composing machine with the soft metal blanks. A feature of the St. John Typobar was the fact that there were no cams in its make-up, rotary devices being employed throughout.

In 1898 Charles Sears, of Cleveland, Ohio, more nearly approached the solution of this problem than any of his predecessors. His discovery of a material into which the punches could be impressed letter by letter without lateral crowding was a long step in advance. Mr. Sears used the end fibers of wood for his matrix and constructed several machines before finally abandoning the scheme. Two separate pieces of apparatus were used in Mr. Sears' machine, which was called the Typo-matrix. The operation of the keyboard in the first machine impressed the letters in the wooden strips, these being then transferred to the casting machine, where they were fed automatically before a pot of molten metal and lines of type cast from them at the rate of sixty slugs a minute. In working out a means for justification which was not covered by the inventions of others, Mr. Sears evolved

a differential feed for the carriage of a typewriter, the carriage moving only the width of the letter operated, and this idea formed the nucleus of a later invention of his in the typesetting-machine field.



THE SEARS TYPO-MATRIX KEYBOARD.

Joseph C. Fowler, of Chicago, in 1900, invented a slugcasting machine which used male dies to make an impression in soft metal, this forming the matrix from which the line was cast, but on account of interference with patents granted the Mergenthaler Linotype Company on a similar adaptation of the Linotype, Fowler's machine could not be marketed. It was proposed to use as a justifying device a pair of steel spring plates, normally expanded, but capable of compression, the line being overset and then brought to the proper length by pressure applied to the ends of the line.

Frank A. Johnson, inventor of the Johnson Typesetter, a typecasting machine, also patented an impression apparatus, which he called the Tachytype. Two machines were used, the keyboard being used to perforate a paper strip, this strip being then transferred to the secondary machine, which automatically punched the characters into soft metal.

Perhaps the only machine using the impression method ever put into practical use was the Rogers Typograph, a few of which were adapted to this process, some of which are still in use. Three devices were employed: a casting machine to supply soft metal blanks for the composing machine, a casting machine to cast the lines of type from the impressions furnished it by the composing machine, and the composer itself, which was in many respects similar to the regular Rogers Typograph. Male or cameo matrices were used in this style of machine, and the impressions were made in the soft metal by the operator turning a crank when the line had been composed. The casting of the lines from these soft metal impressions was done automatically, the casting machine handling the product of several composers. The withdrawal of the Rogers Typograph from the market prevented the further manufacture of these machines.

In this connection it is interesting to note that it was an impression typecasting machine which J. W. Schuckers patented in 1885, which included the idea of using a double wedge justifier, later assigned to the Rogers Typograph Company and now controlled by the Mergenthaler Linotype Company, to acquire which the former company was purchased in its entirety for the sum of $416,000.

(To be continued.)

Written for THE INLAND PRINTER.

PRESS CRITICISMS OF VERBAL CRITICS.

NO. IV.— BY F. HORACE TEALL.

IT is a curious fact that the work of verbal critics can not be criticized without involving the censor's enrollment in the ranks of those against whom he directs his strictures. Works of art and of literature are often subjected to animadversion by incompetent judges, and must always be liable to such misfortune — if it be real misfortune; and verbal criticism is not exceptional in this respect. Discrimination in the use of words, however, is peculiarly open to uncertainty arising from differences of opinion, and that not only among uneducated persons, but also among those best qualified to decide. Thus, while it is true that many books about words contain much that might better be left unsaid, it is also true that most of the reviewers incidentally express opinions little entitled to the credence they receive.

Thus we have a problem whose solution must depend largely upon personal choice. How is that choice to be decided? We have seen that one writer says it is by "steeping the wits in the great writers of pure English of all the centuries," but we have quoted him only as giving specious expression to a common recommendation. So much uncertainty is involved in this method that it is utterly inutile. Even scholars would disagree in their selection of such writers, and even scholars can not all take time to study their language sufficiently in detail to have the whole subject always momently at command. Choice must be founded on principle, and it is impossible to formulate all the principles involved with ultimate clearness, or even to determine them exhaustively, mainly because the language is living and progressive, disclosing from time to time methods of accretion that do not comply with any existing notions of regularity.

Greenough and Kittredge's "Words and Their Ways in English Speech" explains many varieties of



Photo by W. H. Baker.

ON THE MONON ROUTE.

ON THE KANKAKEE RIVER.

development in the meaning of words, and contains assertions of word-history that may well astonish one who has not previously studied such history. In these matters peculiarly, however, history furnishes a large number of examples of error; and thus it can not be unqualifiedly true that, as these authors and others say, mere frequency of use makes correctness. Such assertions as to history are especially prevalent in press reviews, and one typical article may afford evidence sufficient to convince us that hasty decisions, and particularly rash expressions, are not advisable. The article selected was published some years ago in a magazine, and was written by a man who knew his subject very well. It was a review of a book then recently published, which contained some strictures that were impractically puristic and some opinions that have not attained wide acceptance, but which has undoubtedly proved really helpful to many users.

"No discussion of usage or grammar," says the reviewer, "is of the slightest value that is not founded upon a full study of the origin and history of the form under consideration, and of the opinions in regard to it of the best writers, as exhibited in their practice. Let us take, for instance, the pronouns treated in this volume under 'case,' and see to what conclusion such a method will inevitably lead. What are the facts in regard to the history of such expressions as 'it is me,' 'it is him,' 'between you and I'? In the first place, such expressions are not known till the sixteenth century. Up to that period the cases are not confounded. . . . Then came the period of license, which at one time threatened to break up all distinction between the nominative and objective of the personal pronouns, and of the interrogative 'who.' . . . The reason for this confusion of forms it is not necessary to discuss here; the fact is all that we have to consider."

Certainly some scholars must study and record fully the origin and history of forms in language, but we may confidently assert that a discussion need not be valueless if not founded upon such full study. Absolute rejection of all opinions that have a slighter foundation would be impossible, for even such opinions constitute an important phase of the history itself. Many of the writers who make the best use of words do not, and need not, know much about "periods of license," or have any systematic knowledge of the evolution of sense or of form. For the immediate purpose of the reviewer, with regard to his present point, it was true that the fact was all he had to consider. The expression was unfortunate, however, in that its context did not escape the implication that history is the only guide to good usage, whereas good present usage often differs greatly from that of an earlier period.

The most useful discussion of usage will hardly mention history, and very likely will not be written by a thorough student of history. Historical linguistics is a separate and very useful science; but science itself is not what is most widely needed, and the work that does the most good directly for the largest number of readers, while it must be scientifically accurate in its statements, must not be a treatise on science. The fact that most people once said "It is me," "It is him," or "Between you and I," is not what most people now need to be told. The fact that those expressions are not now good English is the essential information. And the same is true of many other words.

Here is a sample of a kind of utterance that no critic should indulge, if he desires to be just, or even reasonable: "Where everybody is poor, there is a certain distinction in being the poorest. To this it is perhaps fair to say that this writer has attained. He parades, in his preface, a number of authorities; but he has not mastered his subject sufficiently to know which of them are worth anything and which are not. He has all the impartiality of ignorance, and to him one man is as good as another." This is simply untrue, and a little thought should convince any person that it could not be true. There is another book of this kind that is clearly the poorest, and others not as good as the one reviewed.

Laboring under the false impression, as he did, that historical criticism is the only useful criticism, this reviewer was misled into another assertion of worse restriction than any that the poorest verbal critic could make — namely, that no one but the profoundest scholar is entitled to express an opinion. He says: "It is out of such combinations of ignorance and presumption that most of our verbal criticism is manufactured. Works of this kind, however poorly done, are often defended on the ground that their writers are actuated by good motives, and that at least they teach men to reflect upon their manner of speech. But a virtuous intent is a very wretched plea to set up for incorrect assertions, especially when there was no need for making them at all. Nor does it do any one the least good to reflect upon anything about which he is totally uninformed. On the contrary, it does him harm. It teaches him to hurry to conclusions before he has become acquainted with the facts upon which they are based. From this arise the inefficiency and the self-sufficiency of most verbal criticism. A large proportion of the condemnation of the words and expressions used by our greatest writers is based upon the most helpless ignorance both of facts and principles. Every one is, indeed, under obligations to avoid what seems to him wrong in speech, but he is equally under obligations to bear in mind that every great author is strictly a great artist in language, and is naturally far more familiar with the details of his art, and far more particular in observing its rules, than is possible for the ordinary man even to comprehend. The latter may, therefore, according to his imperfect light avoid what the former feels free to use; but if he has any judgment he will refrain from expressing decided opinions as to its correctness or incorrectness until he has exhausted every source of information that is access-

ible to both. If he goes upon this plan he may not have so much to say; but what he says will cease to be ridiculous."

Not all of the great authors are strictly great artists in the choice of words. Some of them are, but some are not. Moreover, some of the most artistic language owes much of its artistic quality to conscious infraction of rules, rather than to their observance. Aside from the assertion which we thus controvert, the quotation may stand without comment, as worthy of the reader's careful consideration.

Written for THE INLAND PRINTER.

LEARNING A TRADE IN THE OFFICE AND IN THE SCHOOL.

BY W. B. PRESCOTT.

THE attitude of graduates of the schools and their employers toward trade and technical education is expatiated on at length in the current annual report of the Commissioner of Labor, and a review of that phase of the question — giving particular attention to the printing trades — may not be without interest. A statement of about six hundred words suffices to give all the important information the Commissioner had in his possession from American employing printers, which leads to the perfectly justifiable conclusion that trade schools or technical education has not been the subject of much thought on the part of some men who never weary of talking about the decadence of the journeyman printer. But from the meager data given in the report one infers the impression prevails that there is not much need for the purely trade school in the art preservative. We are told that in the composition division of the trade — which requires the services of the greatest number of workmen — boys with a good graded school education can do best by learning the trade in an office. "School-trained compositors," the report goes on to say, "are said to do good work, but they possess no special qualifications which give them preference over those who have obtained their training by actual work in the trade." Those having had experience with "compositors" fresh from reform schools and charitable institutions will not be inclined to question the correctness of the foregoing opinion. If any there be who think that school training, supplemental to office experience, is neither beneficial nor necessary, they are commended to a consideration of the following, which was published by the North End Union, of Boston, when it was launching its school of printing, and "signed by a number of prominent printers and publishers" of that city: "Printing, in common with other trades, has suffered from the decadence of the apprenticeship system, in which master and apprentice worked side by side. The work has largely become specialized, the choice or selection of method and style and the responsibility for artistic qualities in printing now resting principally with the designer or foreman, and hardly concerning the compositor at all. This has weakened that self-reliance which comes from experience and retarded the individual development of the artistic sense in printing, and it is to-day difficult to find in numbers equal to the demand, efficient, all-round, artistic printers. In general, it may be said that the trend of modern trade conditions is to emphasize that which is merely mechanical, and to restrict more and more the opportunities for acquiring that which is artistic. In view of these facts, we believe that adequate instruction in thoroughly good printing can be better given in schools properly equipped and under competent direction than in our modern printing-offices." For fear the last sentence be taken literally, and construed to mean that an exclusively school-trained apprenticeship is meant, it might be well to recall that the North End Union's course in printing is specially designed to be supplemental to officework. Presswork, which would seem to afford a splendid field for the development of workers by instructing them in the principles of mechanics and the chemistry and artistic selection of colors, is apparently lost sight of entirely.

If employing printers have had little or no experience with graduates of technical schools, lithographers and engravers have acquired some knowledge of that character by employing students of industrial art schools. As a rule, comments on such institutions appearing in the press are of such a fulsome nature that the uninitiated reader is perplexed as to just how much of the praise should be accepted as deserved and how much credited to reportorial exuberance, but few have lauded the work of industrial art schools more highly than the employing lithographer and engraver, who is here quoted: "Ten of the workmen in our designing-room have studied in a local institute, which has a four-year course in industrial art drawing. Some of them pursued their studies in the evening classes, while working in the shop during the day, thereby combining the theoretical and artistic instruction with practical work under shop conditions. The special training of these men has been a great benefit to our business. Those who attend the evening classes at the institute advance faster and are more proficient, and they receive higher wages than the mere shop-trained workmen. Further provision for industrial art schools would be a benefit to the industry generally. The best results are attained when school training is combined or supplemented by shop training. The latter is absolutely necessary in order that the workman may obtain that practical knowledge which is essential to success in the business. We require a formal stage of apprenticeship in important occupations, but shop training alone does not give the apprentice all the instruction he requires and should receive. We therefore stipulate that our apprentices must be graduates of the local institute. The results so far have been very gratifying, and, in our opinion, demonstrate the superiority of the system that we have adopted."

When the never-ceasing clamor about incompetent workmen, in which some employers love to indulge, is remembered, it is a matter of wonderment that a few

of the complaints did not find their way into this report. If employing printers were too modest or too dignified to tell their woes to the Government, there were employers who did not hesitate to do so. This typical plaint is from a New York city plumber: "The trades suffer most from the indifference of the workman. When the average mechanic serves his time and becomes a full-fledged journeyman he thinks that his task is accomplished, and he is satisfied to plod along in the beaten path, trusting to luck to bring him something better. There always will be room for intelligent and well-trained mechanics, but we shall never have such a class until the men themselves realize that they must devote part of their time outside of working hours to studying the technical and scientific principles which enter into and must necessarily govern their operations in the trades more in the future than in the past." Much of that has a familiar sound to those who have followed printing-trade controversies, and it is passing strange that with us a serious organized effort has never been made to apply a remedy. It is not beside the truth to say that the great majority of employing printers are evidently under the impression that their full duty is performed when they bewail the indifference of apprentices and incompetence of workmen and express the fantastical opinion that the unions are responsible for it all. Technical education in this country has been on trial for many years, yet it is almost unknown to the printing trades — which may or may not be a reflection on the sincerity of the "kickers."

Nothing serves to prove our backwardness in this respect more than the fact that not one employing printer mentions having experience with graduates of a technical school, while of the six graduates (all non-union) reporting, five are negroes. Three of these state that, owing to their color, they were debarred from printing-offices, while the white graduate attended school (name not given) because he thought he could make better progress there than in a printing-office. This enthusiastic young man expresses the opinion that a boy of average ability will learn more in a year at a trade school than can be secured in a printing-office in three years. Notwithstanding this, we are told the graduate had to serve two years in an office before being engaged as a journeyman, during which period he received $8 and $10 a week. This sheds little light on the progress he made, for we are not informed as to the length of time he attended school, nor the locality in which he worked, which is not unimportant, for the wages given would be regarded as "good" in some places and as ordinary in others. The negroes spent from three to five years in schools, and boast they "were not required to serve any apprenticeship" on going into the world. It is palpable, however, that their standard, either as to social standing or workmanship, was far below that which usually prevails among white printers in the larger cities, as their wages ranged from $6 to $7 a week for the first year, $7 to $9 for the second year and $8 to $12 for the third.

The consensus of opinions of American printers generally is most emphatically in favor of technical or trade education, but to obtain the views of men competent to speak of its effect on the printing trade we must go to the home of the system —Europe. Among the many quoted, we find a Belgian who employs from forty to fifty persons, declaring that graduates of the Brussels school — which is maintained by the two employers' associations and the trade union — seeking employment would be given preference over others. This gentleman is reported as expressing the belief "that while a trade-school training could be made to supplant that of the shop in some occupations, especially in composition, the system in vogue compelled students in the school to undergo a shop training equal to an apprenticeship. Boys can learn all branches of the work at the trade school, instead of a specialty, and obtain employment more easily and earn better wages than shop-trained boys."

A glimpse of the graduate's point of view is given by the foreman of a large office in Brussels, who, according to the report, "stated that the instruction received in the school aided, developed and completed his trade knowledge. Instruction in that school is given in the evening, hence it is not intended to supplant the apprenticeship. In fact, the students must work in printing establishments during the day as apprentices. At the end of five years, if they successfully pass the required examination, they are entitled to journeymen's wages. He believes that his present occupation as foreman and his position as teacher are due to the school training. He thinks best results are obtainable from combining regular work in an establishment [apprenticeship] with night attendance at a trade school."

In France and Germany industrial education has reached a high state of development. "The problem in Germany," says the report, "is that of training all classes of industrial workers, from the lowest artisan to the director or owner of the great industrial establishments. There are special schools for the training of employers and managers, for the training of foremen and bosses, and for the trade education of artisans." In the Fatherland, too, we find the communes, guilds and the State apparently vying with each other in fostering and supporting the system. We get an idea of the progress that trade-school education has made in France from the statement that, speaking in a general way, graduates of trade schools have superseded shop apprentices in the building and repair department of the Eastern Railway Company. Possibly because, to quote one of the workmen, "graduates from the schools can not work fast enough when they enter industrial establishments, and it requires several months for them to become acquainted with shop methods," the company compels them to serve some time as helpers in the shops before they are rated as finished workmen.

Returning to the business in which we are most interested, we find that for forty years the Chaix Printing and Publishing Company, of Paris, has maintained

a trade school in its establishment for the development of competent workmen for the different branches of its apparently diverse industry. The report goes on to say: "M. Alban Chaix, the administrator-director of the company, stated that of the twelve hundred persons employed in the establishment 250 were graduates of the company's school. In this school the instruction is given during the day, and is intended both to complete the primary education of apprentices and to provide them with the necessary technical training. Workmen are prepared for all the printing trades, but more particularly for that of compositor, which is the only trade in which Mr. Chaix believes school training can entirely replace shop apprenticeship. For some trades, as those of designing, lithographer, stereotyper, papermaker and bookbinder, a special shop training in addition to that received at the school is required.

"He states that, in general, the trade-school graduate possesses a better knowledge of his trade than others, hence he is more useful and can more readily find employment, gain higher wages, and advance more rapidly. Most of the company's foremen and all of their clerks are graduates of their trade school, as are many of the chief workmen and others occupying the best-paying positions. He says that work done by the better workmen, who have been graduated from the school, is more artistic and serves as an aid to the progress of the industry; also that trade schools in which the practical work is well directed afford a better means of educating workmen than does shop training."

Unfortunately, we have no evidence from printer graduates of the French schools to enlighten us on the subject. Two engravers, however, express the opinion that their school training had been of immense advantage to them, and that the exclusive "trade school is better for the beginner than the continuation of shop apprenticeship and evening courses." Yet both agree that shop experience is necessary to become a "finished workman."

The introduction to that portion of the report treating of Great Britain was written by the well-known sociologist, Prof. E. W. Bemis, in which, after tracing the rise of technical education and its legal status in that country in an interesting way, he says: "There are scarcely any purely trade or apprenticeship schools that claim to give a boy all the trade instruction needed for him to become a journeyman, even aside from the attainment of speed, which work in the shop alone can give. In England it is held legally, if not practically, that trades can not be taught in a school, but it is also held that trades can not be taught without a school." The professor studied the subject during a visit to the British Isles, and in enumerating the obstacles to technical education he is frankness itself, and portions of his indictment could be proven if it were directed against his countrymen. The devotion of the English to sports, and the indifference of employers, who are accused of not encouraging students by shortening their hours, or even arranging them to make the way to success a little easier for ambitious youths, are among the things that militate against the spread of education. Then the custom of going to work at an unusually early hour and "knocking off" for breakfast lengthens the workday and so exhausts the worker that by night time he is in no mood, or perhaps condition, to profit to the full by the lessons if he did attend school. Class distinction, it appears, has filtered down to the workers in the guise of trade pride, and exerts such a baleful influence that Doctor Bemis enumerates it among the "obstacles." It seems wage-earners of various occupations will not "mix" any more than the foreman or bookkeeper will admit that he is of the same social stratum as the ordinary journeyman. Many harsh things have been written about the British workingman and his anachronistic notions, but few of them have reflected so severely upon his progressiveness and intelligence as this accusation from his friend and well-wisher, Doctor Bemis. But the most serious obstacle the new school of educationists have to overcome is said to be the poor general education of the English youth of the artisan class. The "independent" young Briton leaves school at the age of twelve or thirteen and loiters around for a year or two, possibly endeavoring to ascertain if he is "cut out" for a champion athlete, an expert billiard player or popular jockey. When fate, the police or a stern parent compels the young man to go to work, he essays to learn a trade minus much of that he learned at school, and with the capacity for study and the desire for advancement almost dead.

The report in this instance also fails to give an insight into the views of graduates as to the benefits this system bestows upon the working printer. What employers think of it can best be told in the language of the report:

"Some employers in this industry say that technical training for printers has not had time to show results, but they are hopeful of much good from this source in the future. Others, who seem to have had more extended observation and experience, say that technical schools have been a benefit to the industry. They turn out better equipped workmen, and it is obvious that the more an apprentice knows of the nature of his trade the higher wages he can command. While the schools now in existence are doing much for the betterment of the industry, the establishment of more schools and better facilities in those already established would bring still greater benefits, and it is thought that failure to make such further provision will undoubtedly cause the industry to suffer. This is especially true in colorwork. In some localities there is a lack of interest on the part of printers to avail themselves of the facilities now offered by the schools."

That labor organizations have views on the question goes without saying, and they have had much to do with shaping the policy of the educationists in many instances — but that may be made the subject of another article.



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FINANCIAL.

OUR national monetary scheme is of the crudest and least elastic of any system of the world. The conservation of the circulating medium of the great European powers is entrusted to a bank of issue. Naturally the bank stands at the head of the financial institutions of the country; to some extent it is the clearing-house for the banks which deal direct with the public, and in several instances the bank of issue sustains direct relations with the individual. The one point of resemblance of all the banks is the contractual relation with the Government to conserve the circulation. Born of necessity in a period when the Government was compelled to seek assistance from private capital, the State bank has become blended with the department of finance, yet continues independent of governmental dictation.

In a limited degree our national banking scheme corresponds to the foreign State bank. Born of necessity during the crucial period of the war the national banks were given power of note emission, based, not upon the credit of their capital, and the borrowings of the Government, but upon their ownership of Government bonds. The scheme was an excellent one for the period; the banks provided a market for the latter war issues; their credit was added to the credit of the Government, and a good currency resulted. The reduction of the national debt, the appreciation in the value of the bonds, the extinction of the gold premium, the lower interest rate, all contributed to the weakening of the note emission feature of the banks. Extraordinary efforts have been put forth in the past ten years to induce the banks to maintain, and to increase, the circulation, which was rapidly being extinguished.

To-day the national bank circulation is more largely maintained for prudential reasons than as a source of direct profit, and only the broad-gauge banker, who can see beyond his own counter, resists the temptation to withdraw his circulation. If it were not that the banking fraternity fears business depression through a contracted currency, the national bank issue would long since have disappeared. Congress has recognized this deplorable feature of the issue, and has sought to aid the banks by making the two per cent consols more valuable to them than to outsiders, by cutting in half the circulation tax based upon consols. It also has provided against a sudden contraction in the circulation by limiting the retirement of notes to $3,000,000 in any one month, and this very limitation has operated to retard circulation expansion in the active months of the year, because of the difficulty in retiring at will.

As yet no improved scheme has been outlined, upon which banking and economic authorities can unite. The necessity of an elastic currency is being demonstrated more and more. For nearly a year the business of the country has been hampered by lack of available cash. Deposits have been growing, and cash disappearing from the banks, as the country is absorbing more and more cash from hand to hand. While the circulation

per capita has increased at a ratio beyond the growth of population, the deposits of the people in the banks have outstripped the circulation increase.

Since 1897, the circulation of the country has grown from $1,640,000,000 to $2,260,000,000, an increase of 37.76 per cent. The amount per head of population has increased from $22.49 to $29.58 or 33 per cent. The individual deposits of the banks of the country, national, State, savings and private, have increased from $5,192,000,000 to $9,174,000,000, or 73.04 per cent, or twice the increase in circulation. The proportion of cash to individual deposits in 1897 was $31.58 to each $100, and in 1903, the proportion is $24.64 cash in circulation to each $100 of individual deposits, or 28 per cent less. A step farther in this presentation shows that the national banks have not been remiss in helping out the circulation. In 1897, the total circulation of the banks was $230,000,000, in 1903 it is $380,000,000, an increase of $150,000,000, or 65.22 per cent, which compares with a Treasury circulation in 1897 of $1,410,000,000 and $1,880,000,000 in 1903, an increase of $470,000,000 or 33.33 per cent.

The serious character of the attenuated circulation was the inspiration of the Aldrich bill, to help out the banks by further deposits of Treasury balances, the Fowler bill to increase the currency. As both met defeat, there is now a serious effort to unite upon some plan which can be forced through Congress, and which will have the minimum of opposition from the financial and commercial bodies of the country. An agreement upon some one measure by all interests is as impossible in monetary affairs as in other affairs. A group of United States Senators has undertaken to evolve a plan during the coming summer, and there is a possibility that a special session of Congress may be held to force through the measure, in order to secure the benefits of its provisions, in the fall movement of money, when the most acute conditions are uncovered.

Undoubtedly the measure will be some form of assets currency. It does not seem possible to base a currency upon any other form of credit without completely revolutionizing our fiscal system. Prejudice is too deep-seated, and Congressmen too much divided in opinion at this time to expect a thorough overhauling of the system. All the forms of assets currency yet elaborated reveal elements of weakness, yet all of them are improvements upon the note issue provisions of the National Banking Act. The best thing in favor of assets currency to be issued by national banks is the large number of banks — nearly five thousand — and the assurance that there will be local expansion as well as general expansion of currency, and no one section will be entirely dependent upon another. This feature will also operate to bring about a general level of interest rates. As a protection to the stability of a currency issued against the capital of a bank, a guarantee fund will be required, and a graduated tax, whereby redundancy of currency is avoided in periods of lessening demand.

The greatest objection to assets currency is its name. Had the scheme been presented under some other title, its acceptance might have been more general, but there is a historical incident in monetary affairs that is recalled by the naming of assets currency, which may prove its undoing. The Assignats of the French revolution, while in no wise a parallel case, contained the same idea as expressed by the proposed change in our monetary affairs, and the hardest task is to break down public prejudice. The fact that more currency is needed, that it must have some elasticity, will lead to some improvement in some way.

The greatest problem to be solved in the adoption of an elastic currency is the retention of the present national bank currency. To establish an entirely new character of note circulation, without a definite relation to the old system, would mean the abandonment of the certain and definite market for United States bonds, which has been created through the national banks. A release of the bonds under deposit for present circulation would be followed by a slump in prices, and indirectly affect the credit of the country in future issues, and the history of nations admonishes us that bond issues come at critical financial crises. It would be possible to supplement the bond-secured issue by an asset issue, but a duality of bank notes would probably meet with public opposition. A return to Government "fiats," or the old greenback issue, is beset with greatest danger and seems to be out of the question, and hence the only way seems to lie in providing for an assets currency of a limited amount, after banks have issued a fixed proportion of bond-secured notes.

The consolidated bank statement of April 9 sheds an illumination upon the high rates prevailing in the money market in the first three months of the year. The 4,845 banks show an increase of $52,000,000 in loans, against an increase of $8,000,000 in deposits, testifying to the great demand for money. By geographical sections, the Eastern and New England States lost $18,000,000 in individual deposits and a like amount in loans. The West gained $20,000,000 in individual deposits, and expanded its loans $49,000,000. Considering that, as a rule, individual deposits and loans break even, the absorbing capacity of the West reflects a straining of credits by the banks to take care of tremendous business expansion. Every section reports a loss in cash, which means that a greater amount of currency is in the pockets of the people. The ability of the banks has been taxed to the limit to care for actual demands. Stock trading came to a standstill, and the financial institutions can not be accused of pandering to the speculative proclivities of the public. During April and May there has been a limited addition to the currency through the issue of $20,000,000 additional bank notes, the result of the refunding of short bonds into consols by the Treasury Department, and this contributed to a temporary relief and permitted the reserve centers to accumulate some idle funds and to meet maturing foreign loans with gold. P. S. G.

THE ATTRIBUTES OF THE WORKMAN AND THE MANAGER.

HERE, if you please, is the distinction, subtle enough to be quite overlooked by the masses, but obvious enough to the discerning, between those who are workmen and those who are managers. The workman labors that he may complete his task and take up another; the manager labors that he may derive aid and comfort from his toil, and knowledge that shall lighten the burdens of to-morrow. The workman may stand at the case or face the press; he may sit at the desk. He may be an employe or an employer. The manager, also, may be found in workman's garb, dinner-pail in hand, as well as at the point where high-pressure responsibilities center and duties devolve. But, mark you, such transpositions are anachronistic and merely temporary.

The lot of a workman is to receive orders, to do things for others; the lot of a manager is to give orders, to have things done for him by others. However placed by fortuitous circumstances, the man whom nature intended for a workman can never long be aught else than a recipient of orders, a carrier of messages; nor can a true manager be aught else than a director, however humble his position, however limited his opportunities.

So that he does his work well, or carries his message faithfully, all honor to the workman! He is one whom the world could not spare. Well for him and for the world were it that he should seek advancement in position, or increase in salary, or broadening of opportunity, wherever and whenever possible. But so soon as he — being essentially a workman, albeit a highly competent one — essays that for which he is not fitted, the role of a manager — just so soon does he begin double injury to himself and to the world at large. He deprives himself and others of benefits, pecuniary and otherwise, that flow from faithful discharge of his rightful duties as workman. He causes confusion and annoyance and loss to others, and in greater measure to himself, through his well-meant yet ill-directed efforts to do that for which he was not intended by birth nor prepared by education or training. And, though he may remain in the position of nominal manager, he is but a workman driven by his tasks and seeking only to complete them that he may rest until the morrow.

R. C. M.

"MAY EMPLOYERS BE MEMBERS OF THE TYPOGRAPHICAL UNION."

A CORRESPONDENT, who gracefully acknowledges his indebtedness to THE INLAND PRINTER by saying, "as a workman I have profited much from its columns, while as an individual I believe it has helped wonderfully to broaden my views," submits that a recent article, entitled "May Employers Be Members of the Typographical Union?" is inconclusive. It is proper to say that views there expressed relative to stockholders simply aimed to set forth the union's law and practice on the subject with an inkling of the reasons therefor. Our friend would like to have the question discussed more thoroughly, and puts it in this form: "Is it right and wise that typographical unions should permit employers and stockholders, working actively at the business, to become members of the union, *with the right to vote upon propositions affecting the wage scales?*" This gentleman leaves no room for doubt as to his position, for he is of the belief that the prevailing practice of admitting those classes is responsible for "printers being the poorest paid of the artisans boasting the proud adornment of unionism. Job printers, in particular," he continues, "are affected by this condition, and it cheapens just to the extent that employers can by *vote and pressure* control the scale."

As has been stated before, the question is a perplexing one; if it were not, union law would be more explicit on the matter. In a peculiar sense it is true that the union must choose the lesser of two evils when it attempts to solve this problem. To arbitrarily prohibit stockholders from becoming members is a great temptation to employers to circumvent the union and nullify the work of years by the judicious distribution of a small quantity of stock at the proper time. That has been done in the past and it will be easier to do it in the future, for almost every enterprise is now some sort of a joint-stock concern, and the articles of partnership are always at hand. If, however, union law is so framed that the possession of stock does not relieve a member of his moral obligation to the union, it removes the temptation to whip "the devil round the stump" in that effective way. Our correspondent's manner of expression and his italicizing the final clause of his interrogatory create the impression he would suffer stockholders to remain on the active list if they were prohibited from voting on the scale. The idea is not new, and, if memory be not in a tricky mood, more than one local union has endeavored to find a solution of this problem by such legislation. But the International Union withheld its approval on the ground that it was repugnant to all preconceived notions of fair play to abridge a man's rights and privileges while imposing on him all the burdens of membership.

The retention of stockholders carries with it some disadvantages, but they are trivial as compared with the alternative. If our correspondent can connect the membership of stockholders with the ills he mentions, then the union should change its policy instanter. Let us look into the matter and see whether it is at all probable the employer-member is such a blight. The main objection here urged is that stockholders by "vote and pressure" control the scale. The gentleman in his letter says, "the porcine nature always develops best in a man's dealings with his employes," from which it is easily argued that all employers are opposed to good wages. This is one of the popular fallacies that are always perniciously active in biasing men's judgment and blinding them to their best interests. It may be

true that selfishness prompts a majority of employers to oppose high wages, but there have been few movements for better conditions in the trade that have not, from their inception, received encouragement from one or more of the employers directly interested. Consequently, it seems a rash assumption to say that small stockholders who are also wage-earners must necessarily be opposed to increasing wages. The probabilities are that they take sides on the question for the same reasons as non-stockholding members. Nor should we accept the theory that the malign "pressure" stockholders are supposed to exert is responsible for low scales. In the last analysis, votes on scale questions are by secret ballot — black and white balls — and if a stockholder can successfully use "pressure" on a voter in such circumstances, he can do so as easily with a withdrawal card in his pocket as if he were on the active list. If the members are so sycophantic they will vote against their convictions under the protection of a secret ballot, "raising the scale" is bound to be a difficult undertaking, but its enforcement will be more difficult still, and this irrespective of what disposition is made of the stockholders. The trouble in such cases does not lie with union laws, but with the manhood of the men.

Is our friend sure he is right when he makes the sweeping assertion that his fellow craftsmen are the poorest paid artisans in the ranks of organized labor? So far as is known the labor statistics disagree with him on that point. In the exceptionally well-organized branches of the building trade the workers get more per hour than the printer, but, under normal conditions these men lose much time during the out-of-season period and from inclement weather, so that their average earnings fall to the level of the printers, if not below it. There is also a disparity between the wages of the newspaper printer and those of the book and job man, and there are reasons for it — these things do not "just happen"; but, so far as the writer can see, the stockholder in the union has not the remotest relation to the difference in earning power. Among the contributing causes to the newspaper man's enhanced remuneration might be mentioned the spirit of "hustle" that is general among news-room men and the exception with the job men. Furthermore, the newspaper men are enthusiastic unionists, they attend meetings, endeavor to understand trade conditions, and are ever on the alert to make the union serve their purpose. Job men, as a class, are indifferent unionists. They pay their dues and are true to the obligation, but they do not make their investment in unionism pay them the best possible returns, and the neglect costs them dearly.

But economic conditions do not favor the book and job men. They are working for employers hemmed in by competition — often of the cutthroat variety — at home and abroad — and consequently, there is, comparatively speaking, little opportunity to make great profits. The expenditure for labor constitutes a large percentage of the employer's outlay and he is prone to resist any increase on that account, for he knows that it does not take a large increment to absorb his margins, while he is ever fearful of another Richmond appearing on the field armed with some device which enables him to cut prices. The newspaper printer confronts an employer who — through his press association franchise and the enormous amount of capital necessary to launch a paper — practically enjoys a monopoly, and for a score of reasons the typographical union is strong enough to secure for its members a small portion of the monopoly fat, and from that source come the supplies that permit of the newspaper man working under better conditions than are apparently possible for the job man. If small-office owners affect wages it is not so much by their votes in the union as by their acts as bidders for work. If newspapers could be started as readily and with as fair prospects of success as job offices can, the newspaper scales would soon experience serious "sinking spells."

THE WORK OF THE METHODIZER.

TO meet new conditions imposed by our tremendous industrial expansion, there has arisen in the past few years a guild of certified public accountants who are more than auditors, although their duties include such as devolved upon the auditor of a score or even a dozen years ago. Many among these give their attention almost wholly to systematizing the business of individuals or corporations. Care is given first to the office — bookkeeping simplified, useless or obsolete methods and manners discarded; then all details of the business, however complicated, are made to pass in review before the expert, who is technically known as a "methodizer." He seeks ever to simplify and conserve effort, to make best use of space available, to obtain greatest results from given expenditure of time, or labor, or money.

What a field for a competent methodizer is presented by the printing industry as conducted to-day by a great majority of printing-house proprietors! Could they but see the matter in the light in which it presents itself to their brethren of the mercantile or manufacturing world, there would be a universal and insistent call for the services of competent methodizers. One of these men, who has to do with matters of millions daily, tells some of his experiences in an article in the *Saturday Evening Post*, of Philadelphia. A merchant with whom he had dealings had become dissatisfied with the volume of business done, and by unceasing effort had added a thousand new accounts to his ledgers within a year, increasing his gross sales by something over $1,000,000. He was jubilant. He called in the methodizer to help add another thousand names. But the methodizer showed that the net profit on this additional $1,000,000 of business was exactly $4.80! All ordinary items of expense had been included in the calculations which brought this result, but there was nothing to show for the stress and strain of added responsibility in conducting the greater business, and when this is

considered it will be seen that there was an actual and tangible loss on the business that was to have brought fortune.

Until awakened by the inexorable logic of figures such as these, the printer is, ninety-nine times out of a hundred, in precisely the situation of this merchant. He bends all his energies to the increasing of his gross sales; he adds account after account to his ledger; he fondly imagines that he is making money. Should he chance to be an expert bookkeeper — how few printers are! — he can ascertain for himself whether his profits are greater or less than $4.80 on $1,000,000 — always providing he has a proper system of determining cost. But if his technical skill in this direction is insufficient, it would be wise for him to employ a professional accountant, a methodizer, to simplify and systematize his business and make it produce greater profit. In any case, how infinitely better is it to do a safe and conservative business on a basis that has proven successful, than to attempt to increase gross sales without, at the same time, proportionately increasing net profits.

R. C. M.

JUSTICE TO THE EMPLOYER.

RECENT events in the labor world furnish several examples of the possible — it would be more nearly correct to say probable — untenable position the printing-trades unions may be placed in if the efforts to secure peace between the typographical and pressmen's unions prove abortive. Reference is made to the "jurisdiction fights" between unions, of which there seems to be more than the usual number this year; and, if these disgraceful strikes have not been more numerous than heretofore, the unions engaged have been more important and the contests more disastrous than we have experienced since the struggle for supremacy between the unions and the Knights of Labor in the eighties. At that time the unions were on the defensive, and it was feared their peculiar system of government was to be supplanted by a new and untried form of organization. This gave a color — and just a coloring — of justification for the regrettable and harmful policy pursued in some localities at that time. There is now no such question involved. Judicious unionists look on, and are powerless to prevent strikes being called for the sole purpose of gratifying a lust for power on the part of a union that wishes to crush an organization similar in all its essential features, but numerically weaker. And when the conflict ends, no principle has been conserved, not one adherent has been won to the cause of labor; on the contrary, many have been lost; thousands of well-wishers, constrained to withhold their sympathy, finally turn from the workers with disgust, while the direct evil effects that flow from ordinary industrial strife are increased many fold, for the fratricidal strike is usually the most bitterly waged of all strikes. Inevitably, the non-union employer fattens during such a war, while the innocent employer of union men is the greatest immediate sufferer. In the end, the workers who indulge in these wild dances must pay for the music, and their contribution is exacted from them in the shape of loss of work diverted to other channels or in a demoralized — though, perhaps, victorious — union being compelled to accept less favorable wage contracts. If there were no material considerations involved, unionists should have sufficient pride to estop them from entering on a quarrel in which their best friends — their employers — would in all human probability become the chief victims.

The present mania knows naught of geographical bounds — Denver, Chicago and New York being among the cities afflicted. One strike in the metropolis serves to show to what extent the thirst for power leads men blinded by prejudice. There the carpenters have gained unenviable notoriety by ten thousand Brotherhood men striking against the employment of members of the Amalgamated Society, a world-encircling union having headquarters in England. For years there has been friction between these two bodies, but they have managed to coöperate on all essential matters under agreements of a more or less satisfactory character. But now the chief national officials of the Brotherhood say their followers' patience has been exhausted and declare that the Amalgamated men shall retire from the field in New York. The American Federation of Labor endeavored to settle the dispute, but it possessed neither the power nor the persuasive ability to make partisans of the Amalgamated Society renounce their allegiance. The next move of the Brotherhood was, in effect, to inform union employers that they must solve the problem by taking sides in the dispute. Of course, the demand was not made in such blunt terms, though the result was the same. They either could not or would not induce all the union men to join the Brotherhood, and that organization ordered a strike, the real purpose of which was to compel the employers to settle a family quarrel between two unions. This was not only an injustice to the employer, but it was a humiliating confession that the unions were incapable of conducting their own business, and, childlike, referred it to a superior authority for disposition. Of course, the New Yorkers prate about some intangible principle being at stake, which is all nonsense, for in the neighboring city of Philadelphia the members of both organizations are acting in accord on all matters of mutual concern.

Surely no member of the printing-trades unions desires to see his organization placed in such a position that the work of years will be placed in jeopardy under the plea of upholding a "principle," which is regarded as sacred in one city, while unknown in the next town. Nor does he wish to see his union confess itself so wanting in capacity as to be unable to settle a difference with a sister union. Every unionist of the craft should know that one of the most, if not the most, valuable asset his union possesses is character — for organizations have character as well as individuals — and one

of the elements of good character is self-control, and a foolish, inevitably hurtful quarrel evidences lack of control. If the union's assets are to remain unimpaired there must be no contest with other unions. The most effective guarantee of peace is a formal declaration that there shall be no war. It is a safe conjecture that had the carpenters of New York foreseen the outcome of the "drifting-apart" policy they would have established some method by which they could dwell in amity.

The workers of the craft have the opportunity to throw their influence on the side of common sense, and it is hoped they will do so. The pending agreement may be faulty, and in putting it in operation much disputation may arise, but the salient and important feature of it is that it insures peace in the sense that union pressmen will not be insisting upon the discharge of compositors (or vice versa) because they are union men. With an agreement providing for a method of settling contentions which may arise, unions will be guarding against doing what they, in their calm moments, do not wish to do: needlessly annoying employers and making antagonists of them. Employers will have the satisfaction of knowing that whatever differences may arise they will be composed without seriously interfering with them, and free from the fear of their being placed in a nerve-racking and purse-depleting predicament, similar to that in which the "boss" carpenters of New York found themselves this spring.

It is beside the mark — if it were true beyond peradventure — to say that, though the principal union officials may talk loudly and offensively, they will not provoke hostilities and precipitate such a condition as has just been referred to. Such conflicts have been brought on when union officialdom was straining every nerve to prevent them, and all because the laws under which the officers were acting seemed by their silence to favor war and not peace. When men's passions are aroused about real or fancied grievances no human agency can safely predict when a sharp, stinging word will be answered with a blow, nor when the last blow will be delivered. In this inventive age industrial progress will cause many serious questions to arise between the printing-trade unions, and there is but one safe and profitable way in which they may be settled: by appeals to reason and the ever-present sense of duty. For the worker to rely on coercion as a means of settlement would be criminal, if not suicidal. At all events, unionists should not be so unmanly as to attempt to force disinterested employers to fight their battles for them.

TRADE-UNIONISM A SAFEGUARD.

MUCH depends upon the point of view, but few will contend that the recent convention of the National Association of Manufacturers at New Orleans aided the cause of industrial peace, which all the greater capitalists agree is much to be desired in this so-called "era of good feeling." Were the unions as fond of mischief-making or their members as irresponsible and vicious as President Parry and his followers would have the public believe, the association's deliverance would have been accepted as a challenge, and a general strike ordered ere this. Without unduly stretching the imagination one can conceive that Mr. Parry thinks he takes his life in his hands when he criticizes unions. But the organizations — except when an occasional young union expressed its contempt or breathed defiance — did not notice either the pharisaical resolutions of the association or the tirade of its president. Criticism of one and confutation of the other were wisely left to men not actively identified with organized labor, and the result proved that at this time unionists are not without champions in influential quarters. The number and quality of these pro-labor men must have been as disconcerting to the Parryites as they were pleasing to the unionists. So far as they have vouchsafed an opinion on the subject, labor officials hold that the New Orleans convention has proved of distinct advantage to their cause.

Mr. Parry seems to have an inkling of this, if we may judge of what he has been telling the Indianapolis newspapers since his return home, one of them remarking that if those who intended replying to him tarried long the belligerent president would have withdrawn or qualified all the controversial points in his address and there would be naught to answer. Like most fanatics, Mr. Parry exposes the weakness of his case by charging ignorance against some and imputing unworthy motives to others who take issue with him. Labor Commissioner Wright, according to Mr. Parry's dictum, is ignorant because he is not an employer of labor; Senator Hanna is an untrustworthy witness because he has political ambitions to gratify; and the host of employers of union labor who deny the absurd assertions made about the enervating, destructive and tyrannical tendencies of unions are said to be living in such a state of terror that they are afraid to tell the truth. This sort of substitution for argument does not help Mr. Parry's cause with the public, though those well disposed toward him and his views may mitigate its effect by honestly acknowledging that controversy is not his forte, and that he knows more of some other things than he does of political economy. The generality of people will concur in Senator Hanna's statement that, never having employed men under union conditions, Mr. Parry is not competent to lecture those who have worked in harmony with unions and enjoy the respect and affection of their employes; that it is hardly worth while to argue with a manufacturer who seeks favors at the hands of the lawmakers, but denies to the worker the right of using his vote to advance the interests of his class, and who, while urging employers to organize, reprobates similar appeals when addressed to workingmen. But Mr. Parry has applauders, and, strange to say, they are found among workingmen, and "he comes by them honestly." In one of his public utterances he declared that the trade-

union theory was shallow for the reason that an increase in wages compelled an increase in selling price, so that in the end it was a case of robbing Peter to pay Paul. Without stopping to discuss the folly involved in accepting such a doctrine, it is worthy of note that it is the favorite argument used by Socialists and Anarchists when attacking trade unions, and the Hoosier Socialists were quick to recognize the service rendered their cause. A daily paper report of the Indiana State convention of that party says: "If D. M. Parry had visited the hall he would have thought he was in a Parry convention. All of the delegates had a good word for him and a shot or two for Mark Hanna. The party manager said: 'Parry is all right; we have no fault to find with him. He is simply outspoken as a representative of his class. On the other hand, Mark Hanna is playing the hypocrite by patting the laboring man on the shoulder with one hand, and having the other fist doubled to give him a body blow.'" The Harvard professor, who said that the war on unions was the greatest folly of the times, as it hastened the introduction of the worst features of socialism, probably knew what he was talking about, and a few hours' conversation with him might prove luminous and profitable to Mr. Parry and his ilk.

W. B. P.

Written for THE INLAND PRINTER.

STATIONERY STYLES OF THE SMART SET.

NO. III.— BY FLORENCE HEATH.

AND now comes June, the month of roses and of marriages, and everywhere are flitting, goodly-sized and white, those rather bulky envelopes whose very plumpness betrays their contents to the recipient before they have been opened. Styles in stationery may come and go, miladi may write one season on cream, the next on gray and follow the gray with a tan note-paper; but the wedding invitation and the wedding announcement will ever be set forth on the purest of white kid-finished paper, the sheet always double, of ample proportions and heavy as to quality. Of late there has been a feeble attempt to establish the use of a fabric paper, similar to the linen lawn now so popular, for the hand-penned note, but to no avail. Society has refused to accept anything but the old-time kid finish, and has thus settled the matter.

In size the wedding invitation is a trifle less generous than of yore, the correct proportions this season being 5¾ by 6¾ inches. As a matter of fact, invitations of all descriptions, as well as visiting cards and monograms, are diminishing slightly in size. At-home dates on wedding announcements, while never, strictly speaking, correct, are entirely passé at the present writing, and the separate card enclosed should be a fourth inch narrower than the width of the invitation. Next in size is the reception card, a fourth inch smaller than the at-home pasteboard, and the card to be presented for admission at the church is still smaller, being a half inch narrower than that announcing the reception.

Old English type, whether shaded or plain black, is used almost to the exclusion of all other lettering for wedding invitation, the script not having held its own with the time-honored kid-finish bristol-board paper. An excellent script is by no means to be despised, however, and will, in all likelihood, take precedence over the other letterings many times before it ceases its popularity altogether, if indeed that day will ever come. Old English is both artistic and expensive, therefore

ENGRAVERS' ROMAN

Engravers' Old English

BLAIR EXTENDED GOTHIC

Invitation Script

appealing to the lover of beauty as well as to the person who likes that which smacks of money, for the shaded Old English type costs about four times as much as script.

A very elegant and equally expensive lettering is the Roman style, in a way a cross between the script and Old English, for it is neither as severely plain as the former nor as ostentatious as the latter. The Roman lettering appeals to the ultra exclusive woman of rather conservative taste who cares not for lavish display.

The fad for monograms is no longer a fad but an epidemic, which has broken out to such an extent that even the wedding invitation has not escaped. Initials are not displayed upon the announcements themselves, but appear only on the flap of the inner envelope, the monogram, of course, combining the first letter of the bride's surname with that of the bridegroom's. This is in conformity with the monograms which have prevailed for some time on the wedding-cake boxes at bridal receptions. The dainty receptacles for the bride's cake may have the monogram embossed in gold and silver, but only the plain white initials are permissible on the envelopes enclosing the marriage announcement.

As to the wording of the invitations there are, as always, several slight variations of form which may be used, according to the taste of the individual. The old fashion of writing in the name of the invited guest is being considerably revived, in spite of the fact that the appearance of the engraved sheet is naturally marred by the incongruity, even though the handwriting may be exquisite, which is not to be expected in this day of careless chirography. Thus one reads in Old English that "Mr. and Mrs. Francis Carlton Smithers request the honor of," and continuing in handwriting, "Mr. John Champion's" whence follows in Old English, "company at the marriage of their daughter, Sarah Louise, to Mr. Milton Farmer Goodwin, on Wednesday

evening, June the second, nineteen hundred and three, at half after eight o'clock, Christ church, Chicago." This is a popular form for a church wedding invitation. The remarks show a more decided tendency toward brevity than has been noticeable in the past few years; for example, the words "Wednesday evening" take the place of the older form "on the evening of Wednesday," and "June the second" has precedence over "The second day of June." The expression, "request the honor," is the preferable one for the church ceremonies in particular.

A new and extreme form for the invitation to the house wedding is as follows:

Mr. and Mrs. John Arthur Morem
give in marriage their daughter
Edna Earl
to
Mr. Joseph Bradstreet
Tuesday evening, April twenty-first
nineteen hundred and three
at nine o'clock
At Home
Plano, Texas
The honor of your presence is desired

How extensively the above wording will prevail is a matter for conjecture. The detached sentence beneath the announcement certainly detracts from the symmetry of the page.

Another form in the plain black Old English, with space for the insertion of the guest's name, reads thus:

Mr. and Mrs. Martin William Coat
desire the presence of

at the marriage of their daughter
Agnes
to
Mr. William Barnes West
on Wednesday, the fifteenth of April
one thousand nine hundred and three
at eight o'clock in the evening
816 South Washington Street
Marion, Virginia.

As marriage invitations are always issued in the third person, the writing of the guest's name in preference to the introduction of the second person by the use of the word "your" is more consistent, grammatically, if not as appealing to the artistic eye. In the examples shown it will be noticed that the word honor is spelled without the "u," a sensible American fashion which our English brethren are now following largely.

The form of the wedding announcement remains practically the same as it has been for some years. The following is correct for the bride whose parents are no longer living:

Mr. Joseph Arthur Mitchell
Miss Marie Annie Earl
Married
Wednesday, April twenty-second
Nineteen hundred and three

Otherwise the announcement may read:

Mr. and Mrs. Lewis Bennett
announce the marriage of their daughter
Lucy
to
Mr. Joseph John Freeport
on Thursday, the twenty-third of April
one thousand nine hundred and two
New York

At-home cards, where no special dates for post-nuptial receptions are announced, are given or enclosed with the invitation or announcement, the customary form being as shown in example 5.

At Home
after August the fourteenth
6454 Kimbark Avenue

Post-nuptial reception cards are often sent with the invitations, but are preferably mailed at a later date. The following is good form for this kind of card:

At Home
the first and third Wednesdays in October
4442 Grand Boulevard
Chicago
Three to five o'clock
Eight to eleven o'clock

A simple and explicit admission card to the church wedding reads, "Please present this card at St. James' church."

(To be continued.)

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.*

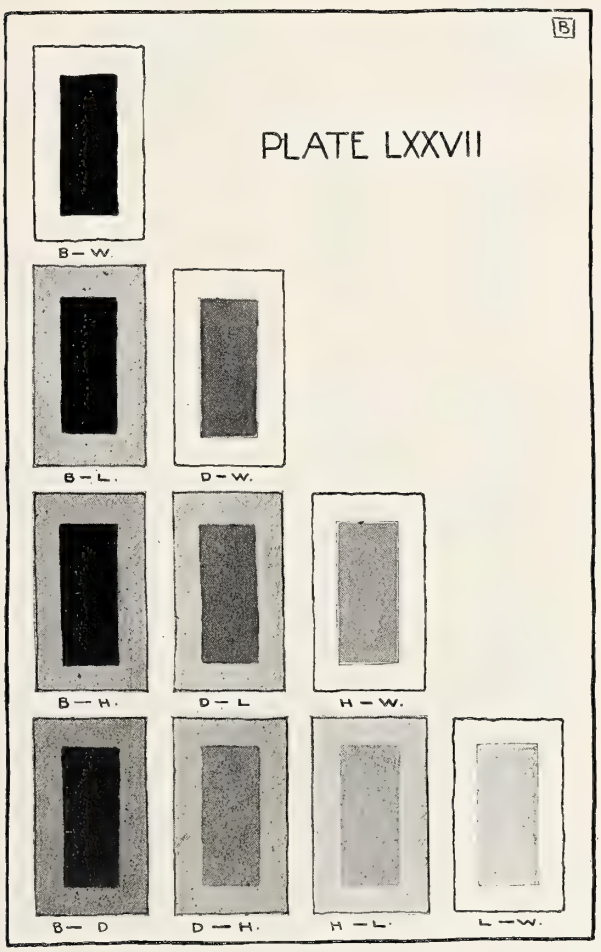
NO. XII.— BY A. E. BATCHELDER.

THE use of tones of gray or of color demands more technical skill, a more rapid, though careful, handling of materials than the use of black alone. One's mind must be alert to the effect of the different values when contrasted with white paper or when placed in juxtaposition. Water-color has been chosen as the medium of expression, because it is the cheapest, simplest material to be obtained, and presents fewer difficulties to be overcome than any other medium. It is well at this point, though, to anticipate one or two of the difficulties that may arise to any worker unfamiliar with this material. Let us assume that the scale of five values has been made. You wish now to spread a clear, flat wash of one of these values, the half-tone for instance, over a four-inch square. Place eight or ten brushes full of water in a clear saucer, or in the tray of a water-color pan, if you own such a thing. Then, with the brush add charcoal gray paint until you feel convinced that the tone is dark enough. Try it on a scrap of paper and compare the result with the half-tone note of the scale. This brings you to a question that demands careful adjustment. Allowance must be made for the fact that water-colors always appear lighter when dry than when wet. The amount of allowance must be determined by experi-

* Copyright, 1903, by Ernest Allen Batchelder.

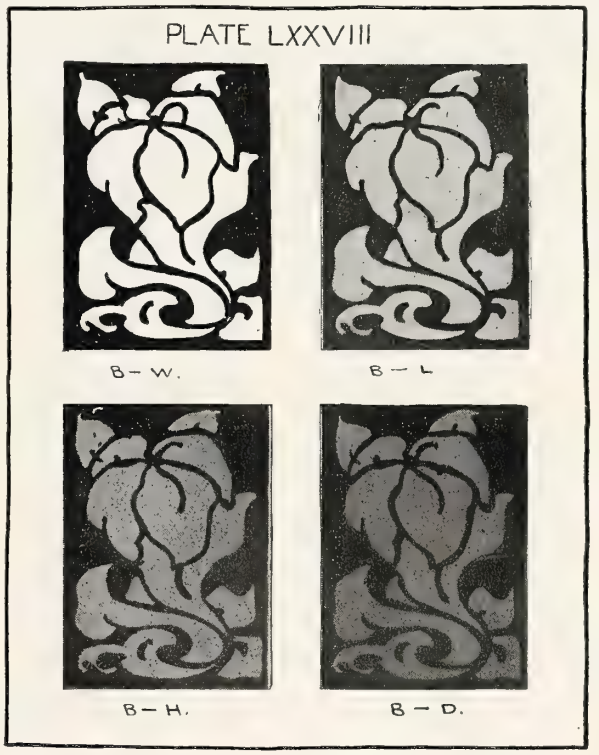
ments. Allow the trial tone to dry and beside it place a fresh stroke of the brush. By a few such comparisons you will be able to determine for yourself the necessary allowance for drying. When the half-tone has been obtained, proceed to lay the wash as shown in the accompanying photographs. With the paper inclined, fill the brush and draw it lightly across the square, fitting the paint snugly against the top line. This should leave a little ridge of paint at the bottom of the stroke. The only care now is to keep this ridge of paint moving down the paper by repeating the first operation. Keep the brush well filled; dip it with each new stroke and fit the wash carefully against the side lines as you proceed, for you must not, under any circumstances, go back to repair damages. When the bottom of the square has been reached, the moisture must be pinched from the brush and the ridge of paint carefully lifted from the paper. This should leave a square as clear and unspotted as the paper itself. In no other way can a flat wash, suitable for use in designing, be obtained with water-colors.

Now for the question of tone relations. When we speak of tones we refer *always* to contrasts. The



shape and measure of the spot of paint have nothing whatever to do with the abstract question of tone. The scale of neutrals presents different tones, because we compare or contrast each neutral with the background on which it is placed. In making the scale we contrast each note with the white paper; but we do not *know* the scale until we are able to place different notes in juxtaposition, as light on black, black on dark, etc.

The scale is very much like a musical instrument with which we wish to play certain tunes, though our tunes will appeal to the eye instead of the ear. And



furthermore, by careful manipulation of our instrument, it is possible to regulate the effect of tones upon the eye in much the same way that the musician controls his music. Did it ever occur to you that it may be possible to translate musical compositions into compositions of color?

To continue the analogy, the scale may be arranged as follows:

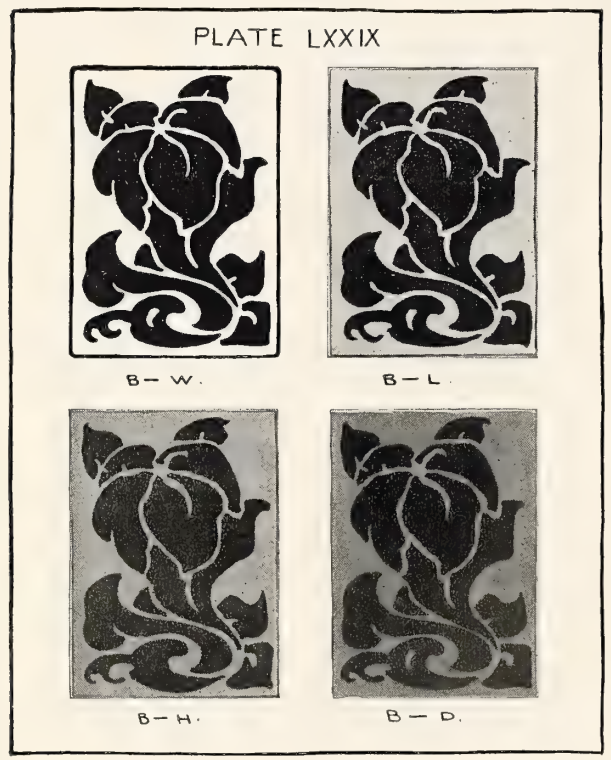
White	°	W
Light	°	L
Half-tone	°	H
Dark	°	D
Black	°	B

Let us try a few "finger exercises." It takes at least *two* notes to make a contrast. If we strike the notes of the scale in pairs, how many contrasts have we at command? Plate LXXVII shows that there are *ten* possible contrasts or combinations of two tones each.

Black-white.	Dark-light.
Black-light.	Dark-half.
Black-half.	Half-white.
Black-dark.	Half-light.
Dark-white.	Light-white.

Now compare this plate with the scale of neutrals (shown last month) and you will observe that there is one instance, black-white, in which the contrast is

of four intervals. This is our loudest, strongest combination. In the row below this are two instances in which the tones are separated by three intervals. In the next lower row the contrasts are still further decreased, so that there are but two intervals between tones. In the bottom row are four instances in which



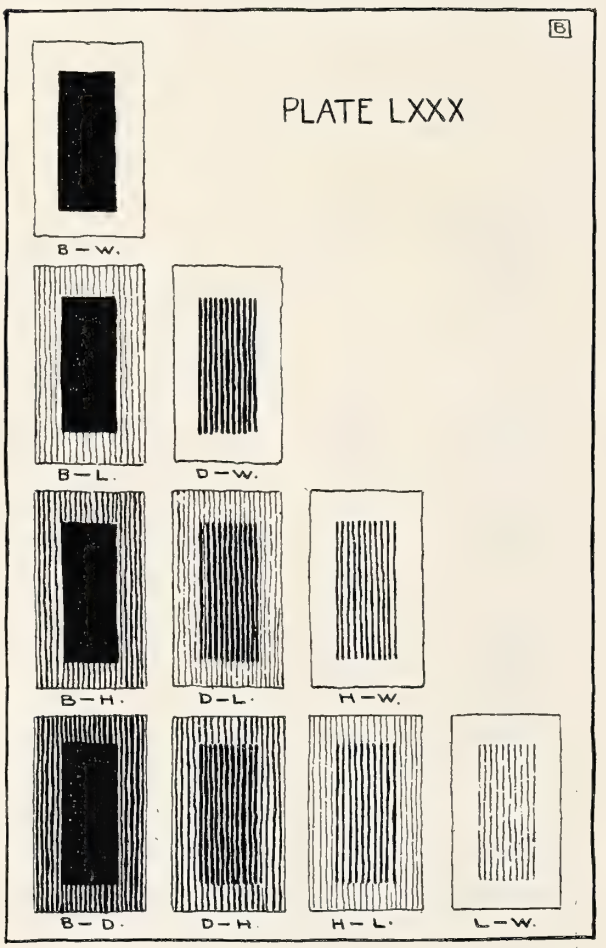
there is but a single interval of contrast. These four combinations give us the *pp* or "soft pedal."

Harmony was defined as "having something in common; consistency of likeness; reconciliation of differences." According to this definition, then, the contrasts in the bottom row are most harmonious because, as values, they have most in common; they stand side by side in the scale, being thus closely related in tone. As the interval of contrast increases, in the row above, the tones have less in common. As a question of harmony, the difference may seem a matter of small concern; but when it comes to the point of translating these values into colors we shall find that the slightest change in the interval of contrast becomes a matter of supreme importance. In the next row above, the tones have even less in common, while the black and white of the top row have nothing, as values, in common, and hence form the least harmonious combination.

Black and white inharmonious! Even so; despite the fact that masses of black and white give a certain brilliancy and richness to a piece of work, the result is generally harsh from the tone point of view. The nearer we come to a balance of two tones, the less desirable this strong contrast becomes. If the blacks are broken, as on the printed page of a book, by the intermixture of whites, a tone of gray is produced which affects the eye just the same as the grays of our scale. In fact, we can duplicate our ten contrasts with type if we choose, just as has been done with lines in Plate LXXX.

Plate LXXVIII is a graphic illustration showing the different degrees of contrast from the "loudest" to the "softest." As the tones of the design are nearly equal in quantity, the strong contrast of black and white is much less desirable than in the instances where the interval between values has been decreased. Though the *quantity* of the tone does not affect the question of contrast, it does materially affect the appearance of a design, as we shall find later on. In fact, if we were not averse to giving rules, we might say that, as the quantity or measure of a spot decreases, its contrast should increase; what it lacks in size may be made up in contrast.

In Plate LXXIX the contrasts remain the same as in the previous plate. Whether the unit shall be dark against light or vice versa depends entirely upon



the requirements of each individual design. In the present case it is purely a matter of personal choice. The tones in these plates have been reversed in order to show a still wider range of possibilities to be found in those five simple notes; a little reed flute, as it were! If a designer were limited to those notes alone he would never lack means of expression. In fact, if printers were limited to those contrasts, as in Plate LXXX, and would experiment with the results, aim-

ing to acquire complete control of a few tones rather than depending upon the uncertain effects of unrelated tones, we feel convinced that the art of printing would not suffer. How often we find good work marred by a misplaced contrast, a type that strikes the note *light*

PLATE LXXXI

WHEN we wish to play upon a musical instrument we must have a definite scale with related intervals of sound. This scale, with its simplest combinations, must first be mastered before we can ever expect to intelligently arrange a musical composition. Why should we not follow the same process in colorwork, instead of depending upon the uncertainties of a personal whim? Color, after all, is but music to the eye.

H—L

WE may have in color, as in music, a scale of definite intervals upon which to play. If we resolve each note of a neutral scale into a color spectrum, all the possible colors between the extremes of black and white will result. With this instrument as a basis for study, it will be found that the principles of design are applicable to colors as well as to lines and areas.

B—L

associated with an initial that strikes the note *black* — a contrast of B-L, generally inharmonious. Plate LXXXI illustrates the point.

RELATION OF CREDIT MEN TO BUSINESS METHODS.

Most unsuccessful printers are prone to be unsystematic, to lapse into slipshod methods in either their printing or their accounting department — perhaps in both. Is there a single instance of a printer who has a black mark and a bad record whose business has been consistently conducted in the lines of a good, modern business system? When it comes to hard facts you will find that the printer who runs his business sharply on the lines of modern up-to-date system does not fail; he succeeds. Why? Because he knows precisely where he stands, how much business he is doing to-day, how much he is reasonably sure of doing to-morrow. Because little leakages are stopped; because small economies are effected; because short cuts are taken; because every possible advantage is made the most of and every opportunity developed by the automatic action of a system.

There are a good many definitions of system and method; but system means common sense made automatic. It means order of the active, aggressive sort — a positive force that "keeps things moving" and takes care of everything in season, just as nature does.—*Adapted from M. Martin Kallman, in Business Topics.*

Written for The Inland Printer.

THE THEORY AND PRACTICE OF PLATEN PRESSWORK.*

NO. II.— BY F. W. THOMAS.

A FORM requiring any amount of make-ready, if prepared entirely by overlays, will not print uniformly for a long run, as those portions of the tympan having the greatest thickness of overlays will pound down most and ultimately show up light, while, if the excess impression is applied in the shape of hard paper or hard cardboard underlays, this will not occur. Then, also, too many overlays are more than apt to make the tympan baggy and loose in spots, causing slurring. One of the most frequent necessities for underlaying arises in tabular work where the rules are high. In this and in other cases where the underlaying is intricate and needs to be accurately done, it is better and will save time to take the form out of the press, stand it on edge where it can be handily gotten at, and paste the underlays on carefully with a little flour paste. A lick of the tongue on a piece of paper is a poor expedient. The underlay is likely to come off or work out of place while the job is running and result in a lot of defective work. Mucilage is bad, too, as it hardens and forms a coating on the feet of the type, which does not come off with ordinary washing and which makes them high in the next job. The custom of pasting on underlays simply by loosening the chase-hook and tipping the chase forward is a pernicious one, for, while it is doubtless well enough in some cases, it soon becomes a habit, and it is simply impossible to place complicated underlays accurately in this fashion, and no end of time is wasted in moving them when wrongly pasted on. On most makes of job presses there is no provision as there is on cylinder presses for setting the rollers so as to bear with varying pressure on the type, and when rollers are very old and shrunken it may be necessary to put a sheet of paper or even a cardboard sheet behind the whole form. Of course, if the impression has already been adjusted, a corresponding decrease must be made on the tympan. This is, however, a makeshift. New rollers would be a better remedy. While speaking of the matter of leveling up the form, I want to suggest one exception, and that is half-tone plates, especially if they are vignetted. It is my experience that a half-tone prints best with light roller-pressure, and I favor having them a trifle less than type-high and making up this discrepancy by extra overlaying on the tympan, not by an underlay. This leaves the cut a little lower than the balance of the form, and the rollers touch it less heavily. There is less tendency for the fine interstices of the cut to fill up with ink and to print smutty. This is particularly true of the edges of vignetted half-tones. This plan also assists in the final make-ready, as will be explained more in detail later.

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When the form has been brought to a level surface by means of careful underlaying the next step is

OVERLAYING.

For overlaying type and line-cuts, use tissue, French folio, or thin manila, or book paper, according to the amount of extra impression required. Many etchings, and practically all half-tones, need "cut overlays" to bring up the darker portions. For this work thin French folio is best, and for the relatively small cuts ordinarily run on platen presses it is rarely advantageous to use more than two thicknesses of folio — one sheet on the medium shadows and an additional one on the very heavy places.

These overlays should be pasted lightly on the very bottom sheet, the upper sheets being loosened from the top tympan-bale and rolled down, and an impression taken on this lower sheet to use as a guide in securing the overlays, some extra, loose sheets being temporarily placed under this bottom sheet when taking this impression, to compensate for the sheets turned down. The sheet of pressboard should be taken from beneath and put on top of the sheet with the overlays on it, and the extra top sheets that were rolled down pulled up over this. It is not necessary to shift the pressboard above the overlays with type-forms, but with half-tones and most other engravings the edges of the overlays are likely to show in the printing unless this is done. I have stated that in securing an impression on the bottom sheet of the tympan the upper sheets should be loosened from the *top* tympan-bale and rolled down, because that is the method I have found most in vogue, and most pressmen claim that there is danger of losing the register, if the sheets are loosened from the *bottom* bale after the feed guides have been set.

Personally, I do not think so. Loosening the sheets from the top bale and rolling them down makes a clumsy roll at the lower edge of the platen; the sheets rolled down are likely to become creased or spoiled in taking the impression for overlaying, and it is an awkward proceeding at best. In my own pressroom we invariably loosen the top sheets from the *bottom* bale. They can then be turned off from the face of the platen entirely, though still secured by the upper tympan-bale. In this way, the sheets, when put back, need not show a wrinkle; and, though we do a great deal of very close register work, we have no trouble with the gauges being drawn out of position in this way. An absolutely taut tympan is one of the prime essentials for good presswork.

The impression on the bottom tympan-sheet should never be taken, nor any intricate overlaying done, until the make-up and spacing of the form has been O. K.'d. Overlays, to be of any use whatever, must register exactly with the position of the form for which they are intended.

In the first part of these articles I advocated having half-tones a little less than type-high, and compensating for it on the tympan. In the case of vignetted half-tones worked in with type forms, I have noticed that if the plates are flush type-high, it is necessary not only to overlay the dark portions of the cut, but also to cut away on the tympan below the vignetting, as the natural tendency of the sheet that is being printed to bulge up around the edge of the cut will result in too heavy an impression on the vignetting. Even with this precaution, although all actual impression is removed from the vignetting, the paper still touches that portion of the cut more or less roughly, and is very liable to leave a ragged line at the extreme edges. The beauty of a vignetted half-tone lies in the delicate shading away of the edges. By having the cut a little low, and building up on the tympan to meet it, the paper is forced out against the solid portions of the cut, but is not pressed against the edges at all.

In printing small half-tones on presses of the Universal or Colt's Armory type, and using a tympan of five sheets of hard manila paper, it is seldom advantageous to use anything more than one thickness of tissue paper for *cut* overlays. Further overlaying, or "patching" as it is technically called, will, of course, be necessary to remedy any hollow spots in the cuts, but a single tissue is usually sufficient for a cut overlay and that only on the darkest parts of the cut. I have found this method secures better results than more elaborate overlays, or those made of heavier paper.

The matter of cut overlays is often much overdone in platen presswork by pressmen who are prejudiced by the heavier overlays used to advantage in cylinder presswork.

It is often necessary to cut away the tympan in places to keep high rules, cuts, etc., from showing an undue impression, but this should be done as little as possible. High cuts had better be planed off on the bottom, especially if very high, for even if the tympan is cut out to remedy the matter of impression, they are still too high in the form and may fill up with ink, or, if they have sharp corners, may cut the rollers.

ROLLERS.

Some job presses are provided with two sets of roller-wheels, one smaller than the other, to be used when rollers become shrunken. But most presses are not so equipped, and it is questionable if the idea amounts to much. When rollers have shrunken enough to need such a remedy they have probably lost their suction, and the best thing to do is to get new ones.

Rollers should be renewed every spring and fall at least. Hard rollers for summer and soft for winter. The pressman should try to save his rollers as much as possible. *New rollers should not be used on damp days.*

A roller that does not take ink is "green," and needs to be "seasoned." Seasoning is not a matter of days or weeks but of atmospheric conditions. In dry and especially in cold, dry weather, evaporation is rapid and rollers season quickly. In damp, humid weather they do not season at all, but get still "greener," unless kept covered with grease or ink.



Photo by W. H. Baker.

MARGUERITES.

If your rollers are new and green they should be kept covered with ink at night, in wet weather, and in dry weather washed off so the air can get at them at night.

If your rollers are old and dry, keep ink on them on the cold or dry nights, but clean them before damp nights and they will absorb moisture.

An easy way to remember this is to bear in mind that, practically speaking, a wet (green) roller wants a dry day and a dry roller wants a wet day.

All forms containing light-faced rules should, if possible, be locked so that rules run crossways of the press, parallel with the rollers, as in that way they are much less likely to cut the rollers. As soon as rollers get cut it is impossible to clean them well enough to run delicate tints or bright red successfully. Rollers should be run slowly when using stiff inks in hot weather, for the friction generated by fast running is great, and will melt down the rollers. Many valuable hints on the care of rollers can be obtained from the pamphlets issued by rollermakers.

Never stop the press with the rollers standing on the type. If left too long, the type will leave permanent dents in the rollers. Nor should they be allowed to stand for any length of time resting on the disk, as a flat streak will be the inevitable result.

Be sure, before putting ink on the press or in the fountain, that every particle of dirt and lint is removed, otherwise it mixes with the ink, gets into the fine type or cuts and makes them print muddy, or is deposited on the solids of cuts and large letters and makes them look speckled.

When using slow-drying inks, the rollers will often be benefited by leaving the ink on them over night, as explained before, but extra quick-drying colored inks should not be left on the rollers.

Always be extra careful to clean well the ends of the rollers, where they run on the bearers.

(To be continued.)

AN ITEM IN DEMAND.

He was cutting an item from a newspaper.

"It tells how a house was robbed, and I want to show it to my wife," he explained.

"What good will that do?" a friend inquired.

"A whole lot," was the reply. "You see, this house was robbed while the man was at church with his wife."

"Say!" exclaimed the friend excitedly, "you haven't got a duplicate copy of that paper, have you?"



Photo by W. H. Baker.

WINTER IN ROGERS PARK, CHICAGO.

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

AT last, after many weary days, the first book of the new incorporated Bandar Log Press has arrived. This sumptuous edition of the Poker Rubaiyât of Kirk LaShelle must immediately take its place among the American classics; it is the limit. Of course, one can not dismiss a twinge of regret that this great utterance of our native soil should be cast in the outworn form of a dead foreign poet, but the twinge is only momentary; one expects almost anything nowadays to assume the arrangement of Omarian quatrains. I know a man who conducts the business of his household in the meter, thus ordering supplies:

Alas that Life to live a Life should take,
And Bills should grow until the Buyers break:
But still the children hunger; ah, my Friend —
To-morrow bring Four Pounds of Sirloin Steak.

And protesting thus to the gentlemanly highwayman who purveys his coal:

And much as Coal has served to warm me, well,
So do they use it for the Fires of Hell —
But there the Price is not so cursed high,
Nor Coal so worthless as the stuff You sell.

So I hold that Kirke LaShelle was justified in assuming the form he does to carry the result of his exhaustive researches. The extent of his sacrifice in the pursuit of his special knowledge of the subject is indicated, perhaps, in Mr. Frank Holme's statement that the poet has often sat up as late as ten o'clock in the effort to master its mysteries. And yet, somehow, one feels in reading the book that the author has allowed his intimate association with his field to overshadow his higher literary purpose. In fact, a critic of puritanic tendencies might be pardoned for finding more of poker than poetry in the result.



THE BLUFFER'S FOOLISH FACE



SURE-THING JOEY IN

The poem opens with an invocation to cheer that is as American in spirit as it is Oriental in phrase:

Come to the Center, for the Game is on:
Chip; for a Pot is never lost till won;
Separate cheerfully; and if you lose,
Smile, for another's just behind this one.

From this point the poet treads the path of the elder Omar; thus he exults in his high election,

"When all the dead game Sports are trooping in,
Why lag the little tin horn Boys outside?"

and turns again to the darker garden of his dread philosophy, thus:

The yellow chips men set their hearts upon
Grow numerous or dwindle, and anon
Like Smile upon a Bluffer's foolish face
Giving the Lie to Promises, are gone.

A little later his muse grows reminiscent, and descants on the futility of dreams, at the same time touching the mystic note that brands the dream as a symbol of the way of the world:

Lately I dreamed I held four Hearts and stayed
And stood three Raises, not at all dismayed,
And then an Angel Shape slipped me a Card
And smiled; and when I looked — it was a Spade.

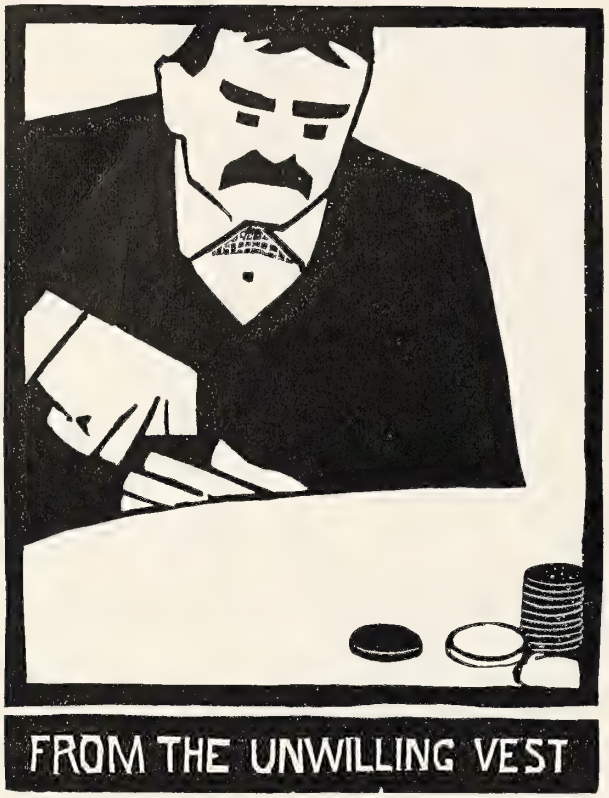
Then the poet begins to feel his melancholy oats, and this movement culminates in this cry of passionate regret,

Ah, Pard, could you and I fix up some packs,
So we could tell the Faces by the Backs!

The casual reader may not recognize it, but there is in those lines a strange undertone of despair, an echo of a sob that shakes the soul. Afterward, he grows more reflective, and in the calmer strain moralizes thus:

And this delightful Baize, whose tender green
Fledges the Table's edge on which we lean —
Oh lean upon it lightly; it may take
It's hue from some who round the Board have been.

There are some other nice things in the poem, but let me hasten to its wondrous close. Here is the pathos of life's futility; here breathes a grievous fond farewell from a soul that fears not Death, yet would not die; it is the shudder on the brink of one who is suddenly called upon to stake his last



FROM THE UNWILLING VEST

chip, his very yellow disk of life upon the unknown cards, and knows that fate must win.

> Then, as you sit around the Board — alas —
> With full intent each other to harass,
> Deal out a Hand where I was wont to sit
> And whisper when it comes to me, "He'll pass."

There are twenty-four verses in all, and twelve illustrations; one can not suppress the wish that the numbers had been reversed, for very few of the verses approach the pictures in cleverness. Seriously considered, the parody is not so good as that produced last year by Wallace Irwin; this was to be expected. Real parody is very rare stuff. Certainly no one in this country brings to the thankless task a facility like that of Owen Seaman, and even he is not by any means invariably successful. Kirke LaShelle has done some good things in this book, but he has also included a deal of stuff that is not up to grade. As poker verse it is distinguished, but it has not the technical facility to stand as one of the best Omarian parodies.

Of Mr. Holme's woodcut illustrations, here for the first time reveling in a fine and fanciful array of colors, one can hardly say enough in praise. They are all up to grade. They exhibit a studied crudity that could not be matched by the epic inspirations wrought upon the walls of caves by our neolithic ancestors; yet they are living things, wrought with unerring insight, and wonderfully rich in humorous creation and conceit. They have the masterly touch that transforms each blemish to a new and deeper perfection.

As a piece of printing, the book is not to be considered here. I understand that the enterprise of the Bandar Log is not yet equipped with a printing establishment of its own, so its productions are not yet ready to defend themselves against charges of typographical shortcomings. In this respect we hope for a speedy and radical improvement; meanwhile each book contains "infinite possibilities for disorderly amusement."

* * *

From the new firm, Fox, Duffield & Co., of New York, we receive "Everyman, A Moral Play." During the last few months many performances of this strange and beautiful old drama have been given in various American cities, and have aroused great interest, so that there would seem to be a ready market for the book; and this the more since it is certain that the auditors of a single reading could not, by any means, grasp its full contents.

I think it is the character of Gorki's that protests weariness against the endless journey up and down the river, seeing nothing but people and villages, and again villages and people. It is this boredom in the sight of all things natural that has driven the imaginative mind to seek and welcome its own faculty of personification; the mediæval monks who conceived the play of Everyman were bent on the use of persons as symbols — good deeds, knowledge, fellowship and the rest — merely as convenient forms for the presentation of their moral tracts; but it seems as though the same mechanism appeals to a modern reader in quite another light. To the monks, the personification gave simplicity and ease of comprehension, merely because of the concrete recognition it gave to an abstract idea. To us, it is pleasant because it lends to the imagination another pageant of images — it gives us something to look upon besides people and villages.

The play of "Everyman" relates in quaint and beautiful poetry the story of the summoning of Man to the pilgrimage of Death. The call comes when Everyman least expects it, and he turns to Fellowship, who has always been kind, to go with him on his journey; but, when Fellowship learns the destination, he renounces all protestations and leaves his friend to face the way alone. Kindred and Goods, two that in life he had loved best, forsake him likewise. Good Deeds would go, but says:

> "Here I lie, cold in the ground,
> Thy sins have me so sore bound
> That I can not stir."

She, however, sends Everyman to her sister, Knowledge, who in her turn leads him to Confession, who, in answer to his pleading, gives him a dull cloak of penitence. And then, lo, Good Deeds arises strong again. They call together Beauty, Strength, Discretion and Five Wits, and all together set out upon the path of death. But, ere the grave itself is reached, all save Good Deeds are awed by the terror of the end, and desert him as his other friends of life had done; in this



OLD TIME SPORT

extremity, Everyman, grown calmer in the shadow of the tomb, turns to Good Deeds with a new light and a deeper love; and she stands by him even in the grave, saying:

"All earthly things is but vanity,
Beauty, Strength and Discretion do man forsake,
Foolish friends and kinsmen, that fair spake;
All fleeth save Good Deeds, and that am I."

So Everyman dies. It is all the drama of mortality; and all so reverent in spirit that its quaintness of form and language brings not a trace of humorous suggestion. Curiously, it is not so far from the work of some modern mystics at their best; but they are not wont to deal with truths of life and death, nor to be so simple about it; they only try to translate its beauty into other fields — anything to get away from people and villages.

Typographically, the book is attractive and quiet; distinguished by good taste, but not marked by any special regard for the niceties of craftsmanship. It seems to be the general intention of the publishers to follow in a general way the sort of bookmaking that was preferred by Mr. R. H. Russell, with whom Mr. Fox was long connected. On the whole, this is an excellent line, and well suited to the matter most likely to be handled.



ILLUSTRATION FOR "EVERYMAN."

The edition of "Everyman" is illustrated with reproductions of the woodcuts in one of the earliest editions — very crude in artistry, but well in key with the play; the illustration side of the book might have been supplemented without offense. The binding in brown antique boards is pleasing, except for the lettering of the back, which is simply printed, in vertical, with black ink. A paper label would have been more successful.

* * *

In "Bookbinders and Their Craft," Scribner's have just published one of the most interesting books about bookish matters that the year has brought forth. The material consists, in reality, of eight magazine articles, all reprinted, except the paper on "Early Italian Bindings," which is added to complete the general scheme.

The chief merit and most pertinent interest of the whole lies in the fact that so much of the material comes from points outside the beaten track. No one who reads about the history of bookbinding can fail to be struck with the poverty of the subject as usually portrayed. Again and again we are introduced to Grolier, Maioli, The Eves, Derome and Le Gascon; nothing is touched except the golden age of French and Italian art; only Roger Payne is mentioned as an erratic and convivial tipster who represented the craft on English soil. In fact, most writers really go little further than the material presented in Professor Matthews' delightful primer. In "Bookbinders and Their Craft," Miss Sarah T. Prideaux has brought other and less familiar fields into the range of vision.

The first paper, that on English and Scottish bindings of the early eighteenth century, is somewhat meager in real information, but this is explained in a measure by the extremely inadequate records from which facts may be drawn; it is well known that the bindings of these countries were, until quite recently — with one or two notable exceptions — taken bodily from the French, and badly executed in the imitation. Miss Prideaux deduces — since most delving into this unknown field must partake more of deduction than discovery — that there were at least two hitherto unrecognized but distinct styles developed for use on Bible and prayer-books, which deserve chronicle as the only intimations of the art on British soil.

In view of the lack of signatures to the work, it is not possible to name these binders, or to give any real exactness to the investigation. Miss Prideaux, however, notes one very interesting detail, which shows something of the spirit in which her researches have been undertaken. She says:

"There is a tombstone in Elgin Cathedral of William Lyel, *subdicanus ecclesie moraviensis,* who died in 1504. The stone is long and narrow, having a cross in the center, a cup on one side of the stem of the cross, and a book in the corresponding space to the right. . . . A rubbing of the book shows that it probably represents a fine binding of the time, and the design consists of a diaper of diamond-shaped lozenges set between a heavy three-lined border, and on the fore-edge is a clasp. The rubbing measures 10½ inches by 6 inches." This note may not give us any really vital information, except in that any material relating to the scattered minor chapters of the craft's history have their special value; but it shows how the applied arts may aid each other in their own preservation, and it gives a good hint to investigators in similar fields. To the lay mind the phrase "scientific research" means, very vaguely, burning the midnight oil over very dry books of authority; it certainly does not suggest taking rubbings from old tombstones in order to find out about bookbinding.

The second chapter, that on "Some Characteristics of Roger Payne," should prove the most popular of all, for in it the author has not only brought up the well-known facts of Payne's life and work, with a careful critical estimate of its importance in relation to the general subject, but she has woven in a very delightful picture, written with no common grade of literary art, of one of the most fascinating figures in the history of the crafts.

After all, Roger Payne, an unkempt, uncontrolled, intemperate garret-genius, is the only man who added a strong English note to the story of his art. He worked alone — during the period when he worked best — and his designs were as independent as his strangely defiant life. Yet he was recognized as a master, and was sought, until his own unguarded ways drove patronage away, by the most discerning collectors of his time. This brief, concise chapter, dealing with his faults as frankly as his virtues, seems to make him live better than any account of him I have ever encountered.

The next chapter of the book deals with M. Thoinan's book, "Les Relieurs Français," which the author regards as the most important contribution to the History of Binding that has been made for many years, it being "the first attempt to put on anything like a scientific basis, the information concerning binders and their craft that is to be found scattered up and down the many books about books for which the French have always been famous."

In the essay on "Design in Bookbinding," Miss Prideaux begins with some very subtle though sweeping considerations, and one feels that the paper must come to some real general conclusion; however, in this one case the author disappoints us. The paper degenerates into a well-informed but rather ordinary enumeration of binders and their characteristic styles.

Some of her ideas expressed in the first few pages are worth serious attention, especially the inferences she draws from this quotation from Mrs. Meynell, anent the "obsession of man by the flower"; the quotation is, in part, as follows:

"In the shape of the flower man's own paltriness revisits him — his triviality, his sloth, his cheapness, his wholesale habitualness, his slatternly ostentation. . . . Stem, petal and leaf — the fluent forms that man has not by heart, but certainly by rote — are woven, printed, cast and stamped wherever restlessness and insimplicity have feared to leave plain spaces." This is a truth that can not fail to be recognized by any craftsman, or any person who takes note of fabrics, utensils, or any of the objects that give an opportunity for any manner of decoration.

Unfortunately, Miss Prideaux does not stick to her text, which refers vitally to her general theme, and a discussion of which, by a writer of her scholarship and insight, might lead to some very interesting conclusions with regard to the suitable things in decorative design.

In the last chapter, the author strikes the same vein again, and with far greater suggestion and force. The chief object of the chapter seems to be the pointing out of the limitations under which the binder works — the rectangle which his design must fit, and the practical uses of the materials — and the direction of his attention to the real limits of the sum of possible decorative motives; also she devotes some space — and very interesting space it is — to the perfection of the idea of conventionalization as practiced by the Persians. This reference to the Oriental is probably the most genuine suggestion the book contains.

The other essays are good, but not of special novelty, except the one on modern French binders, which approaches the fulness of a directory of masters. The book is decently printed, filled with very interesting illustrations of bindings and books, and very tastefully bound. It is to be regretted that the paper stock is of such a nature as to render the book altogether too fragile and temporary, considering the value of its contents.



Photo by C. W. Jones, Chicago.

A SPRING LANDSCAPE.

WON'T MISS A COPY.

Please send me the March number. I do not want to miss a copy. Have been so busy I forgot to renew sooner.— *Charles L. Evans, Benwood, West Virginia.*

KEEPS HIM IN TOUCH WITH THE WORLD OF PRINTERDOM.

Been a subscriber twelve years. Can't do without it now. The Inland Printer keeps me in touch with the world of printerdom too well.— *Arthur J. Godwin, Mount Airy, Philadelphia, Pennsylvania.*

WORKING WITHOUT SYSTEM.

A man who does forcible work must dismiss a subject from his mind when he is done with it. This increases the grasp and power of the mind and keeps it clear for concentration upon the thing under consideration. Nothing can be accomplished with half a mind; you must concentrate, or focus all your powers upon the thing you are doing. This you can never do when things by the score are half settled in your mind, continually obtruding themselves for consideration, and hindering the thought of present problems.

When you have anything in hand, settle it. Do not look at it, lay it down, then look at something else and lay that down also, but settle things as you go along. It is a thousand times better to make an occasional mistake than never to settle anything, but be always balancing, weighing and considering many things at a time.

It is vigorous thought which counts. A subject which is handled, so to speak, with the tips of the mental fingers, never amounts to anything. You must seize and grasp with all your might the thing you are attempting, and do it with vigor and enthusiasm, if you wish it to bear the stamp of superiority when completed. Another defect in your work, which arises from the faults I have mentioned, is failure to complete things. Your work bears the impress of incompleteness, and seems always to lack something.

If you could overcome these defects, you might be successful, for you really possess great ability but lack definiteness. Evidently your mind has not been trained to exactitude. There has been carelessness in your education somewhere. It may be partly the fault of your teachers or your parents in not calling your attention in your early life to these deficiencies. If this had been done, the task of correction would have been easier than it is now, but the faults may still be overcome if proper diligence be used. I hope, for your own sake, that you will set about it with determination.— *O. S. Marden, in April "Success."*

THE ESTIENNE SCHOOL FOR BOOKMAKERS.

BY REBILL.

THE Estienne municipal school, or college for professional bookmakers, was founded in 1889, with the aim of furnishing competent workmen for the different arts and trades necessary to make a complete book. In the classes instruction is given in everything pertaining to the business, including cutting punches, casting type, composition, presswork, stereotyping, electrotyping, wood and process engraving, lithographing, chromo-lithographing, binding, gilding and the finishing of books.

There are at present thirteen schools in Paris where trades are taught exclusively, embracing cabinet-making, pottery, sculpture, etc. Seven of these are for boys and six for girls. The name of Estienne was chosen for the printers' school in honor of the family of printers of that name that flourished in the sixteenth century. In 1887 the city of Paris voted the sum of $180,000 to defray the first cost of installation of this establishment, but it was not until November 20, 1889, that the school was formally opened, with 108 pupils. The classes were first held in a modest building in Rue Vanquelin, but afterward transferred to a magnificent structure in the Boulevard d'Italie, where they are now conducted. The school buildings are entirely new and are three in number — one for the directorate, one for the classes and a third for workrooms. The ground floor of the administration building is occupied by the school museum; then come the offices of the manager, superintendent and the various teachers; then the library, etc. In another building are the gymnasium and three classrooms capable of accommodating forty students each; on the second floor, the cabinets of physiology and natural history, with an amphitheater for conferences; and on the top floor are offices containing the records of the institution and living-rooms for the janitors. The kitchens and dining-rooms for the students are on the ground floor of the third building; above them four classrooms accommodating sixty persons each; above these workrooms for copperplate and wood engravers and lithograph artists; and on the top floor the copperplate presses and classrooms for drawing and sculpture for the theoretical course. The workrooms for the compositors and the pressrooms are in a separate building, being so placed on account of the noise of the steam-driven machinery. All the buildings are steam-heated and illuminated by electricity. The structures themselves are built of brick and roofed with slate; the machinery is 71 meters long by 17 meters wide, and is constructed of iron and glass. The total area of the schools is above fifty-six hundred meters, and the cost of the buildings $300,000. As the ground was not solid enough for the foundations, it was necessary to sink 154 wells, sixteen meters deep, which were filled with concrete and form the main supports of the pillars of the building. The dedication of the new buildings took place on July 1, 1896, in the presence of the President of the Republic, Mr. Felix Faure, the minister of public instruction, the minister of commerce and one of the members of the illustrious family of printers in whose honor the school was named.

To gain admission to these classes, the applicant must pass an examination — held in July of each year — comprising an essay on orthography, two problems in arithmetic and a drawing from a plaster model; must prove that he is a Frenchman, living in Paris, and that he is over thirteen and under sixteen years of age; and present a certificate showing that he has been proficient in his studies at school. The tuition is gratuitous to Parisian pupils, but those residing in the suburbs are permitted to attend on passing a good examination and the payment of $40 a year. Breakfast and luncheon are furnished free to the Parisian students, while those from the suburbs may bring breakfast or eat with the others on payment of 10 cents a meal. If the parents are poor, this fee is remitted on application. The number of students admitted each year runs from seventy-five to ninety. During the first four months the children are divided into groups, each taking turns of a week in all the various workshops, in order to discover which branch of the business they like best and to which they are best adapted. In arriving at this decision, the wishes of the parents, the choice of the pupil and the reports of the teachers are taken into consideration. If a mistake is made and the child shows little aptitude for his assigned work, another conference is held and he is given a trial in another department, and the decisions are generally satisfactory to all parties.

Scholarships are held for four years, but in certain sections (engraving, lithography and photoengraving) students may remain a fifth year. The teaching is divided into two classes — theoretical and practical. The theoretical classes are held every morning, and the curriculum is the same for all students in the first and second years; in the third and fourth years the work is divided into three special courses — one for engravers, lithographers and gilders; another for compositors, stereotypers, photoengravers and bookbinders, and the third for printers, lithographers and copperplate printers. In the first of these special divisions designing is the most prominent feature; in the second, French grammar, history and elementary science, and in the third, chemistry and mechanics are the dormant ideas of the course. Practical instruction is given every afternoon from one to six; it embraces fifteen different branches of the trades connected with the production of printed material, and is so complete that the student on leaving the school is thoroughly qualified to make his way in the world. In the workshops the pupils are put through a course that includes the execution of all the work pertaining to their branch of the business; for instance, compositors are called upon to do everything from the simplest to the most complicated work. During the first four months the students work in all the departments, but after they have settled down to business they become compositors, pressmen, engravers or lithographers, as they may choose.

Examinations are held in all divisions every three months, and awards made according to the merits of the pupils; at the final examination at the end of the fourth year those who merit it are awarded silver medals and diplomas of honor, while the less meritorious receive certificates that they have completed the course. Every Saturday the students are given a report book containing an account of their work, to take home; these must be returned Monday morning, signed by the parents, who are thus able to follow the progress of their children in their studies; recompenses are then awarded the most efficient scholars, whose names are inscribed on the roll of honor. The system of punishment includes bad notes on the reports, extra work, detention after quitting time, temporary suspension from the school and, finally, dismissal.

Evening classes are held in order to give opportunity to those working in the Parisian offices who wish to perfect themselves in any particular branch.

The staff is made up of the director, eleven overseers and secretaries, ten theoretical teachers, twenty-four technical teachers, seven boys to clean up, a cook and three assistants. The director is appointed by the minister of public instruction, and the others by the prefèt of Paris, after a competition, and the teachers are invariably chosen from among the finest workmen in the offices of Paris. The theoretical teachers give lessons in designing, modeling, history, grammar, geography, writing, mathematics, physics, chemistry, gymnastics, etc. The day is divided as follows: 8:25 A.M., business begins; 6:00 P.M., business closes; 8:30 to 10:20, study classes; 10:20 to 10:30, recreation; 10:30 to 12:00, study; 12:00 to 12:30, lunch; 12:30 to 1:00, recreation; 1:00 to 3:45, labor in the workshop; 3:45 to 4:00, recreation; 4:00 to 6:00, work.

TECHNICAL COURSE.

Typecasting.— The aim in this branch of the business is to turn out capable workmen in every branch of the business.

The importance of this is being recognized more and more fully every day, as the demand for artistic type-faces and pretty ornaments increases. The students in this branch are divided into four classes, according to the length of time they have been in the school, and they are thus able to learn all parts of the business.

Composition.— This course is intended to develop the students into compositors in the full acceptance of the term, and they are given all classes of work to do, in preference to specializing, the idea being to develop their original ideas rather than to have them become mere imitators. In connection with this branch, proofreading and Greek are taught, and the professor, after correcting the proofs for the students, points out the typographical and grammatical errors and has them corrected. In this manner both grammar and composition are taught, and when the course is completed the students are able to fill any position in an office, for the teachers are very diligent in their work and unsparing in their criticisms, and no error is allowed to pass.

Stereotyping and Electrotyping.— The classes in these branches are given a thorough training in the various processes of reproduction, and the importance of this business is increasing rapidly with the more general use of rotary presses.

Presswork.— The instructors in this course teach by practical illustration all classes of work, from making ready on a hand press to running a perfecting machine. No part of the work is neglected, and the students are gradually led on until they can handle all kinds of plain and colored work from type, stereos. and electros., with the finest kind of illustrations.

Lithographic Designing.— These studies are divided into three branches, namely, designing in ink, in crayon and chromo-lithography, and the students are thoroughly taught in every branch, though crayonwork is most used on account of the camera having been called into requisition and supplementing the designer to a great extent. But it is indispensable that the student be informed in all kinds of work, that he may not afterward be at a loss as to how to proceed in producing those fine shades which are the charm of artistic lithographic work. Chromo-lithography is taught in the second year, including the theory of the arrangement of the objects for the pictures in an effective manner, for the designer must understand both drawing and coloring and know how to handle the pen, pencil, crayon and burin, to master the secrets necessary to produce good work on the stone. The students are led carefully through each detail of the work, and aided in developing esthetic taste and good judgment, the idea being to guard against error and avoid mediocrity. The lithographic designer is called upon to assist commerce, literature and art in many ways — illustrating catalogues of all kinds, reproducing landscapes and architectural beauties, supplementing scientific works with plans, maps and figures for demonstrating various theories. And in order to do this well the student must be taught to use his pencil freely and have a good conception of what is appropriate, as well as to acquire artistic ability to do his work tastefully. Commercial work and the reproduction of the drawings of architects, engineers, etc., also afford a considerable field for the lithograph artist, and the student must study all these branches to become proficient.

Lithographic Presswork.— The entire process, from preparing the stone, zinc or other medium on a hand press to the working of the most complicated machines, in one or many colors, is taught in this department.

Wood engraving in all its branches, including drawing, receives great attention, and the students are thoroughly taught. Engraving in relief is not much practiced, except for typefounders and type ornaments for the bookbinder, but as each branch requires special ability, decision as to the adaptability of the student is usually left to the teacher.

Copperplate Engraving.— The different methods of producing copperplates by engraving or etching are fully taught in all their variations, and the different systems of printing necessary to produce plain black, aqua-tint or heliogravure are explained to the classes, and the students assigned to the departments for which they are best fitted.

Bookbinding is thoroughly taught in all its branches, with the result that students who have completed the four-year course are capable of handling the work, either as forwarders or finishers.

Commercial Photography.— There are three instructors in this department, and thirty hours a week are devoted to the subject, which includes half-tones and all similar processes of reproduction, and students are thoroughly drilled in the branches to which they are assigned.

MATERIAL.

The arrangement of the Estienne school, viewed from the student's standpoint or as a matter of professional utility, leaves nothing to be desired. The material for the theoretical part of the work comprises books, maps, tables, chemical products and other necessary examples. The drawing and modeling schoolrooms are well furnished with special material suitable for the various courses, including a fine collection of plaster models, books of design, tablets, drawing-paper, pens, pencils, inks — in fact, everything necessary for the student's use, all supplied in abundance and without cost. The technical material is so arranged in the workshops as to afford students opportunity for doing all kinds of work. A fine library is at their disposal, containing over two hundred and fifty volumes of typefounders' specimen books, a series of works on the history of printing, and a rare and interesting collection of specimens of work executed in many countries since the invention of the art.

MOTIVE POWER, HEAT AND LIGHT.

Steam and motor power for driving the machinery, the electric lights and heating the workshops is furnished by two boilers and a twenty-horse-power engine installed in the basement, and the most approved method of transmitting the power to the various machines are in use, with instantaneous "cut-offs" to prevent accidents. Heat is furnished by a specially constructed steam system, which keeps all the workshops at a comfortable temperature. Both electricity and gas are used for illuminating purposes. The former is obtained from a dynamo of 110 volts and 120 amperes, with necessary accessories for 320 incandescent lamps and arc lights for the halls and photographic studios.

MEALS.

A dining-room is attached to the school, at which the students are provided with meals at noon and at four in the afternoon. At the former, soup, meat and vegetables are served, together with a small allowance of wine.

MISCELLANEOUS.

There are three warehouses for paper and cardboard, with appropriate vaults for chemicals and inflammable material. All students are given gymnastic exercise and are drilled with rifles in the grounds of the establishment. Nineteen fire posts and the necessary fire hose serve to protect the buildings.

EXPENSES OF THE SCHOOL.

The cost of teaching is somewhat high, as the prevailing idea is to produce instructive labor rather than to sell the products of the pupils, and is covered by the contribution of $30,000 voted by the city of Paris annually. Various societies also add their subscriptions to this. About four hundred and fifty to five hundred students are enrolled. The director receives a salary of $2,000 a year, and his assistants from $440 to $1,200, and the accountant $800. Salaries of the instructors vary according to the number of hours taught; for example, the instructor in physical science and natural history receives $720, and the professor of modeling about the

same. The technical teachers, who give instruction every day from one to six, and Wednesday and Saturday mornings, are paid $800 to $860 a year.

In all their work the students are trained as far as possible in the practical ways in use in the establishments of the city, and the teachers are all workmen who have been chosen for their positions because of their special knowledge.

I will now finish this account of the most important and best-organized school of printing in Europe, which I have made somewhat long in order to show my American readers how Frenchmen proceed in preparing young workpeople for the struggle of life.

THE PRICE OF SUCCESS.

You may be sure that people who are always complaining of their environment — of the conditions which surround them — for the evident purpose of excusing their inaction, mediocre work or failure, are not organized for success. They lack something, and that something, as a rule, is an inclination to do downright, persistent hard work. They are better at finding excuses for their failure than at anything else.

The man who expects to get on in the world can not do it with a half heart, but must grasp his opportunity with vigor and fling himself with all his might into his vocation. No young man can flirt with the Goddess of Success and succeed. If he does not mean business, he will quickly be jilted.

In this electrical age of sharp competition, no young man can hope to get on who does not throw his whole soul into what he is doing. Great achievement is won by doing, doing, doing, and doing over again; by repeating, repeating, repeating, and repeating over again; by finding one's bent and sticking to that line of work early and late, year in and year out, persistently and determinedly.

There is no half way about it. No one can succeed by taking hold of his occupation with his finger tips. He must grasp the situation with all the vigor of his being, with all the energy he can muster, and stick and hang and dig and save; this is the cost of any worthy achievement, and there is no lower price. There are no bargains on the success counter. There is but one price — take it or leave it. You simply waste your time if you banter.

What a pitiable sight it is to see a strong, vigorous, well-educated young man, in this age of opportunity such as the world never saw before, sitting around wasting his precious years, throwing away golden opportunities, simply because he does not happen to be placed just where he thinks the great chances are, or does not see an opportunity which is big enough to match his ambition or his ability!

It is a cruel, wicked sight to see our wealthy young men squandering the hard-earned fortunes of their fathers in vicious living, but what shall we say of a vigorous youth with giant energies and good education, who folds his arms and refuses to seize the golden opportunities all about him?

Bishop Spalding, in a recent address, said: "Success lies in never tiring of doing, in repeating, and never ceasing to repeat, in toiling, in waiting, in bearing and in observing; in watching and experimenting, in falling back on oneself by reflection, turning the thought over and over, round and about the mind and vision, acting again and again upon it — this is the law of growth. The secret is to do, to do now; not to look away at all.

"That is the great illusion and delusion — that we look away to what life will be to us in ten years or in twenty years; we look to other surroundings. The surrounding is nothing, the environment is nothing, or, in other words, it is not possible to work except in the actual environment. If you do not work where you are, where will you work? If you do not work now, when will you work? There is nothing for us but here and now." — *O. S. Marden, in Success.*

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LIGHT-WEIGHT PAPER FOR BOOKS.

Let the weary-handed novel reader cheer up, and let the frowning bookworm smooth the kinks out of his back and brow. The inventive American has at last discovered a process for making light-weight book-paper, and some of our publishers have begun to use it. If the public shows a proper preference for the light-weight books, the old and ponderous style of volume is doomed. The reader will no longer be driven to the Hobson's choice of suffering with aching wrists and ruffled temper if he holds the book in a natural position, or taxing his eyesight and his health by leaning over the book as it lies on a table.

To be sure, the English are years ahead of us on this reform. Both in thin paper and in light-weight books they have long excelled. The English esparto paper, made from a rushlike grass, makes a volume that is a delight both to the eye and to the hand. This paper is made in limited quantities, even in England, because of the scarcity of the grass. Five years ago several American publishers began agitating for a light paper of this kind. It has taken a long time to get it, but at last the manufacturers are producing something satisfactory. It is not smooth, like the old clay-weighted paper, hence it can not be used for half-tone illustrations; but, as a rule, one would rather go without the pictures and get a book that weighs thirty or forty per cent less, so that it can be read without physical weariness.

It is to be hoped that this long-desired reform will be adopted by all the publishers. We are weary of "light" summer novels that weigh several pounds apiece. Let us be optimists and hope soon to see the time when we can take a whole half-dozen novels in our vacation satchels without paying excess baggage rates.— *Chicago Record-Herald.*



Photo by R. R. Sallows, Goderich, Ont.

"THE CRUISKEEN LAWN."

UP-TO-THE-MINUTE INFORMATION.

THE INLAND PRINTER is a welcome visitor every month, and is a practical printer's guide for up-to-the-minute work and information.— *A. W. Perks, Chariton, Iowa.*



Photo by W. H. Baker, Chicago.

THE HUNTER'S PRIDE.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

IN FAVOR OF ADEQUATE SCHOOLS.

To the Editor: GREAT BARRINGTON, MASS., May 1, 1903.

The editorial comment on my communication in the May number of THE INLAND PRINTER, on page 229, puts me in a position I do not wish to occupy — namely, that of opposing, or at most not being friendly to such helps to the printer who is ambitious to make the most of himself as the Inland Printer Technical School, American Correspondence School of Typography, the Linotype School at Washington, D. C., etc. I am in hearty sympathy with the above schools, and believe every printer who avails himself of their instruction will receive great benefit. My communication was suggested by a circular received from a "school" which pretended to teach the art of printing by mail to persons who had never seen the inside of a printing-office; in fact, made it emphatically understood that only persons who had no knowledge of the trade whatever, but who had the gullibility and the "price" were to be solicited to take the "course." Mr. Teal's experience with the product of one of the schools that pretend to teach one branch of the art preservative, I think, fully justifies my comments on the kind of school I had in mind.

I do not want to seem to be occupying the position of opposition to progress, but, rather, to make it known that I believe in and want to assist bringing in the era of "better things" for our beloved art. JOHN R. BERTSCH.

"SHOULD EMPLOYERS BE MEMBERS OF THE TYPOGRAPHICAL UNION?"

To the Editor: OAKLAND, CAL., April 13, 1903.

In the April number of THE INLAND PRINTER "W. B. P." starts out manfully to answer this query from a reader: "Should employers or stockholders, working actually at the business, be members of the union?" but I submit that that editorial answer does not answer at all, but comes much nearer answering a self-put proposition as to whether foremen should be union men. I have long been an admirer of THE INLAND PRINTER, and, as a workman, have profited much from its columns, while I believe as an individual it has helped wonderfully to broaden my views, although I have frequently found myself opposed to some positions taken. However, I believe honest differences of opinion are healthy attributes of workmen. I would like to profit also from a clear answer to the query stated above. It is one in which I believe every printer is vitally interested. I should like to enlarge upon the query, and have it read thus:

Is it right and wise that typographical unions should permit employers or stockholders, working actively at the business, to become members of the union *with the right to vote upon propositions affecting the wage scale?*

My humble opinion is that this very condition in our union is the cause, here and elsewhere, for printers being the poorest paid class of artisans boasting the proud adornment of unionism. Job printers in particular are affected by this condition, and it cheapens us just to that extent that employers can *"by vote and by pressure"* control the scale, for human nature is ever the same, and the porcine nature ever develops best in man toward his employes when he begins to be a capitalist, no matter how "small may be his beginning," for the future with its dollars is just as large. I believe that in our union workmen should establish and maintain their own wage scale, in reason. C. E. GARDNER.

[A reply to Mr. Gardner appears in the editorial department in this issue.—EDITOR.]

PENOTYPE DESIGNING.

To the Editor: NEW YORK, May 15, 1903.

The two articles by Mr. G. F. N. Thomas on penotype designing which have appeared in two recent issues of THE INLAND PRINTER have attracted widespread interest among printers generally, and many job compositors are looking wise and silently wondering how they are going to reconcile themselves to the new order of things, for there is not one among them who is not firm in the belief that the idea, in the main, is a good one and is here to stay. And this notwithstanding the fact that there are many jobbers doing good work to-day who do not, or better, did not understand even the first principles of pen designing until they read Mr. Batchelder's articles on the subject, which have been running for some time in THE INLAND PRINTER. Such terms as measure, rhythm, point of sight, perspective, etc., were entirely foreign to them until explained in this series of articles.

Doubtless many job compositors have profited, and will continue to profit greatly by this series of articles, but the penotype process strikes nearer home, being entirely within the province of the job compositor, and it is quite natural that the latter is being more widely discussed in the composing-room. Several job compositors, with whom this writer comes in daily contact, read with but scant interest Mr. Batchelder's articles until the first article on penotype designing appeared. This came as a genuine surprise; then they hastily referred back to the first paper on "A Course in the Principles of Design," and studied them from the beginning in order to learn as much as possible of the art of pen designing. There is no doubt but that it will require months of hard, earnest study and patient practice for any compositor — unless he possesses natural aptitude for such work bordering on genius — to master the art sufficiently even to reproduce any one of the designs of the Randall Printing Company in the January issue, maintaining their present perfect contour. But the time to begin is *now*. A job compositor's value will be greatly enhanced in future, and his work in type designing will come easier with a more general knowledge of pen designing.

Wise, indeed, is the jobber who to-day will heed Mr. Thomas' advice as set forth in the April INLAND PRINTER and endeavor to rise still higher from the ranks of the plodding mechanic and become a decorative artist.

FREDERICK G. TURNER.

AS TO EMPLOYER-MEMBERS OF UNIONS.

To the Editor: JAMESTOWN, N. Y., May 2, 1903.

Evidently it is a difficult thing for the International Typographical Union to make a law that will properly apply in all cases of employing-printer members, for, as noted in the editorial columns of the April INLAND PRINTER, Section 37 of the General Law of the International Typographical Union says: "All persons performing the work of a foreman or journeyman, at any branch of the printing trade under the jurisdiction of the International Typographical Union, must be active members of the local union of their craft and entitled to all the privileges and benefits of membership; *Provided*, local unions can prohibit employers from becoming active members of their organization, if they so desire."

In the opinion of the writer, this is a very unfair law, if it can be called a law. It simply means: If we want you, you *must* become a member, and if we do not, you *must* stay

out. The employer who desires to use the label has no voice in the matter.

It is possible, in the case of small stockholders, as stated in the editorial referred to, his best interests are with the union rather than with the concern in which he has invested some of his earnings. But where is the dividing line? The small stockholder may become a large stockholder; and even while a small one may be a foreman or assistant, and drawing wages considerably in excess of what the scale could ever be. And this is probable, as a man is likely to be valuable who is permitted to own stock; and it is not improbable that he will be offered and buy more stock. Would not the stockholder so situated be likely to be opposed to a high wage scale?

Another example: Supposing a union journeyman with limited means goes into the job-printing business. He works at his trade and at the outset possibly needs a boy only. If the printer has the label, the union retains him as a member. Maybe the business grows and he employs a journeyman or two regularly. Still, as he works at the trade, the union holds him.

A little later the employing printers get together for the sole purpose of improving conditions generally, and with no thought of dealing with the wage question. Any one will admit that the printer's welfare demands that he join with the other employers, and he does so with no thought of violating his obligation to the union wherein he swore that he would "belong to no society or combination composed wholly or partly of printers, with the intent or purpose to interfere with trade regulations or influence or control the legislation of this union."

In the course of time the members of the local union feel that the scale of wages is too low. The matter is discussed at the meetings. The employer-member has the right to know all of the proceedings of the union; has the right to be present at the meetings and take part in the discussions, if he pleases. The union finally decides to ask for about twice as great an increase in wages as it expects, so that when the employers "meet them half way" they will be well pleased.

Now, in order to get the matter before the employers with as little trouble as possible, the union presents its proposed scale to the organization of employing printers. This is where the union loses in compelling the employer to retain his membership. He knows what the union expects, and without violating his obligation to the union, can help make a scale that will be accepted by the union. If the union did not require employers to be active members, the employers would be in the dark as to the sentiment of the union and might make greater concessions.

The law is particularly bad in cases of this kind, and it is doubtful if the employer-member can "serve two masters" and be honest with both. Employers who employ one journeyman or more, and abide by the union laws, should be permitted the use of the label, and should not be members of the union. The writer has no suggestions to offer regarding the printers who do not employ journeymen, but are in sympathy with the union; the wise men of the International should devise some scheme for giving them the label and still debar them from membership. At the same time the stockholder-member question should be dealt with.

It would seem that the International Typographical Union might make a law governing these points, without a proviso leaving the whole matter with the local unions.

E. B. Dewey.

Incombustible paper is the theme in a recent play produced in New York by Frank McKee, the well-known theatrical manager. The author is Mr. H. Dam. Why is not incombustible paper an idea for the inventor? Paper of fine texture and non-inflammable would have instant use in the arts and industries. We believe attempts have been made to manufacture this, but do not know of its being in actual use.—*Electrical Review.*

PROOFROOM NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Punctuation.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

Pens and Types.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

English Compound Words and Phrases.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Punctuation.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

Compounding of English Words.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

Typographic Stylebook.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

Vest-pocket Manual of Printing.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

Peerless Webster Dictionary.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

Correct Composition.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

Proofreading and Punctuation.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefounding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

A Superfluous Word.—W. M. P., Knoxville, Tennessee, writes: "The newspapers of this city frequently use expressions similar to the following: 'There is no doubt but that he is a good man.' Is the use of the word 'but' in this connection correct?" *Answer.*— The word in question is not correctly used in this way. It is certainly not needed, therefore it is superfluous. Probably no one would gather any meaning other than the one intended from the sentence as quoted, but that is not a reasonable excuse for such writing. The error is very common, but is none the less an actual error.

Commas.— The following expression on the value of commas is from a recent opinion of one of the Judges of the New York State Court of Appeals: "Punctuation, or those marks which for ages have been in common use to divide writings into sentences and sentences into paragraphs and clauses, is what gives virility, point and meaning to all written composition. It is a part of every statute, and so this court has held. A change in punctuation is frequently as material and significant as a change in words. It is related of an eminent member of the British House of Commons that once in the heat of debate he called one of his fellow members a scoundrel. This was held unparliamentary language, and the Speaker, or perhaps the House, ruled that the offending member must apologize, and the latter submitted to the decision and tendered the apology in these words, without punctuation: 'I called the honorable gentleman a scoundrel it is true and I am sorry for it.' It is plain that this sentence might convey either one of two meanings, one utterly the reverse of the other, depending entirely upon the punctuation. Punctuated in one way it would mean this: 'It is true that I called the honorable gentleman a scoundrel and I am sorry that I did.' Punctuated in another way it would mean this: 'I called the honorable gentleman a scoundrel. It is true that he is a scoundrel, and I am sorry that he is one.' The meaning first mentioned was the one which the House evidently adopted.

The last one would only add insult to injury and would be a gross contempt of the House."

CARELESS WORDING.—W. H., Jr., Brooklyn, New York, writes: "I herewith inclose a subscription blank from the publishers of a magazine, and would call your attention to the wording where it says, 'For the inclosed money, please send subscription for the magazine to the following address.' This seems to me of rather poor quality, coming as it does from one of the largest and best printeries in the country, where none but the best talent is supposed to be employed. Would not this have read better and more to the point had it been worded, 'please send the magazine to the following address'?" *Answer.*— Of course the expression as printed is not right, as the thing that is to be sent is the periodical. The subscription is sent by the customer, to the publishers, in return for which the publishers are to send the publication to the subscriber. It is always better to say what one means than to say something else, even though, as in this case, there can be no misunderstanding. But what has the "printery" to do with it? Is it supposed that the proofreader is responsible for the wording? Every proofreader should know that it is wrong, and know how to correct it; but not every writer will allow a proofreader to correct his language. The man who does the writing is the only one who can be held responsible in such a matter, unless by special understanding. In job-printing the general rule is that copy is to be followed. A proofreader, however, may suggest, in a courteous manner, that the wording be corrected, and after his suggestion is made the decision is in the hands of those who pay for the work. The superintendent of a large office once, on hearing the objection from the proofreader that very bad punctuation had been marked in on the author's proof of a pamphlet, admitted that it was abominably bad, which no one who knew punctuation could deny; "but," said he, "I have learned a lesson in such things, and the only thing we can do in such a case is to give the customer what he wants." Many printers lose a great deal of money in learning this lesson; but it has to be learned.

CONJUNCTIONS.—W. M. B., Kansas City, Missouri, asks: "Will you please explain the use of the words 'but' and 'and' other than conjunctions — that is, introductory words? What I would like to know is how to use these correctly as introductory words." *Answer.*— Use of these words at the beginning of sentences, which we assume to be what is meant, does not make them other than conjunctions. A conjunction is a word that connects two parts of an expression, usually two phrases in the same sentence, but not always. When a sentence begins with "but" or "and," it is because the sentence is dependent on what has gone before, therefore closely connected in sense. Correct use of the words in this way is not amenable to very definite prescription, because it depends entirely on personal choice. Very often a little thought will disclose another method of construction that may be considered preferable. When one chooses to think a little, and to decide in favor of the other construction, he is more in line with a common estimate of propriety, and does not leave himself exposed to finical criticism. But if he does not so choose, let him be independent enough to write without wasting any thought on a matter of so little consequence. He does not thus necessarily make his writing incorrect. The New York *Sun* recently devoted a third of one of its editorial columns to this subject, in answer to a letter which said: "Glancing casually through a volume of Macaulay's essays, I noticed that he shows a peculiar fondness for the word 'but,' with which he very frequently begins a sentence, and not infrequently a paragraph. In his essay on Machiavelli this use of the word recurs so often that I called the attention of a friend to it, and the opinion was expressed that it was not good style. A discussion arose as to the merit of its use in beginning a sentence or paragraph, and it was decided to call your attention to the matter and request that the *Sun* discuss 'but' in the connection above referred to." The *Sun* did not discuss the matter, as it might have done shortly as a mere courtesy, incidentally strengthening its own position by telling its correspondent that any mannerism in style that is so noticeable as to be thought to show a peculiar fondness is a good thing to avoid. Here is what it did say: "Somewhere on the shores of Acheron or in the Limbo of Grammarians a wretched, ragged old pedant, still mumbling his declensions and suffering from conjunctivitis, regrets the hour when he emitted from his muddled convolutions the dogma that 'a sentence must not begin with a conjunction.' The poor old fellow knows better now and admits that he had no call to make the law or try to stop the tides of speech with his doddering fingers. Man was not made for conjunctions, but conjunctions were made for man. If the old boy had read his Bible more and his grammar less he would not now be saddened by the recollection of passages like these: 'But I will come to you shortly if the Lord will.' 'But the heavens and the earth, which are now, by the same word are kept in store, reserved unto fire against the day of judgment and perdition of ungodly men.' 'But the end of all things is at hand; be ye therefore sober, and watch unto prayer.' But us no buts! Macauley had precedent enough. The notion that it is not 'good style' to stick your conjunction at the front of your sentence is of moonshine all compact. Still, we have no wish or right to command other men's conjunctions. Let everybody put his conjunctions where he thinks they will do the most good; and be blessed to 'em!"

ADVERTISING SUGGESTION.



VAN ROORD SURPRISED AT THE PAINTING BY HIS PUPIL, PAUL RUBENS.

Reproduced from engraving by J. S. King, from painting by Stever.

PEDIGREE.

His father was a Jones of the Joneses of Old Whoop,
Hezekiah Jones was captain of a famous fighting sloop;
Azariah Jones commanded at the battle of Great Neck,
In the dark old days of trouble, all the Joneses were on deck:
Down through noble lines he came,
Honor's written o'er his name,
Many a man would give a fortune for the lineage he can claim.

His mother was a Brown of the Massachusetts Browns,
Who were citizens of Plymouth and those other good old towns
When the savages shot arrows through the Puritans' tall hats
And they soused the wicked witches out of sight in boiling vats:
On his noble mother's side
There was power, honor, pride —
That the Browns made up a splendid stock has never been denied.

His father was a sturdy Jones, his mother was a Brown,
His pedigree would gladden many a longing millionaire:
He told me of the lines through which his blood had trickled down,
Last night, as I sat silent while he deftly cut my hair.

— *S. E. Kiser, in Chicago Record-Herald.*

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

The Centurian, Elmer, New Jersey.—A neat amateur journal.

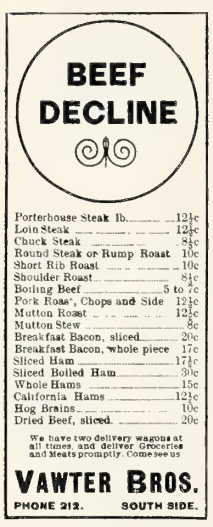
MARKDALE (Ont.) *Standard.*— Items of correspondence should be graded.

SPECIAL Easter numbers are becoming almost as numerous as special Christmas issues.

H. SIDNEY GREENE, Andover (N. Y.) *News.*—Your news display heads are very neat.

Isabella County Enterprise, Mount Pleasant, Michigan.—A sixteen-page paper, commendable in every way.

W. W. DRUMMOND, Marshall (Mo.) *Index.*—Your ads. are all set in good taste. That of Vawter Brothers (No. 1) shows an attractive heading for a small ad. If the ornament had been omitted and the words dropped to the center, it would have been better.



No. 1.

Forward, Denver, Colorado.— Too little margin top and bottom, impression a little light and color uneven.

R. D. NEWTON, Bradford (Vt.) *United Opinion.*— Head rules should be transposed and items of correspondence graded.

J. A. RUGABER, Chicago.— The difficulty with the impression on the *Galley* has been remedied, and it is a very neat little paper.

J. H. ROUNDS, *Home Journal,* Knightstown, Indiana.— There is pleasing taste shown in the whole arrangement of your paper.

IRWIN (Pa.) *Republican Standard.* The suggestions made in February have been adopted, and the paper is now very much improved in appearance.

JOPLIN (Mo.) *Globe.*—An up-to-date daily. Box headings should be used on "The News of Galena" and "Webb City and Carterville."

SILVER CITY (N. M.) *Enterprise.*— The presswork varies materially on the several copies of your paper received. The principal trouble appears to be with the ink; in some cases it is not properly distributed and in others there is not enough of it. Avoid running cuts side by side. The ads. deserve particular mention for the neat display.

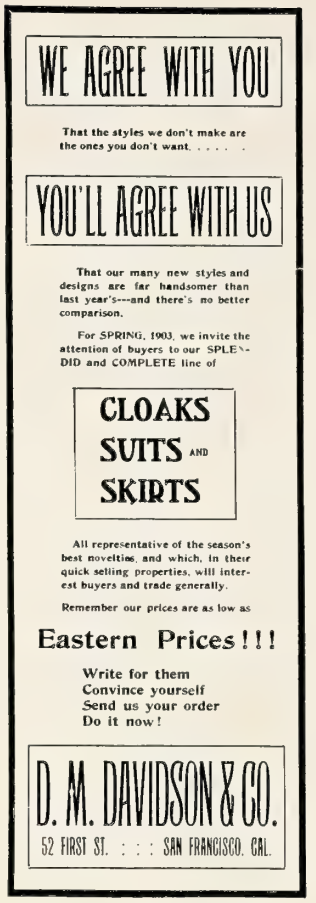
OAKFIELD (Wis.) *Eagle.*— The ads. are greatly improved since the *Eagle* was last criticised. Both the ads. and the make-up are very satisfactory.

GENOA (Ill.) *Republican.* There is nothing to criticise about your Easter number. The purple ink worked nicely and was an appropriate embellishment.

STEVENS POINT (Wis.) *Journal.*— More prominent display heads on the first page would be more suitable for a daily paper, and a new heading is needed.

Glenwood Post, Glenwood Springs, Colorado.— Display heads are unnecessarily heavy, while a blacker letter should be used for correspondence headings.

GUY M. GREEN, Oakland, California.— The ads. in the *Pacific Coast Merchant* are all excellent, and two of them are reproduced (Nos. 2 and 3). No. 2 shows a well-balanced arrangement of panels, although a lighter-faced type for the body would have been



No. 2.



No. 3.

advisable. No. 3, which in the original was a full page, is also well balanced and just enough displayed to make it artistic. Many compositors would have felt that all the phrases in italic should have been displayed, which would have given the ad. the conglomerate appearance so common to newspaper pages.

JOHN L. DANIELSON, *Canner and Dried Fruit Packer,* Chicago.—The "Convention Number" is a very nice piece of work. Your ad. display shows many good ideas, and I reproduce two pages (Nos. 4 and 5), greatly reduced. The two half-page ads. are your best, while that of H. Cottingham is



No. 4.

not quite up to the standard. The use of De Vinne exclusively, particularly where the ad. is not relieved by one or more condensed lines, gives a poor effect.

Clinton Republican, St. Johns, Michigan.—An exceptionally strong paper for news, with good presswork, make-up and ad. display. Head rules on the first page should be transposed.

FONTANELLE (Iowa) *Observer.*—A nicely printed and carefully made-up paper. The department of paid locals, with the box head "Business News," is a most commendable feature.

HARRY W. OSGOOD, Bradford, Pennsylvania.—The last page of the *Christian Union* is crowded too much. Where no column rules are used there should be more space between the columns.

E. E. BUTLER, *Scott County Register,* Forest, Mississippi.—Run your paper dry and put a few more leads in the display heads and it will be all right. Your rate card is very equitably arranged.

G. G. WATERS, Johnston (S. C.) *News.*—Avoid running the last line of a paragraph at the top of a column. Where articles are continued to another page, a single rule (not a dotted rule) should precede the line "Continued on page 8," and where the continuation appears, the line "Continued from page 1" should always be used. Local items and paragraphs of correspondence should be graded.

F. G. ANDREWS, Washington (N. J.) *Star.*—The *Star* is in every sense a newspaper. Its ten pages are crowded full of hundreds of items, covering a wide territory. I can suggest no improvement.

HARRY R. PORE, Monessen (Pa.) *Independent.*—The large display head in your Easter number should have had about four points more space between the lines, and the color and impression are uneven.

DON W. SLAUSON, *Key Note,* Elmira, New York.—Your new magazine makes an exceptionally fine appearance. The advertising rates are reasonable and the discounts for time and space are equitable.

PEEKSKILL (N. Y.) *News.*—Reading matter is almost crowded out of the *News,* and if the present quantity of advertising can be maintained, eight pages should be printed. The presswork could be improved.

HILLSBORO (N. D.) *Banner.*—Paid items (some of them in heavy-faced type) among the locals disfigure an otherwise very neat paper. If the heading was confined to two lines, with the "ears" omitted, it would be an improvement.

AN unusual number of papers are being received without any mark or letter of explanation. If readers desire their papers criticised, they must mark "For Criticism" on the copies sent, as directed at the head of this department.



No. 5.

W. G. STEELE, *Buckeye State,* Lisbon, Ohio.—It is only in a few minor details that I would suggest changes. If only two-line sub-heads were used with the double heads, it would be better, as the type is rather large, and there is room for two display heads on the first page. The "ears" give the title a crowded appearance, as it is sufficiently long by itself, and

parallel rules, instead of single rules, each side of the date and beneath running titles, would give a neater effect.

SPARTANBURG (S. C.) *Herald.*— Presswork is bad. Running title is too small and is badly worn. The headings "City News Notes" and "Purely Personal" should be more prominent, and the items in these departments should be graded.

J. T. JOHNSON, Willmar (Minn.) *Tribune.*— The ad. composition is neat, and considerable care is taken with the make-up, but the advice so often given in this department must be repeated — items of correspondence should be graded.

RED BANK (N. J.) *Standard.*— The arrangement of the news, with all items of importance suitably headed, is particularly commendable. The only point in the paper that deserves criticism is the failure to grade items of correspondence.

Gratiot County Journal, Ithaca, Michigan.— The small type in the display heads is too crowded, and the border on the "ears" is not in harmony with the balance of the page, as it is too ornamental. Items of correspondence should be graded.

JAMES ANDERSON, Toronto, Canada.— I have carefully looked over the special number of *Hardware and Metal,* of March 28, and find nothing but satisfactory ads. among the many in its 184 pages. The presswork is not entirely clear and the impression is a trifle heavy.

J. D. SHAW, Moundsville (W. Va.) *Echo.*— I reproduce a portion of your rate card (No. 6). The rates are certainly very low, ranging from 1½ to 4 cents an inch. At an average rate of 3 cents, the thirteen columns of advertising in an issue of the daily would net you but $9.72. The charge of 5 cents an inch for composition would, of course, increase this somewhat. Here is where you make the greatest mistake, as it compels the man who would make his advertising profitable to pay a premium for doing so. It should be the business of a newspaper to not only induce a man to advertise, but to convince him it is a profitable investment, and in only rare instances can a standing ad. be said to produce this result.

ADVERTISING RATES, JAN. 1, 1903.

OPEN SPACE.

If plates are not furnished composition will be charged at 5c per inch net.

DISPLAY—Plates furnished.

Daily—4c per inch per insertion.

Weekly—10c per inch per insertion.

Discounts:	Per cent.
250 to 500 inches	20
500 to 1000 inches	25
1000 to 1500 inches	33⅓
1500 to 3000 inches	50

FIXED SPACE.

Yearly Contract.

Privilege of changing once a week without extra charge for composition. Every Evening and Weekly — 7 issues a week.

	Per month.
1 inch	$1.00
2 inches	1.50
3 inches	2.00
4 inches	2.50
5 inches	3.00
6 inches	3.50
8½ inches	4.25
10 inches	5.00
12 inches	6.00
1 column	8.00

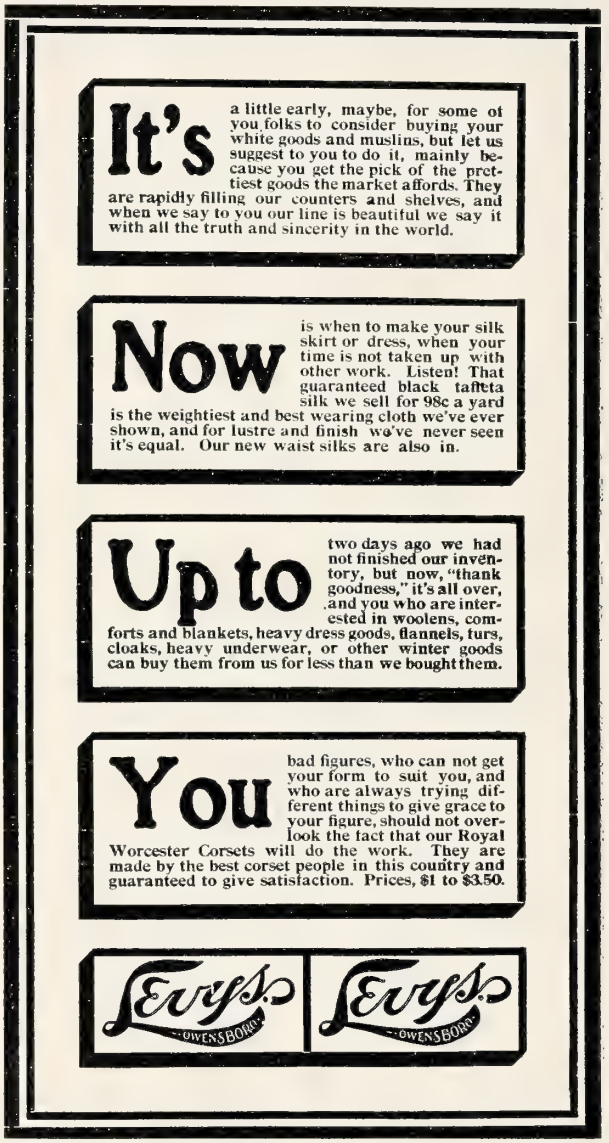
No. 6.

It is better to have a rate that will permit you to say to your advertiser, "We want your advertising to pay and would advise you to change your announcements frequently; it will cost you nothing to change as often as you like."

AT the time when the Pennsylvania Legislature was considering the passage of the Salus libel bill, the Doylestown (Pa.) *Intelligence* issued a paper with every news column blank and an inscription on the first page, "How the *Intelligence* will look if the Salus libel bill becomes a law."

A RECENT issue of the *National Printer-Journalist* contained the following: "Our contemporary, Mr. O. F. Byxbee, in THE INLAND PRINTER, has for some time been advocating a system of classification of paid locals under a distinct department heading, which is an excellent and feasible suggestion for country publishers to adopt as a duty they owe to subscribers. The plea that under this method paid locals would pass unread, and hence prove ineffectual, is as illogical as the presumption that the 'want ads.' in great dailies are without effect."

W. W. HINDS, Owensboro (Ky.) *Messenger.*— In looking over the result of your contest for "the most attractively written and displayed advertisement," in which one hundred



No. 8.

inches of advertising was awarded as a prize, I am led to wonder if no better ads. than the two you sent were submitted. The one selected by your judge as winner (No. 7) is not well "displayed"; In fact, there is practically but one display line, and that is not particularly "attractive." The choice of the compositors in the *Messenger* office for the first place (No. 8) is, strictly speaking, "attractively written" and well "displayed," but I do not consider it as good advertising as No. 7. It is a novelty, but if I wanted to *sell* something I would use my space to better advantage. If I was asked to select the ad. which is best displayed, I would say No. 8, but the ad. which would create the largest sales is No. 7.

AARON SMITH, editor of the Weatherford (Tex.) *Democrat,* published an order of court which was afterward ordered erased from the minutes, and was indicted for contempt of court. He was held by the court to be legally liable for contempt, but was discharged. There appears to be a desire in some circles to restrict newspapers to censored reports of

court proceedings, similar to those published in early Chinese papers.

Peninsula Press, Marblehead, Ohio.—A neat rule around the heading "Local News" would be better than the border and more in harmony with the other heads on the page. In centering a line in a panel, allowance should be made for the shoulder on the bottom of the letter. The lighter rule should appear between the title and date line.

Polk County Press, Osceola, Wisconsin.—Your office is evidently hampered by having small fonts of too many kinds of type, as some of the small ads. contain three and four different faces. The appearance of the last page is spoiled by sandwiched readers and display ads. A little more impression would improve the presswork.

THE *South Jerseyman,* of Salem, New Jersey, is using a series of puzzle pictures to increase circulation and advertising. Each picture represents an advertiser in the paper, and a number of valuable prizes are offered. Readers are thus led to search the advertising columns for solutions, and Editor William H. Harris says it brings better results than any scheme previously tried.

R. S. CUNNINGHAM, Moberly (Mo.) *Democrat.*—Your ads. are all properly and neatly displayed, except that of J. L. Anderson. It is always a good plan to bring out prices, but where the articles to which the prices apply are not referred to in displayed headlines, or where there is a miscellaneous list of items, then the articles should be given almost as much prominence as the figures.

BRADFORD (Pa.) *Star.*— The ads. in the Star are very nicely displayed, with the exception of that of Evans & Ginnane. The name is too large, there are too many full lines, the light-faced border on the panels is out of harmony; in a word, it is amateurish. The man who set the other large ads. (it could not be the same compositor) would know how to set this. Other features of the paper do not need criticism.

A UNIQUE publication, named *The Wireless,* is being issued every morning by the Los Angeles (Cal.) *Times-Mirror* on Santa Catalina Island, giving a summary of the world's news each day, as taken from the *Times* and telegraphed by wireless telegraph across the channel from San Pedro to the island, a distance of thirty-three miles. It is a neat little four-column folio, and is a commendable bit of enterprise.

ALBERT C. HAMMOND, Wessington Springs (S. D.) *True Republican.*— There are two ads. that show a tendency toward sameness — those of Strub and W. T. George & Co. In the latter the first line should have been more prominent and the five lines following smaller. If you do not have larger type, a long panel could have been used to advantage. Aside from these two ads. the paper is in every way very neat.

AD.-SETTING CONTEST NO. 13.— Contest No. 13 came to a close on May 1, 139 ads. having been submitted, among which



No. 7.

there are many attractive arrangements. As soon as they could be arranged, complete sets were sent to the judges and to each contestant, and their decisions were to be rendered by June 1. The results must now be compiled and the successful compositors communicated with. As these may reside at a considerable distance, this will probably consume another month, but everything should be ready by July 1, which will be in time for publication in the August number. Many interesting letters have been received from contestants, and the words of praise for THE INLAND PRINTER are greatly appreciated, although it is impossible to personally acknowledge them all.

NEW SUBSCRIBERS ADDED; DELINQUENTS PAID UP.— There is something about a contest that appeals to all classes of people, and this weakness of the public is being turned to good advantage by many newspapers. Every paper has more or less delinquent subscribers, and every paper is also anxious to add new names to its list, particularly when the new subscribers are paid in advance. For many years voting contests

for the most popular person in some locality or some certain walk of life have been used, but it is only of late that these contests have been turned to a lasting advantage. The Junction City (Kan.) *Union* recently conducted such a contest, through which, in four months, 521 new subscribers were added and $2,391 paid in on subscriptions. A piano, two buggies and $50 in gold were the prizes, representing a total value of $600. Salaried canvassers and collectors would not have attained this result at twice the cost, and, while the publishers of the *Union* do not announce otherwise than that they paid cash for the prizes, the net cost is usually greatly reduced by paying for such articles in advertising. The best explanation of the *Union's* successful contest is told in an interesting letter from the publishers, John Montgomery & Son:

JUNCTION CITY, KAN., April 18, 1903.

Mr. O. F. Byxbee, Scranton, Pa.:

DEAR SIR,— Early last fall our attention was attracted several times to announcements of a number of contests which several newspapers in this State were conducting for the purpose of making collections and for



JOHN MONTGOMERY.



H. E. MONTGOMERY.

increasing their circulations. At that time we had on our books over twenty-five hundred subscribers, and in this list there were the names of many persons who were in arrears on their subscriptions from one to ten years. We wished to collect these amounts, and to make the collections in the shortest possible time, but were puzzled to know how to do so without employing additional help, as our large and increasing business needed the undivided attention of all in the office.

We finally decided to try the contest scheme, and, on November 15, we announced in our paper, *The Weekly Union,* that, on March 14, 1903, we would present to the lady in our county, or one adjoining it, who received the largest number of votes, a $350 Story & Clark piano. Each person who paid any amount on subscription was entitled to cast one vote for each cent they paid. In addition to this we announced that we would give a second prize of $50 in gold to the young lady who received the next largest number of votes. At the same time we started another contest in which the subscribers themselves were to participate. In this we announced that we would make one of our subscribers a present of a $100 buggy. Our receipt blanks and stubs were numbered from one to one thousand. The manufacturer of the buggy was asked to select a number between one and one thousand. He placed this number in a sealed envelope, and sent it to a bank in Junction City with the instructions that it was not to be opened until one thousand $1 receipts for *The Weekly Union* had been issued. Each dollar paid on subscription, old or new, entitled the subscriber to one number on this buggy.

From the day the announcement of the contests was made, business began to pick up rapidly in our circulation department. There were six or seven candidates for our piano the first week, and delinquent subscribers and many who were not on our list began to come in to get a chance on the buggy. On January 15 the buggy contest came to a close, and a farmer living twenty miles from town held the duplicate of the number selected by the manufacturer of the buggy.

Our piano contest had then been in progress two months, and it was then two months from the closing date. Hoping to keep up the interest we decided to have another buggy contest, and the week following announced this fact with no thought that it would close as soon as the piano contest.

By the first of February the returns from our contests were a little better than those shown at the close of any similar contest conducted by a newspaper in this part of the country, but during the entire month of February our collections hardly amounted to what we had collected during any single week in the contests previous to that time. We afterwards learned that this to a great extent was due to the piano contestants, who had become suspicious of each other, and were massing their strength for the final week, which was to be entirely secret as far as the number of votes each contestant received was concerned. From the beginning of the piano contest up to the last week the number of votes each contestant received was published in the paper.

On the first of March the rush began again, and continued to the close. About 5 o'clock on the last day of the piano contest the second buggy contest came to a close when the number "2000" was issued. At 6 o'clock that evening the piano contest was closed. The two leading candidates for the piano, just before the time for closing the contest, enclosed in envelopes the balance of the money they had collected, and at 6 o'clock when these envelopes were opened, one of them contained $227, and the other $80. The envelopes contained the names of the persons who had paid this money on subscription, and none of them was paid more than three years in advance. The last day of the contest the amount paid on subscription was $589. The total receipts from subscriptions during the contests was $2,391. In four months we added 521 new names to our subscription list. This has increased our circulation to 3,120, which makes it the largest circulated country weekly in the State.

Miss Emma Gfeller, a young lady in a county adjoining ours, received the piano. Miss Anna Dixon, living in another county adjoining ours, and in a directly opposite direction from the one in which Miss Gfeller lives, had the second largest vote, and received the $50 in gold. To each of the next two candidates we gave a fine gold watch as a prize. The watches were not included in our list of prizes, but we made the two ladies presents in recognition of the good work they had done for us. The leading contestant received 80,955 votes, which represents $809.55. The larger portion of this amount she collected personally. The next three candidates had 69,950, 32,850 and 32,450 votes respectively.

Many accounts, which collectors we had employed in previous years were unable to collect, are now paid in full. A number of them amounted to as much as $10 and $12. The scheme was an unexcelled means of making collections, and for increasing circulation, but the latter purpose was not our object.

We printed in circular form a large number of complete lists of subscribers, including the names of subscribers who were paid up as well as the names of the delinquents. These lists were furnished to the contestants upon application. On announcing the contest we posted large illustrated posters in all parts of the country in which our paper is generally circulated, and in which a county seat paper could expect patronage. During the contest no more than four or five of our subscribers stopped their paper, and not one took offense because the young ladies reminded them of their delinquency. From the time we started the contests we practiced the doctrine we preached, and that was to advertise liberally. The first page of our weekly from the beginning of the contest to the close contained a fair-sized article each week concerning the contests and the progress each contestant was making; in fact, we treated the contest in much the same way we would a political campaign in which we had no favorites.

The Junction City *Union* is the next to the oldest paper in Kansas. It was established in 1861 by Hon. George W. Martin, now secretary of the State Historical Society of Kansas.

JNO. MONTGOMERY & SON.

ADVERTISING SUGGESTION.



"JUNE."

LOST WITHOUT IT.

I let my subscription lapse and am lost without your excellent paper. Shall not let it occur again.— *C. E. Moins, Laurel, Nebraska.*

PRESSROOM QUERIES and ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to the office of The Inland Printer, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

WANTS LITERATURE ON PRINTING.— B. W., of Oakland, California, writes: "I understand that you have for sale books of information for people in the printing trades. Will you please inform me what books you can furnish me on pointers to a foreman of pressroom, or information generally beneficial to a pressman. I would also like you to recommend a black ink for commercial publications — something that will dry quickly; also a dryer and a reducer for general commercial work. Pointers on fancy poster-printing is another thing I desire." *Answer.*— The book most beneficial for pressmen in any capacity is Kelly's "Presswork," as it is the only reliable and modern work in the market. Published by The Inland Printer Company, and to be had from typefounders and printers' furnishers. Good black ink for regular publications can be purchased from any of our ink advertisers, also driers and reducers. Do not know of any book on poster-printing.

HAS TROUBLE WITH PLATES ON ADJUSTABLE BASES.— L. E. H., of Lebanon, Indiana, writes as follows: "Enclosed you will find a nonpareil slug which I worked at the bottom of a single-column advertisement. I have more or less trouble with advertisements mounted on adjustable bases, by the plates cutting into and through the slugs at bottoms when plates and base are nearly the same length. I also experience the same difficulty with full columns of plate — that is, cutting into the pica footslugs, as in the case of the nonpareil slug. My employer and the pressman both claim that the rollers of the press are not to blame, nor are they set too low. Can you suggest a remedy?" *Answer.*— The slipping of the plates on the bases is caused by the manner in which the head of the pages is run on the press to the grippers. There is less or more "drag" toward the bottoms, which the momentum of the bed of the press greatly increases. As the metal in your slugs is much softer than that in the plates, we suggest that brass slugs be used, instead of those of soft white metal.

PRESERVING OLD WINTER INKING ROLLERS FOR SUMMER USE.—J. C., of Meriden, Connecticut, writes: "I have read somewhere that it is wise to keep back some of the winter form rollers for summer use. Is this good advice? I am not experienced enough to know much about the difference in composition rollers, but I would imagine that a roller made to be soft enough for winter use would be too soft for summer use. How is this?" *Answer.*— It is of little consequence where you read about reserving old winter rollers for use in some summer months; but do heed the advice, for it is good. Nothing meets the demands of warm, humid and rainy weather, for general printing purposes, as efficiently as well-preserved winter composition rollers. An experienced pressman bears this in mind in turning over the stock of old winter rollers to the rollermaker for recovering. Indeed, it will be found that a set of such rollers will distribute and cover a form much better than new summer rollers in humid weather. In view of this fact, we say, carefully cherish the good old winter rollers.

WANTS OUR OPINION REGARDING OVERLAYS.— F. E. C., of Concord, New Hampshire, has sent us a couple of cut-out overlays for half-tone bust portraits. He has this to say: "I send you two overlays for your criticism, and ask you kindly to give your opinion of their merits, assuring you that the same will be greatly appreciated by me." *Answer.*— The overlay for small portrait is passable; but that for the large cut has been overdone, by which we mean that too many sheets have been employed to get simple results. We recognize the fact that this portrait is much more difficult to treat, because of the vignetted edges around it. However, the first three sheets used should have been sufficient to secure all necessary detail. The first sheet should have been divested of nearly all the vignetted work, as well as part of the very light toning at the bottom of the cut; and portions of it, such as the forehead, cheek, chin, neck, etc., lightened a little more, by carefully scraping away the surface of the overlay on the lightest parts. While we consider the result as not devoid of merit, we desire to add that this engraving, which is a fine one, has not been rightly treated to secure the best results.

PRINTING AND REGISTERING COLORS ON CELLULOID.— F. E. H., of Baltimore, Maryland, writes as follows: "Being a constant reader of your valuable department notes, would you kindly explain why it is that in printing on celluloid, in registration of colors, two-thirds of the sheet will register, while the lower end of the sheet appears to 'draw' up and lose as much as one-sixteenth to one-eighth of an inch in register. Can you inform me as to the cause of this?" *Answer.*—We regret that you were not more explicit and that you did not state the size of the sheet of celluloid, how it was treated, and something about the temperature of the pressroom. Personally, we have not encountered the difficulty about which you make inquiry, although others may have done so, and would be glad to give us the benefit of their experience. In the meantime, proceed as usual, with this difference, that you place all feed-gauges to touch the same part of the sheet on each successive color. If the difficulty continues, send us a couple of the sheets — one in one color, the other in two or more colors, with a statement of the length of time between working first color and the last. New celluloid, that is, celluloid in a green or fresh condition, will shrink on exposure, just like unseasoned paper or card stock.

A NEW PAPER ROLL HOLDER.— Charles E. Turner, of Macon, Georgia, has patented a new device, commonly known by pressmen as a "chuck," for use in securing the paper web on the spindle or mandrel, which can be adapted to any kind of machinery where it is necessary securely and centrally to chuck a core or spool to a mandrel, as in the case of newspaper printing and in paper-mills, wherever winding or unwinding of webs of paper is necessary. The device can be adapted to different sizes of cores. The points of invention consist of two conical sleeves with set-screws and wedge-keys; their relation is explained in the patent claim as follows: "Slidably disposed upon the mandrel are two conical sleeves which are specially adapted to be firmly secured in position on the mandrel by set-screws. The sleeves are adapted to engage

the ends of the core and may be adjusted by the set-screws to fit cores of different lengths and sizes within the range of the inclined surfaces of the sleeves. Within the sleeve is a longitudinal recess in which the wedge-key is pivoted by its lower end and provided with an adjusting screw at its outer larger end, the screw adapted to engage the body of the sleeve within the recess and adjust the wedge-key radially to the sleeve. The wedge-key is adapted to engage the recess in the core, so that the core is thereby locked in position upon the sleeve and prevented from rotating thereon. The sleeve will generally be retained in its position by the set-screw after it is properly adjusted, so that thereafter it will not be required to be adjusted except when a different size of paper is to be wound upon or unwound therefrom. The sleeve, on the other hand, will be removed from the mandrel every time a new roll of paper is to be placed in position. In placing the paper in position upon the mandrel the sleeve is removed and the empty core also removed and a fresh core, with its attached roll of paper, placed upon the mandrel with the recess in engagement with the wedge-key and the sleeve replaced and forced into the opposite end of the core and the thumb-screw set up to rigidly attach the sleeve to the mandrel. The wedge-key is then adjusted by the thumb-screw until it tightly engages the core in the recess. The device is then ready for action."

Experiences Trouble in Registering.— S. W., of New Orleans, Louisiana, has sent us samples of his work which show defects in registering colors in their exact position. He says: "I send you this small lot of printed work to demonstrate what I wish to inquire about. I can feed sheets to gauges accurately, but when I have to turn sheets to back them up, or have a second or third color, they fail to fall in the right place. I must admit that I do not seem to have the knack of making a success. Now, there must be a certain and practical way to secure register. It is done by others; then why not by me? I labor at a disadvantage, because I am a young beginner, and our job compositor knows little or nothing about presswork, except to pass on color. Will you kindly state in your plain and understandable way how I am to proceed and succeed in accurately registering my printed work?" *Answer.*—Your specimens of presswork are creditable, indeed, if some of them were not so badly out of register. Accuracy in registering is best accomplished by following this rule, namely: In starting with the first printing, firmly secure all the gauges on the tympan sheet, so as to prevent the sheets from passing under the gauges; set the press grippers so that they all touch the imprinted sheet evenly and hold it close to the tympan as the platen advances to take the impression. This should secure accuracy on the entire run on this form; but before removing the form from the press, print about a dozen more sheets with which to get register, and carefully mark on a few of these with a lead-pencil the position of the several gauges at the exact points the sheets touch them. In fastening on the several gauges for the next color, after the right position has been ascertained, lay on the tympan one of the marked sheets and set the gauges exactly opposite the marks on the sheet of the gauges used on the first printing. This will permit the sheets to be fed again as in the first case, and must therefore register correctly, as the same parts or edges of all the sheets are fed to the identical points of contact. Follow this plan for as many colors as the job is to be printed in, or for turning over or backing up a form, and perfect register will be assured if the sheets are carefully fed to the gauges in the first case.

A Few Queries by a Young Pressman.—O. G. K., of Red Wing, Minnesota, has favored us with a number of neatly printed specimens, the entire execution of which is not up to his liking; regarding the work he says: "I am an eager reader of your department in The Inland Printer. In it I have found answers to many questions that have perplexed me. Now, if you do not consider them too trivial, I would like to have your opinion on a few queries I here submit — (1) Is it not proper to run 'doubletone' ink somewhat heavy? (2) What should have been done to improve the cut on note-head printed in 'doubletone' green? In spite of 'cut-outs' on the light portions, and other careful work, the cut on note-head caused more trouble and, to my mind, made a poorer showing than the one on envelope, which was run with soft tympan and no other make-ready work. I enclose these and other samples of my work. (3) In backing envelopes with cuts, is it possible to overcome the white streaks caused by the double thickness of the overlapping paper? (4) Are there any correspondence schools teaching things particularly adapted to the needs of an unskilled pressman? From these questions you may readily see that I am but a beginner in the business, having been a pressman less than a year, except for an apprenticeship several years ago. I am deeply interested in the work, and especially desire to learn the art of printing fine illustrations." *Answer.*—We admire your interest and desire to achieve success in the printing business; indeed, that is the right kind of enthusiasm to reach the goal of distinction. Your presswork shows cleanliness and care, and suggests reasonable skill in what you have learned correctly. (1) It is usual to carry double-tone inks a *little* fuller than the general kind, but in doing this the subject of illustration must be considered; and right here is where the danger lies. On one of the note-heads the color is too light, but on the second one the color has been carried much too liberally — the envelope has about the right amount. Had the note-heads been printed in the same degree of strength of color, they would have been about right. (2) The cut-out overlay on the boat picture could have been made more effective, and by doing so would have also assisted the double-toning process of the ink. In the present case, the perspective is too flat. (3) It is possible to overcome the white streaks showing on printed envelops where the overlapping of double thicknesses appears. This is done by the use of soft tympans in which a thick cloth blanket should be placed a couple of sheets below the top sheet of the tympan. A really effective blanket is now in the market, known as the Rhodes blanket; it is advertised on page 300 of the May number of The Inland Printer, and can be gotten for all kinds and sizes of printing-presses. (4) The Inland Printer Technical School will shortly be in position to teach much that will be advantageous to young pressmen.

Wants Early Data for Printing-ink and Movable Type.—A. McD., of Edinburgh, Scotland, desires us to furnish him with reasonably reliable information regarding the first use of printing-ink and movable type of any quality or kind, and says: "In a lecture delivered here before a select party of followers of the graphic arts, a statement was made that rather upset some of my early impressions regarding the origin of printing-ink and movable types. Please give me what you consider the earliest data on both." *Answer.*—Much that relates to the origin of these necessities of printing is shrouded in mystery, by reason of the lack of reliable data. We read, however, that in Babylonia and Assyria pictures, letters and signs were stamped on soft clay, which, when dry, was baked to produce hardness. Indeed, in the ruins of the buildings of these long-ago peoples there has been found scarcely a stone or bake-burnt brick without an inscription or a stamp. Whole libraries were formed of such bricks. These clay books were arranged according to subject, catalogued and placed in charge of librarians, for they were for the instruction of the people. The subjects inscribed on the bricks embraced legal, mathematical and geographical treatises, as well as historical and mythological documents; works on astronomy, political compositions, proclamations by and petitions to the king. Even contracts of marriage, sales and leases of property, and other forms of business transactions were so recorded. The Egyptians also made use of clay in a similar manner. The old Romans employed wooden

and metal stamps with letters cut in relief. The potters, and they were an ingenious class of artisans, marked their manufactures with the name of the article the vessel was made to contain or that of the owner. In doing much of this marking they seem to have used movable types of some kind. The writer was impressed by this fact upon making an examination of some of these wares in the British Museum; some of the inscriptions on the clay lamps seem to have been made by impressing, consecutively, the same type of each letter. The Chinese have practiced block-printing for many centuries; and printing with ink from wooden blocks has been traced as far back as the sixth century. The invention of movable types of clay was made by Pi Shing, a blacksmith, in the eleventh century. The British Museum contains a work printed in 1337, which is claimed to be the earliest instance of a Korean book printed from movable types. Movable types of wood and tin were first cut about 1429. The Japanese produced their earliest example of block-printing in the middle of the eighth century. Block-printing on cloth and vellum was practiced in the twelfth century, and on paper as early as the second half of the fourteenth century, in Europe. The first book with a printed date is the Psalmorum Codex of 1457, issued by Schœffer. What we term paper did not exist, except in China, before the eighth century, and was not made in Europe before the twelfth century; hence what was known as papyrus was employed as a writing surface. Because of its brittle character, it could not be folded, so had to be rolled around wooden rollers. The ink used by the ancients was a thin wash made of soot, thickened with gum, into which was put a little liquid acid to make the ink bite or sink below the surface of the papyrus. Such inks could not be used on a smooth plate, and if stamped upon paper or parchment would show irregular blackness and be almost undiscernible in many places. The chief ingredients in modern black printing-ink are lampblack (or soot) and oil. The early printers of the fifteenth century took a lesson from an innovation which immediately preceded the invention of typography, and this was the mixing of color with oil. The introduction of this discovery has been generally attributed to Jan Van Eyck, the celebrated painter, of Holland, who lived during the early part of the fifteenth century. This discovery not only revolutionized methods of preparing colors for painting, but gave to the world the means of reading and enjoying printed books, which, after more than four centuries since their production, are still beautifully legible. The foregoing briefly traces only a few of the earlier steps in primitive printing, which it is hoped will suffice to answer your question.

How a Country Editor Improved His Presswork.— D. D. Turner, of Penn Yan, New York, writes: "I presume the average country printer will hail with delight anything that is suggestive of improvement to his sheet, and here is one that will be appreciated if he gives it a fair trial. Pressmen have come to believe that a cylinder press will stand the same treatment as a jobber in the matter of make-up, hence we find them using hard tympans for almost everything, and the rubber blanket is fast being relegated to the shade. Nearly every country sheet using plates from the various press associations now prints half-tones, and in a majority of cases their production is something frightful to behold, and for this reason many editors refrain from using them at all. Not long since I conceived the idea of building up a tympan in rather a unique way, and with the most satisfactory results. We had in the office a good supply of pulp board, bought for padding purposes, and this suggested itself as a background on account of its rather smooth surface. Down I went into the pressroom and off came the rubber blanket, tympan sheet, etc. Then I began to build up my tympan from the pulpboard. Of course, the face side of the cylinder is a little lower than that portion which strikes the bearers, made so to resist the thickness of the rubber blanket for a guide to build my tympan up to. It required three thicknesses of the board to equal that of the rubber blanket. The board was of the ordinary 24 by 36 size. I procured some good paste and pasted them together at the top, putting the sheets in the paper-cutter to get them perfectly even. Then I gave them a good squeeze under the cutter clamp and let them remain long enough to dry. Next I took them out and cut off the bottom, using care to leave the sheet long enough (thirty-two inches) to cover the forms, with something to spare. Next I cut off the sides to about twenty-two inches, thus giving me a sheet 22 by 32. It required two of these sheets to cover the cylinder (32 by 44), and as they were trimmed straight on one edge, they could be butted together in the center very closely. I scored the top of my sheet back two inches, bent the piece over to catch onto the hooks, and made holes for the same with a small punch, pasting the sheet down as well on the under side by a liberal use of paste. This gave me a tympan that would not slip. I then got a heavy sheet (tag thickness) of smooth manila board, full width and long enough so there was a draw to it, pasted the top and drew it down over the hooks and reeled it up on the reel at the bottom and pulled it up taut. I procured a cloth of heavy sheeting muslin, pasted that at the top, hooked it on and pulled it down very solid on the second reel. The result was as smooth a tympan as ever went on a country press. Then I took a large cut and adjusted to impression by it, using care to have both ends of the cylinder exactly the same. Next I looked after the bearers, which had to be raised slightly, and when thus completed the press was ready for forms. I am free to say I met with discouragement from the entire office force, but when the forms were on and ready for printing the paper showed a marked improvement. There were still some things that had been overlooked, however, and these were remedied; one or two high cuts had to be taken down and others raised up. The nonpareil (six-point) had to be underlaid, and with this accomplished another impression was taken and a most happy result obtained. Every line of the well-worn type showed to perfection, the plates showed no hollow spots and the half-tones were fairly presentable. We remedied this imperfection by pasting a sheet of thick, hard paper over them and went ahead with our printing. The paper looked so much better that many people thought we had a new dress. We were careful in feeding and avoided running over the cylinder without a sheet in, and putting up old papers for a few impressions when it did happen, and that cloth lasted us three months without change, requiring only to have the stretch taken out of it now and then by a notch or two on the reel. It required three or four runs to get the tympan packed down thoroughly, and then it worked like a charm and has ever since, and no one will gainsay but that our paper is nicely printed. I advise our country neighbors to try it and see how pleased they will be. But do not think for a moment that you can obtain the better results without good rollers, and above all things have your cuts type-high and your older type underlaid. Wash your rollers in benzine or oil every time you use them, clean the ink plate and keep the grit out of your ink fountain."

There is no frigate like a book
To take us leagues away,
Nor any coursers like a page
Of prancing poetry.

—*Emily Dickinson.*

CHILD STUDY.

One hundred children were each handed a hot iron.

Thirty-three boys and eighteen girls said "Ouch!" Twenty-five girls and ten boys said "Ooch!"

Of the girls who said "Ouch!" seven had pug noses and one toed in.

Thirteen boys born of foreign parents said "Ooch!"

The conclusions to be drawn from this interesting experiment will be embodied in a book and published in the Practical Science Series.— *Life.*

METHODS OF ASCERTAINING COST

BY W. H. ROBERTS.

Secretary and Treasurer The Audit Company of Chicago.

The design of this department is to discuss the various plans of ascertaining cost in a general way only. Specific cases require specific treatment, and as such can be taken care of solely by private arrangement. Reports from printers of the methods they follow to arrive at a basis of cost will be received and published, and commented on in the number following their publication.

SOME LIMITATIONS AND DIFFICULTIES.

A statement of the advantages of a cost system may properly be followed by a careful study of the other side of the case, for the reason that it is better to consider obstacles in advance than to encounter them unexpectedly after a system has been designed and installed.

The first fact and one which can not be too clearly stated is that there is no such thing as *a* system for cost-keeping for printers, or for that matter any other business. The variety of conditions, equipment, organization, management and *personality* is so great that it is very unlikely that any two concerns can be found in which the same plan of accounting will work to the best advantage.

One shop handles jobwork only; another combines book or specialty publishing with jobwork; another combines newspaper or magazine publishing with other features. One has a fully equipped bindery; another does part of the work in this line, and still another sends out all work of this kind. The same variation appears in other departments, so that for *operative* reasons special provision must always be made in order to get the best results.

The *personal* element is much more difficult to fit a system to than all the complications of the actual business. The careless methods of the past are harder to get rid of than Canada thistles, and unless a new plan has the strongest and firmest kind of backing it will never succeed.

When the management has become convinced that they can be "taught something about their own business by an outsider," which is a hard thing to admit, it does not follow that the working force will echo the sentiment, except in a limited way.

Probably all the foremen and quite a sprinkling of the rank and file consider themselves capable of teaching the "boss" a better way to run the business, but this is always in regard to some other part of the work than their own. That is above criticism, of course; hence, when the outsider suggests something new, he finds a croaker, if not a "knocker," at every turn. This opposition is sometimes fair and open and is of value to the designer in proportion to the ability of the objector to raise genuine points and discuss them intelligently. Too often, however, the objections are pure stubbornness or mental inertia, and it is here that any lack of firmness on the part of the management in enforcing a reform will prove fatal to its success.

The designer who does not wish his reputation to suffer from failures in operation must carefully consider the character and habits of the management and the whole "atmosphere" of the office and shop.

A thorough system in an office where the only filing system has been a "hook" and the office force is "cheap and useless," would meet the fate of a $100 watch in the hands of a small and active boy, and the responsible party would be apt to get himself disliked, all of which leads us to offer the following advice:

Before trying to get onto a modern basis by adopting a thorough-going system, just stop and consider whether you want it bad enough to pay the price.

First. Will you get the job well done — done to order and to fit — or will you try to alter somebody's ready-made to fit your humps and hollows or squeeze your business into a misfit system?

Second. Will you swallow your pride in your knowledge of your business and cheerfully permit your pet schemes to be discarded for something better and try to see the value of another man's ideas?

Third. Will you rigidly enforce the discipline which is indispensable to any good system?

Fourth. Will you persevere until a system is fully tested, or will you listen to the clamor which is always raised against reform of any kind, and surrender before the battle is half over?

Fifth. Will you stand for the addition to the clerical help required, both in quality and quantity, to do things right? It is almost always the case that a proper method of doing work is cheaper than the improper way of doing the same thing, but the cost-keeping idea involves an addition to the work, and while it may be partially offset by other economies, it will undoubtedly require additional help of a high grade. If you are ready to do all this (and believe me the money part is the smallest element of the cost), you are in line for the best-paying investment you ever made.

One up-to-date manager has estimated an increase of at least ten per cent in efficiency of his shop, as a direct result of the *discipline* provided by his comprehensive cost system — rather a handsome profit of itself it would seem — being several times the whole cost of installation and operation the first year, leaving the *direct* benefits of the scheme so much clear gain.

Look at it just as you would the purchase of any piece of machinery, and if you have the price required to buy it and the power and skill to operate it, the only question is whether it will pay, and you have only to interview the management of a shop where such a system is in use to be satisfied on that point.



A YOUNG OPTICIAN.

ENOUGH FOR ME.

BY JOHN WOOD.

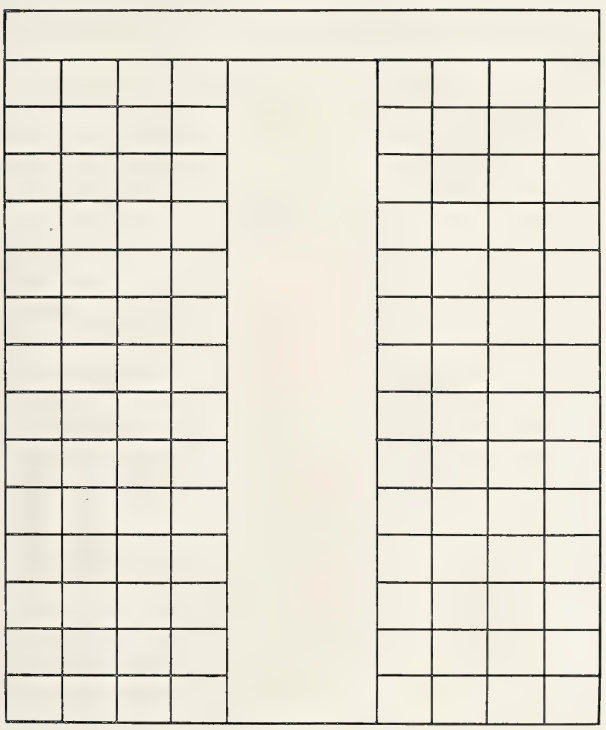
When my last stick is up, the proofs are read;
My case is closed, the forms gone down;
The column-rules are turned and there about my bed,
The boys who knew me gather 'round,
For such scant praise as they can sing —
I will sleep better if of me 'tis said,
This only, "There's an honest string;
His card is right; a friend is dead."

HARRISONBURG, VA., March 20, 1903.

COMPOSING ROOM ECONOMICS

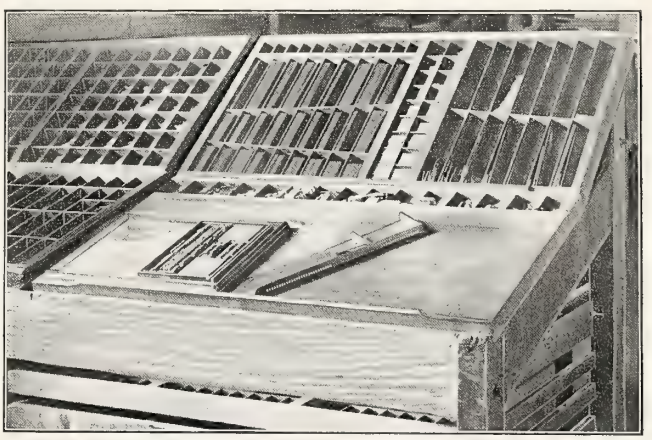
Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.

ECONOMY IN RULEWORK, BY FREDERICK G. TURNER, NEW YORK.— The first article by Mr. G. F. N. Thomas on penotype designing that appeared in the January issue of THE INLAND PRINTER suggested to this writer a means that was employed by him whereby much complicated rulework, with which the average printer must often contend, can be done



much more cheaply and eminently more satisfactorily than it is generally done at present. The better to illustrate what it is desired to make clear, a reproduction is herewith shown of a form of a score card which was printed in red and gold, figures in red in each panel and rule, or rather drawing — in this case in gold. To have set with rule would have necessitated the cutting of much material and much labor spent in justification. Rather than do this it was decided to try the penotype process, as there seemed no doubt but that it could be accomplished by this method more satisfactorily than with rule. Following instructions given in the article above mentioned, the rulework, instead of being set, was drawn with india ink and drawing-pen double its present size, so that it could be well reduced, then sent to the photoengraver. The result was, as will be seen at a glance, an almost perfect piece of work that could not possibly have been done with rule unless it were electrotyped and the rules joined by the electrotyper. As a large run and a constant demand necessitated four electrotypes being made to run four-on, the rule-joining above in each cut would have amounted to no small item. The January INLAND PRINTER came just in time, and the suggestions contained in the article on the penotype process were used most satisfactorily and profitably. The drawing, which was first done in lead pencil very lightly, was afterward gone over with ink, and it took less than an hour to finish. The cost of the cut was a mere bagatelle as compared with the time it would have required for composition and cost of rule. This is an illustration of the value of the process in everyday jobwork, requiring no artistic endeavor whatever, and there are doubtless many jobs such as this that could be done in the same way, effecting great saving to the printer. It is more often the rule than the exception that a job of this kind is desired in one color only. If such had been the case with the job under discussion, the figures could have been set up and a proof taken in black ink and pasted in the panels. For the benefit of printers in more remote sections of the country, where to do a job by this process would probably require too much time, it might be added that it could be done with rule in another profitable way not generally known, and will undoubtedly appeal to these. To set a job like the above in one form should never be attempted under any circumstances, as it is well-nigh impossible to obtain satisfactory results. Two forms should be set, the down rules and outside border in one form and the cross rules and figures in another and run together, work and turn around. The stock is, of course, cut two-on, and the forms placed back to back. To do this it should be borne in mind that correct make-up is required and accurate feeding must be maintained in order to obtain perfect register. It is always advisable, if possible, to set the rules, both down and across, to the point system to avoid cutting rule. It has come to the knowledge of this writer that in some cases jobs such as this have been set and printed in three separate forms, where the run has not been too great, rather than spend so much time in rule-cutting, justification and composition. This is in most cases more profitable than trying to do it in one form, but is unnecessary when above method is employed.

GREEN'S TRANSFERABLE JOB BANK.— In response to inquiry, Mr. Guy M. Green, of the *Pacific Press,* Oakland, California, sends the following regarding the transferable job bank



GREEN'S TRANSFERABLE JOB BANK.

invented and patented by him: "For two years I was employed as foreman and principal jobman on the *Holt County Independent,* Edwin S. Eves, editor, of O'Neill, Nebraska. While there I had about two men's work to do, and that condition of affairs in that office was the father to the invention in question. Now, there are job cases and job banks galore, but they are either too complicated and cumbersome or too expensive for general use by job printers, and I saw and felt the need of some *simple device* by which the general body of the job compositor's work could be so condensed as to be *within elbow reach,* and yet without covering up nearly *all his available working space* with receptacles for various materials used. And thus the idea occurred to me of just simply replacing the lower-case with a slab equipped with a row of boxes across the top the entire length of the case. I had a carpenter make one, the exact size of a standard case, and filled the boxes with half-em leads up to nine and one-half, copper thin spaces,

ornaments, etc., and immediately found it to be the most indispensable thing in the office. Being of standard size, it will fit anywhere that a standard case will fit, either on the rack or inside, and can be picked up and changed without difficulty or delay at any time. The idea of patenting the device never occurred to me until it had been viewed by several practical job printers, who, without exception, pronounced it the most simple and yet the most comprehensive device of the kind they had ever seen. In the typical country office, where room is generally at a premium and where one printer is expected to do all kinds of work, it is an invaluable feature, as it can be used for a general office ornament and space case for the jobman and can be quickly slid into the rack and replaced by a type case when the room is needed for straight composition. When used in connection with a lead or rule case, as in the illustration, it is superior to any other labor-saving device of the kind I have ever seen in operation. In the jobroom of the large city office it will furnish a complete short-lead and space case for each printer, thus saving him a trip to the general space case every time he sets a line. The short leads can be cut from the pile of waste leads that always accumulates in every office, and copper thin spaces are much less expensive to a large office than the printer's time, while it will be found just as easy by the distributer to replace the spaces and short leads in the various 'job banks' as it would be to return them to a general space case. I called it 'transferable' because it will go on or into any place where a standard type-case will go. Nearly the entire surface is available to the operator, without any receptacles or raised compartments of any kind on the surface to hinder him. The top of row of boxes is flush with the top of the 'bank.' The bank is made of 1¼-inch material and will last, with brass-lined boxes, indefinitely."

Filing Specimens and Catalogues Systematically.— One of the most troublesome details of the composing-room and the business office is keeping available the numerous cata-



LEONARD CATALOGUE CABINET.

logues and also filing specimens so that they can be at hand without expenditure of time and labor in hunting in several likely and unlikely places for them. The Leonard Filing Cabinet is well designed to meet this want. The illustration herewith gives an idea of its merits. It is equipped with bins and other compartments suitable for a great variety of shapes and sizes of printed matter, and each compartment is numbered. A card index, with cross reference cards, is part of the scheme. It will readily be seen that a method is here offered that if sustained by the man in charge will be a great time-saver and be invaluable to the printer.

The Auxiliary Figure-case and the New Lay of the Cap.-case.— George W. Baker, of Bangor, Maine, writes: "I note in your issue of May, among the many good things, a cut of a 'recent invention' in the way of an auxiliary figure-case. It is a very handy article I think, myself, having used them in (I think) the office of Price, Lee & Adkins, in New Haven, as far back as '83, and having them in my own office in Bristol, Connecticut. Later, in '88 or '89, I made one which I used in the jobroom of Case, Lockwood & Brainard, in Hartford, but, as I claim, the last was an improvement, inasmuch as it was designed to allow removal of sorts by means of a slide in the bottom, so that when through with the run of sorts contained in it, the auxiliary case could be set upon the figure boxes from which its contents were taken (whether another case or separate sort boxes), and by pulling out the slide the figures would drop through. The bottoms pulled out from the back (or top) of the case, except the 9 and 0 boxes, which pulled at the side, to prevent as far as possible the chance of loosening with use and sliding out on their own responsibility. As regards the 'new lay of caps.' spoken of, I have often wondered why the idea was not more generally used. I had *every cap.-case* in one office laid that way in 1876 to 1879, and have always favored it. Every claim made by 'R. E. K.' for the style is valid, and more might be added."

Dirt, Degeneracy and Discredit.— By every incentive of health, credit and decency, printers — employers and employes — should work to keep the workrooms clean and free from dust and dirt, and not only that, but sightly, so that the cases and other articles in use can be kept clean and free from dirt. In the printing-office men spend the greater part of their lives. Why not make the place attractive and healthful? Much of the responsibility of this rests upon the employes themselves. Is the chapel chairman only useful to collect dues and head delegations of complainers? Sanitary conditions should be insisted on, and the individual worker as well as the employer made to feel that he has a full share of responsibility in maintaining the health of the office. In this connection the following from the *Scottish Typographical Circular* is of interest: "Why," asks the *Printers' Register,* and with abundant reason, "are some London printing-offices so unnecessarily foul and dirty? A curious light has been thrown on the conditions under which printing employes sometimes work by a visit paid recently to some large premises in which a sale of plant was taking place. Directly one entered the premises one's nostrils were assailed with a fetid odor. This was even present in the composing-room at the top of the building, and was very badly aggravated in the dungeonlike basement and outbuildings; while we learned from employes still on the premises that the place was infested with rats. One of the rooms, in which copperplate printing, combined with ink-mixing, was carried on, was a remarkable sight. The handles of the copperplate presses were encrusted quite half an inch thick with dried ink, while the floor was in one spot several feet square coated to the thickness of at least three and one-half inches with apparently generations of ink. The whole building appeared to be a series of cupboards and partitions and passages, and must have rendered 'milking' an easy matter. The veriest learner in that art would have had no difficulty in dodging the overseer. It is true there was some modern machinery on the premises, and great care had been taken to box this off in a sort of glass case. The general comment at the sale seems to have been, how did the firm manage to exist as long as it had. As for the employes, many of them must have been candidates for consumption hospitals. Still, one man was met who had been employed there for forty years, but then he pointed out that he was in the composing-room; he did not think he could have existed ten years in the basement."

Hearst Initials

IN selecting a title for a projected newspaper the first considera tion is its wearing qualities. Dignity com bined with suitability are more to be desired than oddity or individu

THERE are several good forms for the arrange ment of the editorial and it is largely a matter of taste as to which should be adopted. Some prefer to put the shorter paragraphs first, followed by the articles with headings, while others reverse this order. However, your

ONE other question in con nection with display head ings is their location. To be effective they must be so located as not to detract from each other. Placed in alternate columns they will be given proper prominence, but when run side by side or in a row across the top of the page each one loses its individuality and is lost in a conglomeration of

NO MAN'S memory is infallible, and many matters which might other wise be forgotten will not be over looked if a memorandum is made for future reference. When there comes to mind certain things that should receive attention later on, jot them down and the mind will be more clear to attend to the duties at hand and nothing will be over looked. This memorandum should be glanced over occasionally during the day and all matters referred to should receive attention before the close of business if

STYLE of heads, their prominence and appropri ateness, location of departments and other similar matters, all have their effect upon the reading public, particularly where competition is keen and rival papers are on an almost equal footing. When a man becomes wedded to a paper with a distinctive arrangement of matter or style of heads that meets his views, he is loath to make a change, and it is therefore advisable that these oft-con sidered unimportant matters should be given due attention. The location and arrangement of the news is deserving of the greatest consideration. Choose a certain page for telegraph, local news, correspondence, market reports, personals, brief local items, and all other departments, and have them appear in their assigned positions in every issue

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INLAND TYPE FOUNDRY

CHICAGO :: SAINT LOUIS :: BUFFALO

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

BOOK OF DESIGNS FROM TYPE.— By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.— The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

GEORGE H. COOLEY, St. Paul, Minnesota.— The Razoo folder is an attractive bit of advertising. The cover is assertive and readable, quite necessary elements in printing for advertising.

T. T. MERRITT, Laurel, Mississippi.— Good taste is shown by the use of Old Style Antique, one of the most beautiful and legible faces of type ever shaped. On the Institute program the border crowds the type too much.

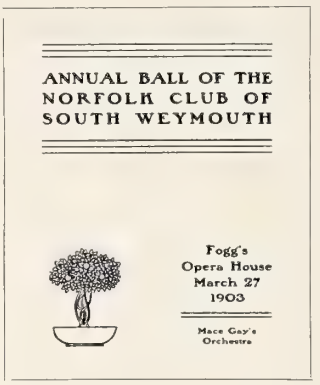
LEE ODGERS, Davenport, Washington.— The only stricture on the program is that the title is a trifle overdone. A simpler arrangement would have been better. The periods on either side of the word "institute" are superfluous.

GEORGE H. HARRIS, Boise, Idaho.—As the half-tone is rather large and artists of that character prefer noisy stationery, it is hard to criticize the letter-head. It is well balanced as a design and is acceptable as what might be called a letter-head advertisement.

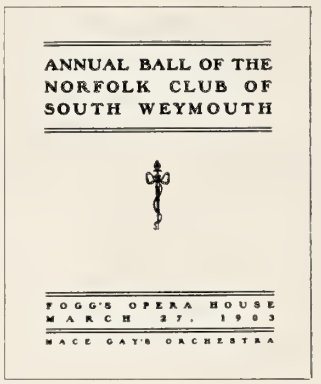
SCOTTY MACKAY, East St. Louis, Illinois.— Underscoring a display line with four rules is very unnecessary. It should be seen to that all rules in panel designs join well. If you can not do so on account of the condition of the material, it is better not to use that form of heading.

ASA H. BAXTER, Cambridge, Ohio.— The designed letter-head is a very artistic piece of lettering. The one in type is rather extravagant, but original and not unpleasing. It is not a strictly business heading and probably you will not find many customers who would wish printing in the same style.

SMITH & PORTER, Boston, Massachusetts.—All the samples shown in some way follow the tenets of good printing, especially that part of it that comes under the head of careful workmanship — the technical part, so to speak. An error in taste is the large size of type used on the pages of the Norfolk Club program. The first page, however, is very attractive,

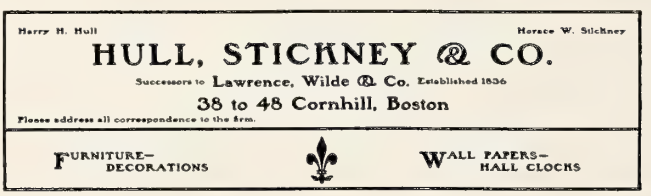


No. 1.

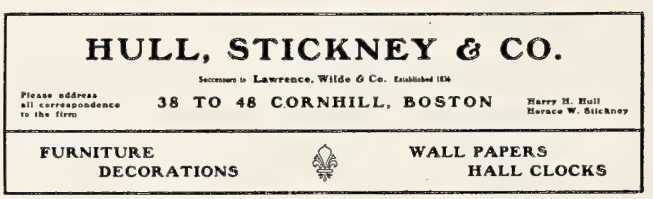


No. 2.

chiefly because the type is allowed to tell its message in a simple and natural manner. The ornament, being entirely irrelevant and placed there solely for the sake of balance,



No. 3.



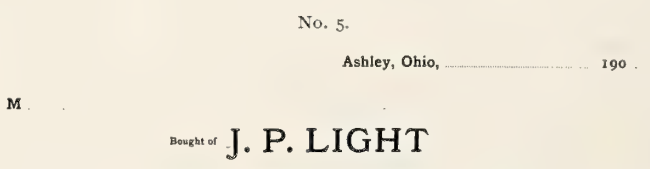
No. 4.

might have been left off in the interest of simplicity, and a resetting is shown in which this is done. The letter-head shown is wrong in arrangement on account of the too modest display accorded the lines in the lower panel. This error is corrected in the resetting. (Nos. 1, 2, 3 and 4.)

H. R. WOOD, Ashley, Ohio.—We must reiterate one of the axioms of job printing. It is, "An appreciation of the fitness of things." A man's stationery should in some degree har-



No. 5.

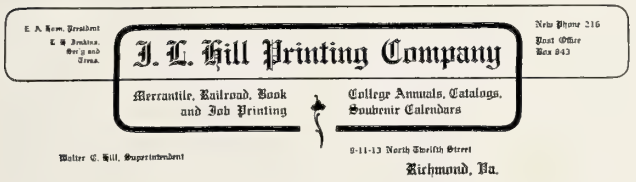


No. 6.

monize with his occupation. A watchmaker's printing would naturally be in smaller and neater type than that of the hardware man or the blacksmith. It is this appreciation of the

varying needs of the work in hand and of the proper type faces and sizes to apply in its creation that marks the competent job printer. The bill-head is a trifle indefinite in the way of display, and we show a resetting in which an attempt is made to correct the error. (Nos. 5 and 6.)

GORDON B. BRADLEY, Richmond, Virginia.— The reproduced letter-head is a pleasing variant of the panel style. The break

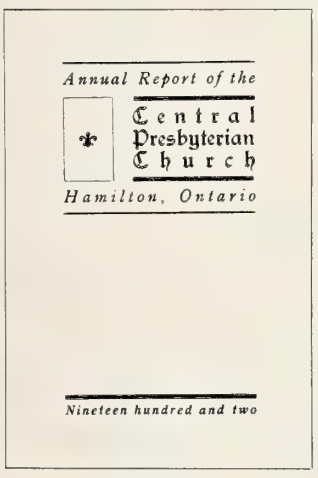


No. 7.

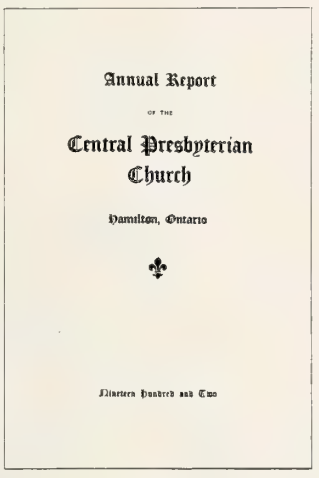
in the rule and the ornament placed in the opening is an unnecessary elaboration, but with that exception it is a very acceptable heading. All rules in red, the rest in black. (No. 7.)

RALPH W. HADLEY, Sterling, Massachusetts.—When dark-colored cover is used, the printing should be in a contrasting color, in order that sufficient distinction may be given the lettering. Two impressions are sometimes necessary on the darker shades of paper to preserve the brightness of the inks.

S. TRUMAN, Hamilton, Ontario.— In the New Year title-page the removal of the heavy rules and the substitution of an ornament about one-quarter the size would improve it. The



No. 8.



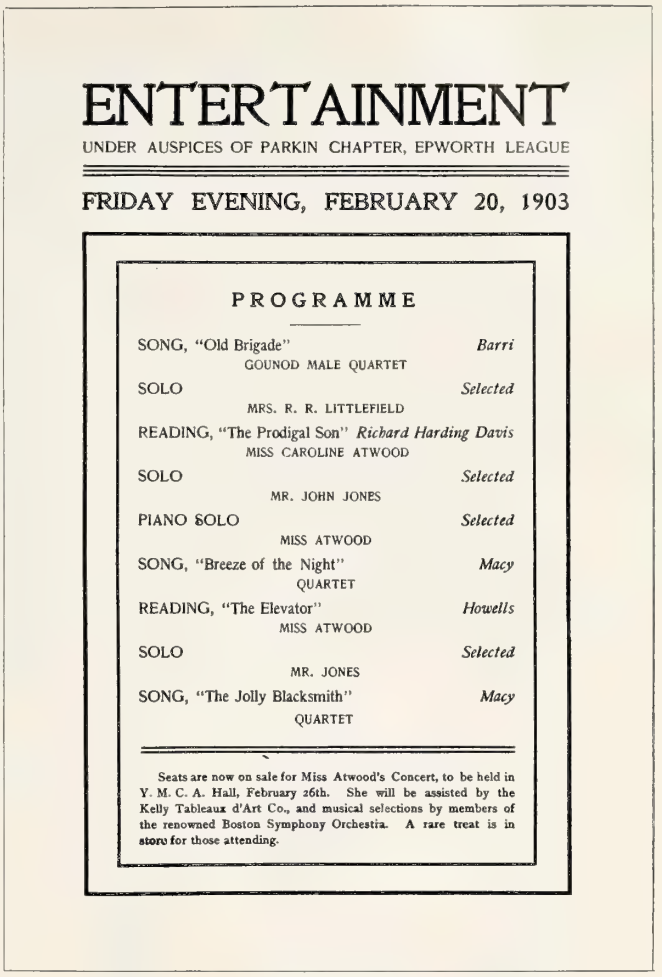
No. 9.

Presbyterian title shows the sacrifice of good appearance for the sake of mere ingenuity. Such an arrangement is not dignified enough for a title, and the resetting shows a simpler but more appropriate treatment. (Nos. 8 and 9.)

J. W. SKINNER, JR., Preston, Iowa.— The "Good Things to Eat" booklet is pleasing from the typographic standpoint, the only exception being the title on the cover, which might be improved by placing the initial with the other matter under the rule and giving it the same relative position on the paper as the inside pages.

ALLAN JACKSON, Des Moines, Iowa.—A simpler treatment might have been accorded the title-page of the Good Friday program and yet been further within the bounds of good taste than as shown. One color and without the embossing would have been sufficient, and a purple cover-stock or purple ink, a mourning color, more fitting for the season.

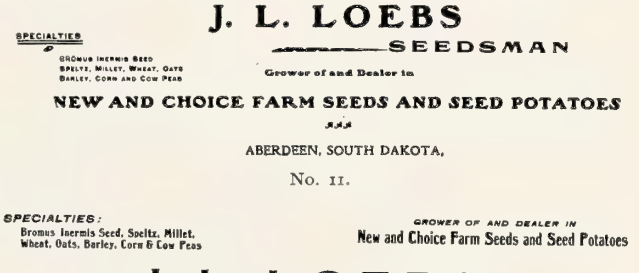
F. W. NICKERSON, Brocton, Massachusetts.— Good style characterizes all of the samples submitted. In one or two there is a tendency to ornamental excess, but on the whole both design and arrangement are correct. The two entertainment cards are refined and appropriate in their composition for the purpose indicated. The reproduced program is a very



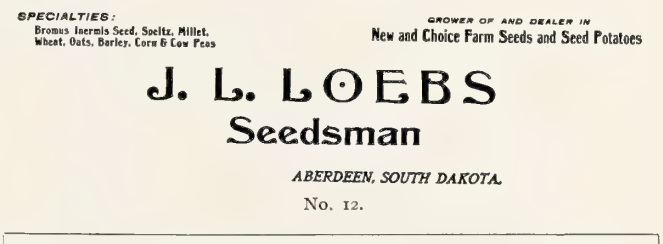
No. 10.

satisfactory arrangement and a good model for a job of this kind. (No. 10.)

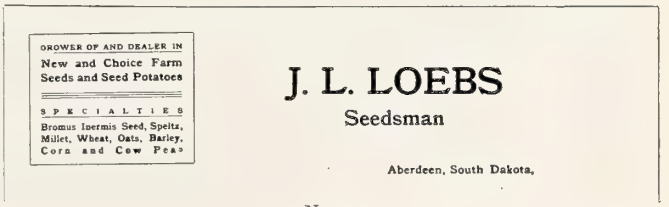
S. DILLINGHAM, Aberdeen, South Dakota.—The reset letter-head is not in any great degree an improvement over the copy.



No. 11.



No. 12.

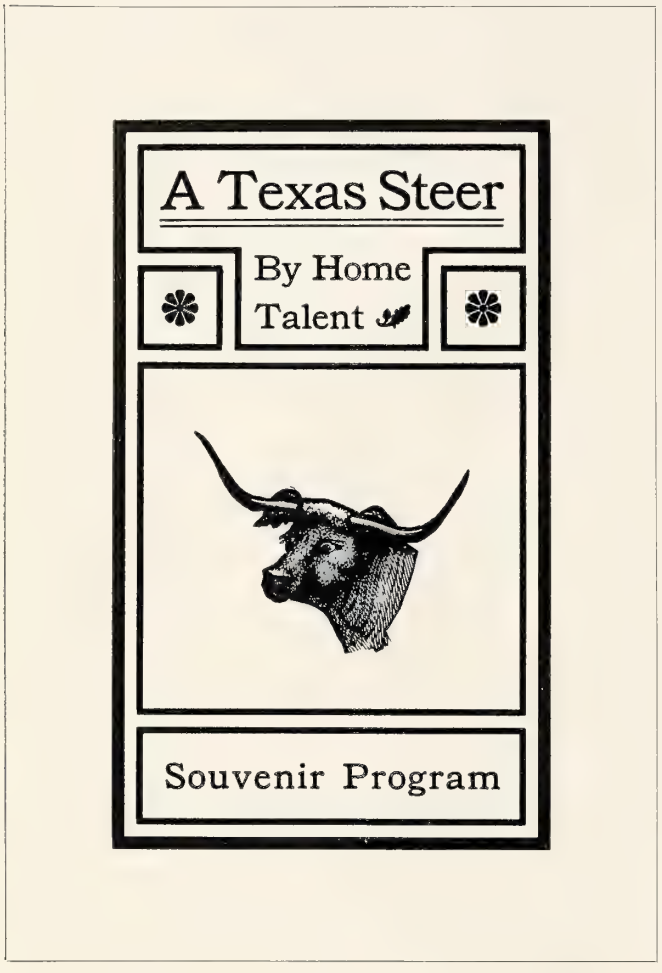


No. 13.

It is a little more orderly, perhaps, but still is errant in many ways from the best style of commercial printing. The name and title are too large and the remaining matter could have been arranged in some more attractive way. We show the

copy, the job as set and a resetting in a manner illustrating the strictures. (Nos. 11, 12 and 13.)

James Schoonover, Aurora, Nebraska.— The Texas Steer program is both pleasing and disappointing. The composition of the cover (reproduced) and inside pages is in every way good, but the position of the type page on the extreme edge of the paper, giving double the width of margin inside and reversing what is usually considered the correct placing of



No. 15.

margins, is a fault, induced perhaps by the desire for originality. The combination of red and yellow on grayish blue stock is rather somber, and the purity of the colors is impaired or muddied by the darker color of the paper. An attractive combination would have been white for the rules and red or black for the rest, printed on light-gray stock. Two impressions might be necessary to prevent the colored stock affecting the brilliancy of the inks. (No. 15.)

Warner Printing Company, Des Moines, Iowa.— The card is an interesting variation from the conventional form,



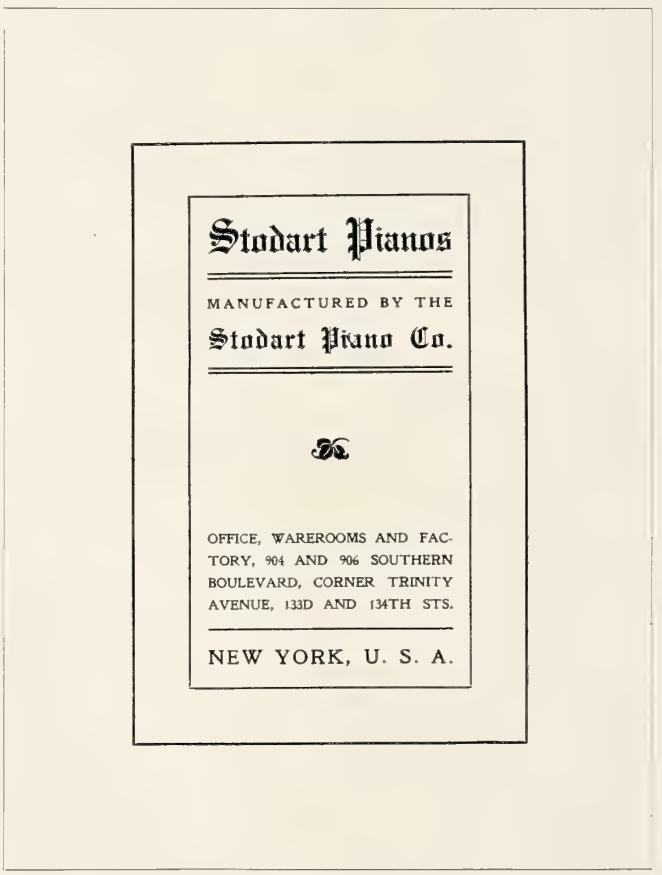
No. 14.

but we think the departure is not a good one, because there is some loss of clearness by the tinting of part of the firm name under the rest. We suggest that the name be printed in full and that some word or words indicative of correct printing, or of any specialty you may have, be printed underneath in a tint. The letter-head is a very good arrangement, with the single exception that the matter in the side panels should have been leaded, thereby giving equal margins and increasing the legibility of the type. We suggest that you try some other combination of colors than red and black, which, with the strong type used, is rather harsh. (No. 14.)

Clyde W. Saunders, Richmond, Virginia.— The display on the Convention hanger is entirely too small for the size shown. The matter could be closed up four inches and the space gained devoted to larger display. Either this should have been done or a small-sized sheet used, as in its present shape there is not enough matter to fill the space effectively.

P. J. Stadler, Stillwater, Minnesota.— The best use possible of the materials available seems to be evident by the samples shown. The panel border of the Union letter-head is too heavy, giving it a rather "in memoriam" appearance which we hope is not the condition of the society it represents. It should be printed in a lighter color in order to relieve this funeral appearance.

O. L. Lillistin, Philadelphia.—We show a title-page that is easily within the powers of any compositor, in order to show how the very best results can be obtained by the simplest means. Very often a printer comes across something set up years before that he had spread himself upon at the time, but now wonders that it was possible for him to perpe-



No. 16.

trate such a tasteless bit of printing, which means that his artistic sense has improved in the meantime. We venture to say that this title-page will be just as pleasing years from now as it is to-day, on account of its simple and proper construction. (No. 16.)

George A. Foy, Erie, Pennsylvania.— The cover is all right. The only error is the large size of "1903." Eighteen-point of the text would be large enough. It can be divided for colors

very well in several ways. The heavy rule printed in a darker shade of the color of stock used and the rest in some contrasting color is a suggestion. Orange and black on a light-brown paper, for instance.

J. W. Roper, Chicago.— The letter-head shown is a well-balanced and attractive job. Printed on buff stock in orange and red and a deeper tint inside the central panel, it has the merit of color harmony. (No. 17.)

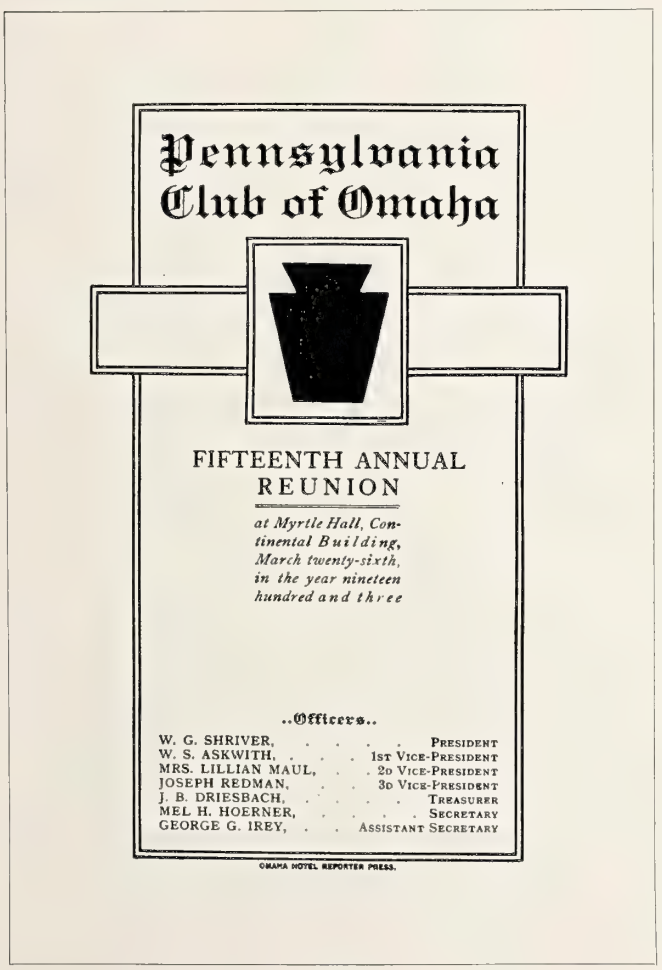


No. 17.

Joseph Burke, Philadelphia, Pennsylvania.— Errors noticeable in the work shown are those of inexperience. Spacing is one item that could be improved. Words should be spaced according to the width of the letters, a condensed line requiring less space between the words, an extended or letter-spaced line more than the normal. Two text letters of somewhat different design should not be used in the same job.

A. B. Pierce, Macon, Georgia.— The heading is a well-balanced bit of printing, a little bit large, perhaps, which fault has been mitigated by the use of bright colors in the printing. The small panel crowds the word "printing" too much. It is best to set the display lines first and accessories in the way of panelwork or borders afterward, so that you may be perfectly sure that the latter will not crowd the lettering.

G. E. Hooper, Omaha, Nebraska.— The corner card looks very well, and although we deprecate the use of type set in vertical lines, yet in the present case, set in the narrow panel, it does not look bad. The letter-head is a pleasing panel design and much improved by the judicious color selection. We reproduce the title because it is an excellent model for a title-page using a device or monogram. (No. 18.)



No. 18.

G. G. Waters, Edgefield, South Carolina.— The use of smaller sizes and better attention to spacing are two suggestions offered. The last stricture applies more especially to the bill-heads, in which too much space is given the address space, thereby crowding the lower lines. The words "Dr." and "Cr." should always be somewhat smaller than the name and periods should not be placed at either end of a display line in the way of ornament.

Frank M. Wynkoop, Silver City, New Mexico.— In a number of the commercial headings shown a reduction in type sizes would improve their appearance very much. The Enterprise card is rather unique, but we think the card is too small for the type as shown. We show the Enterprise letter-



No. 19.

head, an ingenious adaptation of type and rule to the semblance of a newspaper heading. This is often done by facsimile reproduction but not often as well with the use of type, rule and border. (No. 19.)

John Laurence, Talbotton, Georgia.—When using a panel design some attention should be paid to the margins. About three nonpareils space is right and all margins should be uniform. As all stock comes in standard sizes, there is no excuse for the compositor not complying with this very desirable requisite of good printing. Initial letters of different series used in a display line generally suggest wrong fonts, unless of a very similar design.

Herald Publishing Company, Belding, Michigan.— The use of what may be called the small and neat style in composition is very desirable for the general run of jobwork, and most of the samples are in this style. The program of the high school should have been printed on a white insert instead of the dark-green cover stock, and heavier type used on the title-page, so that with two impressions a bright, clean white could have been kept instead of the dingy color shown.

O. S. Hart, Keokuk, Iowa.— The panel on the Price letter-head should have been shortened about two picas or more in order to clear the ruling, and the date figures are a size too large. It is a great improvement over the copy and shows that with the simplest materials most artistic work can be produced if the compositor possesses the necessary good taste and judgment that will enable him to assemble them in the proper manner. The statement is also evidence of the same good taste.

Thomson Printing Company, Philadelphia.— Good results obtained by an intelligent use of all the elements that make correct printing are shown in the samples under consideration. This is especially noticeable in the color selections and their relation to the color of the stock used, producing always agreeable and striking color schemes. As most of the samples shown are devoted to the furtherance of publicity, it is particularly noticeable that their advertising value has been heightened by this attention to color display.

S. T. Gay, Raleigh, North Carolina.— The New South cover-page is well composed, with one important exception — the type is not large enough and is overpowered by the surrounding rules. The title should have been set first and the border arranged accordingly. The practice of composing a

panel design first and sacrificing the display for the sake of it is very reprehensible, and is very like an architect building a house without consulting the wishes of the man for whom it is being made and who expects to live in it.

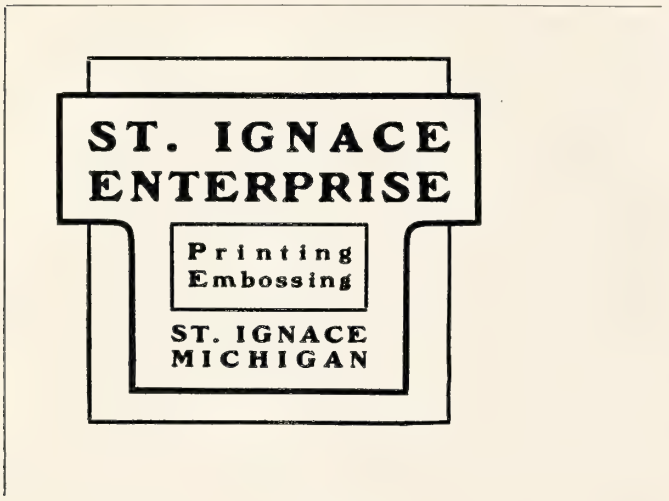
Charles O. Shearer, Grand Ledge, Michigan.—A title-page should possess several requisites, the departure from any one of which is a transgression from good taste. One of these necessary elements is feature, the predominance of the



No. 20.

subject title, and another is a certain restraint in the use of borders and ornaments, which, however attractive in some classes of work, are always out of place on a title-page. Simplicity should be the key-note in title-page composition. The one reproduced herewith combines these very desirable features. (No. 20.)

A. K. Ness, St. Ignace, Michigan.—The panel design shown is used as an envelope corner card, although it could be used equally well for heading or label. It is not only a



No. 21.

good design, but is also well joined. One error is making it of a shape that allows it to print across the gummed joining of the envelope. (No. 21.)

J. Harry King, Springfield, Ohio.—Harmony of tone is generally more desirable than contrast in a job of that kind (menu card), and light blue and white on dark-blue stock would have been a very restful and pleasing combination. Brilliant color contrasts are useful in giving feature to printing devoted to advertising, but the quieter combinations of varying tones or shades of one color are the better taste for most work. The title is a very distinctive design with but one slight error — the outside panel rules should have been all of one thickness.

Charles M. Berkheimer, Scranton, Pennsylvania.—Printing is primarily a graphic, not a decorative art, and whatever element of decoration enters its field must be entirely subordinate to the demands of clearest expression and conveyance of ideas. Any manipulation of the type into forms merely decorative, sacrificing legibility thereby, by unequal or extravagantly wide spacing, is a violation of the first law of correct printing. Much of the so-called artistic printing is bad by reason of this error, the forcing of the type display into some decorative design, instead of arranging the type first in a natural, graceful way and adding to it such decoration as may be, but nothing that will detract from or overpower the text. Sometimes the wording will permit of arrangement into pleasing arbitrary shapes, but ofttimes it will not, and in the latter case no attempt should be made by unequal letter-spacing to force it into such shapes. No ornamental or decorative end is attained, and in fact such spacing works against such an end by giving an unequal coloring to the type lines or page. Although the letter-head is not an extreme case of this fault, yet we think this is an error to be guarded against, especially in stationery printing.

DUTY OF AMERICAN MANUFACTURERS.

The attitude toward organized labor assumed by Mr. David M. Parry, president of the National Association of Manufacturers, at its New Orleans convention, reinforced by certain extremely radical speeches made at the convention and emphasized in two or three interviews of Mr. Parry since the adjournment of the convention, has been justly criticized by the press of the country. This criticism demonstrates the necessity for extreme caution in acts and words of persons or bodies having a representative character in the public mind. As was to be expected, the extreme utterances of President Parry and of others who supported him in his tirade against organized labor have overshadowed already obvious truths embodied in President Parry's address, and the fact that one of the strongest arguments advanced by conservative opponents of his position was that it would be unfair for the action of six hundred members of an organization having more than two thousand members to make a record on such a vital question. The opposition took the ground that organized labor, as well as organized capital, are accomplished facts, and, as pointed out by Col. Carroll D. Wright, that the existence of evils in organized labor or organized capital, as is natural for any human organization, was no reason why either should be destroyed or that they should be at perpetual loggerheads. They recognized that the interests of the greater public are to be conserved by harmony of organized labor and organized capital, and that such an address as that of President Parry or the violent speeches made on the floor of the convention are not conducive to such harmony.

Violence on either side is to be deprecated. The blacklist is quite as cowardly a weapon as the boycott. Both extreme parties to the controversy must be impressed, through a cultivation of healthy, vigorous public opinion, with the fact that there is a socialism of the capital class equally as pernicious as the socialism which certain radical leaders of labor would impress upon their following. To cultivate that opinion in view of the fact that much of the intelligence in organized labor is a passive factor in local and general gatherings, the National Association of Manufacturers, representing, as it does, a vast body of the conservative employers of the country, should be a leading agency. The task demands experience, wisdom, discretion and calmness, banked upon a determination to defend the American right to freedom of individual action within the bounds of reason and law.—*Manufacturers' Record.*

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

ALUMINUM PRINTING AND "DOPE."— The less chemicals and accessories you use in printing from aluminum the better. All these makeshifts, secrets and remedial wonders are termed "dope," and justly so — they make the operator and operation dopy.

TANNIC ACID A PREVENTIVE AGAINST OXIDATION ON ALUMINUM PLATE.— In gumming the aluminum plate, also zinc, use a little tannic acid with your gum. Tannic acid is an old, reliable friend on stone and does its work well on metal, too. It keeps the surface clean.

DRAWING WITH CRAYONS ON GRAINED ALUMINUM AND ZINC PLATES.—To draw on aluminum or zinc, use a hard crayon first to lay in your work, then follow up in the shadows with a soft crayon. You will find the deep portions become clear and transparent; employ the reverse method and the work will look sooty.

PHOSPHORIC ACID IN LITHOGRAPHY.— Senefelder used phosphoric acid and described its properties in his book, "Course of Lithography," published in 1819. It had also been used on zinc plate from its earliest time and most likely on other metals. In 1885 G. & E. Layton patented a lithoplate upon which they used phosphoric acid, but did not think of laying any exclusive claim to phosphoric acid, and yet at this day the Algraphic Association of England claims it as a vital part of their patent(?).

CAUSE OF UNCLEAN TRANSFERS.—A subscriber asks: "What is the best treatment to give a transfer, before rubbing up, to prevent dirt coming up?" *Answer.*— There are many reasons for the large amount of foreign matter existing upon the transfer; one is dust and excrescences falling from one's head, another is unclean damping book, while another cause is sand or grit in the rubbing-up rag, etc. The method is to gum up the transfer as soon as it is down upon the stone, and if a little tincture of gall apples is added to the gum, the assurance of cleanliness is greater; then the rubbing up is proceeded with in the usual way, having first gummed up the work, leaving the gum on the stone while rubbing up.

DISSOLVING INK OUT OF OLD MUSIC PLATES ENGRAVING.— S. C. B., Cleveland, Ohio, writes: "Kindly give me a process or manner for cleaning out the wax and old ink in old music plates. I find it so tough that lye, benzine, turpentine or heat will not remove it in the fine lines." *Answer.*— If the plate is gently warmed (note that if the heat used is too great it often has the opposite effect and hardens the substance to be dissolved still more) and benzine rubbed over with a piece of felt or a toothbrush it ought to remove the old ink. Of course, the best method is to clean the engravings while the ink is still fresh. We have seen music printers use machine oil on obstinate ink, but at its best it requires a great deal of rubbing to dissolve old ink. Use a stiff toothbrush when applying the benzine.

TRANSFERRING WITH UNCOATED PAPER TO ZINC OR STONE.— S. C. B., Cleveland, Ohio, writes: "Kindly give me a recipe for transferring with uncoated paper from warm and cold copper and music plates." *Answer.*— Our correspondent very likely means the ordinary transfer employed in reproducing a litho printing-plate from an intaglio-engraved zinc, as is the custom in engraving music title originals. The process is very simple: the plate is inked up with a stiff transfer-ink containing considerable wax; a thin writing-paper can be used to make the impression on, but the writer would prefer a coated paper (regular chalky surfaced paper). The impressions are pulled through the press, washed off with warm water, gummed and then rubbed up with lithophine or half transfer and half printing-ink — then rolled up over this and washed off, when the transfers receive an etching of phosphoric and gum and are ready to print.

A SUPERIOR MANAGEMENT OF A LARGE LITHOGRAPHIC BUSINESS.— One of the few firms in the litho industry which can clearly trace their success in business, good work produced and the harmonious relations with their men to the generous and fair treatment (praise when earned, blame when deserved) accorded to all hands, without discrimination, is the J. Ottmann Litho Company, New York. This was especially brought out in strong relief when at the recent marriage of Mr. W. Ottmann all hands (about three hundred and fifty employes) were invited by the employer to a luncheon at which the boss was cheered to the echo and every one, from the pressman to the engraver's apprentice, shook hands with Mr. Ottmann and sincerely wished him the success he deserves in his undertaking. This is the friendly feeling between the employer and employed which so many say does not exist in these days of large combinations and which is certainly rather an exception than the rule, but whenever existing always shows beneficial results on both sides.

ETCHING BROAD BLACK LINES ON STONE FOR RULED TINTS. J. T. C., New York, writes: "I have tried several of your recipes given in past issue of THE INLAND PRINTER for making etching ground, and found that the ground you have last recommended is a powerful acid resist. So much so that I am unable to break out the lines into one another on a wave-line tint I am ruling in which there are very broad black lines, and which must, of course, be made by ruling several lines close together and then etching them together into one broad one. I suppose the ground can be made a little more yielding to the acid by adding something to it." *Answer.*— It is not necessary to change the ground in a case like this. We presume our correspondent uses citric or acetic acid. This acid is the kind to use when fine, sharp lines are wanted, but when it is desired to break through the walls of the etchground, existing between a number of closely ruled lines, it is well to use nitric acid, diluting it to suit. Start, say, with 9-10 parts water, 1-10 part acid, or even much less than this, as the action of the acid upon the stone is powerful. Before inking in, the work can be etched once more with acetic acid, or the etched work should be washed very clean, to remove any gummy substances often found in the nitric acid.

ALGRAPHIC PATENTS.—A certain dissatisfaction has made itself felt of late regarding the royalty which lithographic concerns using aluminum plates for printing are obliged to pay. We have several communications at hand asking if a way could not be devised by which a test could be made, so that the plate could be bought at its real price, $6 or $7, instead of paying $20, because "the mixtures and solutions, coatings, etc., are all unnecessary. Every litho printer who has kept abreast of the times can print from an ordinary aluminum plate purchased at the Pittsburg Reduction Company, if only the latter company would sell the stuff, etc." To all such matters we would reply that the idea of using aluminum plate

for litho printing has been sanctioned by a patent of the United States. If the writers wish to form a pool to attack the same, as other patents have been attacked, it is simply a matter of seeing a lawyer and starting the necessary fund. It will then have to be shown that not only the United States Government has made an error, but England, Germany and other countries have fallen into the same mistake. Powerful syndicates control the so-called invention here, in England, France, Austria and Germany, and the royalty is $150 a year for every steam press operated with aluminum plate. The Aluminum Plate and Press Co. have the right in America and have informed the writer that they are fully prepared to defend their property.

Errors Some Translators Perpetrate When Transcribing German Lithographic Literature.—The most sins have been committed with the word "tousche." In German all solid drawing-inks are called tousche. The distinction is made in the designation; for instance, india or chinese ink is called "Chinesische tousche," lithographic-ink is "lithographische tousche." Ordinarily the technical lexicons so far published have not inquired into the distinction and therefore it happens that so many, perhaps scientifically educated persons, in translating from the German on lithographic subjects have committed this grave error. The next error most noticeable is the work "Ueberdruck," which means transfer. When we see it translated as "reprint," we know that the writer knew nothing about the subject he was writing about. Also the word chalk is given as an equivalent for "kreide," when really *crayon* is meant, and the latter is even an imperfect designation without affixing the word *lithographic,* for when crayon is for stone, zinc or aluminum it is of an entirely different composition than if used for other purposes. "Spritz Manier," if translated "squirt manner," is unintelligible, as it is known as "spatterwork." "Feder farbe" is ordinary printing-ink, not pen-ink. "Eingeschwärtzt" means inked-up or rolled-up, not blackened. "Eingebrant" means burnt-in, not fused-in, and so I could keep on through the catalogue, but hope the few hints may tend to make would-be litho translators more careful in their work.

Renovating Old Engraving Stones; Saving Time by the Use of Acid.—J. A. H., Vancouver, British Columbia, writes: "I have purchased some lithographic stone upon which were some old engravings. I ground them off by placing sand and water between two stones, and then ground down both surfaces until the work had disappeared. Then I polished the sand marks down with pumice stone until all was perfectly smooth and made a transfer; but in rubbing up the transfer I found, to my surprise, that the old work showed up perfectly readable through the new work. I again polished off the entire surface with pumice and water until nothing could be seen and again made the transfer, but, strange to say, the *original work* again showed, but not the last transfer. Can you explain this phenomenon?" *Answer.*—Transfers or engravings, inked up with a transfer-ink containing soap and wax, will penetrate the surface of limestone to a considerable depth, so that if they stand for a long while the entire work can be brought back again, after grinding and polishing as you did. Your new transfer, however, was easily eradicated, because it had not the time to soak into the porous stone. Therefore, your new transfer did not show with the old engraving. The way to proceed in such cases is this: After having ground out the work with sand, either on the grinding machine or by using one stone on top of another, as you have done, take a mixture of one-half nitric acid and one-half water, using an old sponge tied to a stick (so as to avoid burning the fingers), and wash over the surface of the stone. This will extract the oleomargarinous deposit formed by the grease, soap, wax, etc., which was in the transfer-ink and had by the aid of time lodged deeply in the limestone. After a minute or so of burning, wash off the acid and polish, first with a fine grade of *composition stone,* which takes out the sand marks, made by the previous grinding, quicker than pumice, and follow (after washing off the surface) with a strong sprinkling of pumice powder and rubbing with pumice stone. The work can be done in less than half the time of the old way, and it is certain not to appear again.

Can a Litho Artist Deviate from Established Rules to Humor Incompetent Steam-press Printers?—Artist, Chicago, Illinois, writes: "I would be glad to get your expert opinion on a subject of considerable importance to me. I am an artist, and as such am the only one employed by my firm in the color line, and although the proofs of my work are satisfactory and in harmony with the sketches, the quality of the lithographic or aluminum press impressions falls far below that of the proofs. The impressions are smeared and clogged up, quarter-tints having almost become half-tints, half-tints nearly three-quarter-tints and three-quarter-tints pretty well solids, while solids sometimes are no solids at all; it makes no difference whether a piece of work is executed in crayon, stipple or with help of the Ben Day shading mediums. Because of steam-press impressions looking much heavier and coarser than the proofs, I was told to execute my work on stone or aluminum, so as to allow for the thickening and clogging up of transfer and steam-press impressions, which, if done, would make the artist responsible for the final outcome of a piece of work, without giving him control over the different manipulations it has to undergo after it has left his hand, such as transferring and printing. The first question which I would like you to settle is: Does not the responsibility of the artist cease when the proof of his work turns out to be a clean and fair reproduction of the sketch, the tone values of the proof corresponding with those of the sketch, or can he be blamed for the appearance of the steam-press impression not coming up to that of the proof? The second and I think more important question is: Can it rightfully be demanded of an artist to abandon the sketch and grope his way through imaginary tone values to let the transferrer and pressman benefit by it? My contention is, first: No artist, in justice to his work, can conscientiously violate the rules which the experience of the profession has laid down for us without doing injury to his work by trying to produce imaginary tone values which the sketch does not show and which the work of transferrer and pressman will never bring in correspondence with those of the sketch. Second, it is impossible for the artist to try to reproduce a sketch not in its real but in imaginary tone values, and then to trust to good luck and the thickening-up process of transferrer and pressman, as he never knows just how much thicker a transfer or a steam-press impression will be than a hand-press impression off of the original stone or plate. Third, by omitting the true and putting imaginary tone values on stone or aluminum, would the proof be a reproduction of the sketch? What would it look like? It would be a faded-looking affair, a bad reproduction of the copy, to say nothing of the fact that a proof that does not correspond in its tone values with those of the sketch would neither satisfy the pride of a zealous worker nor the expectations of the customer, who, in ninety cases out of a hundred, passes on the merits of the proof before the firm is allowed to proceed with the work; nor would it be an argument in the hands of the artist to demonstrate his ability or to defend himself against unjust accusations. Hoping you will give me your valuable opinion on these two matters in the next issue of The Inland Printer, of which I am a subscriber, etc." *Answer.*—Regarding the first question we will say that the artist can not be held liable for the work done by the steam press; he can only refer to the progressive or hand-press proof. It is the business of the transferrer and steam-press printer to come as close as possible to the original proof. In answer to the second question we will say that it is the artist's business to imitate the sketch as close as it is possible for him to do, using all legitimate means at his command, such as half-tone, stipple, Ben Day, spatterwork, crayon, asphalt tint, etc., and

if he succeeds in producing solid lines and dots or clear grain and clean edges, expressing the proper tone values and securing a coherent, harmonious expression, then his work has been well done. The summing up of our correspondent carries in the three parts rendered also our opinion in the matter. We find the work, as submitted to us in proofs, to be A1, but find that in the steam-press proofs the color and arrangement has not been kept up to the original. On the proof a delicate red has been used on white ground, while on the steam-press impression a heavy vermilion on a lemon-yellow background has been printed; this combination alone would heighten the red. Although the transfer seems to have been perfect, the fault lies principally with the steam-press printer.

CONVENTION OF NATIONAL LITHOGRAPHIC ARTISTS', DESIGNERS' AND ENGRAVERS' LEAGUE OF AMERICA.— The convention of the National Lithographic Artists', Designers' and Engravers' League of America will be held on June 1, 1903, at St. Louis. The delegates representing the N. Y. L. A. are Schneeloch, Miller and Pankoff. Matters relating to the proposed agreement between themselves and the employers, and the apprentice question, the minimum scale and many others will come up for consideration. The delegates are all well-balanced, cool-headed reasoners, and nothing but good to associations, as well as to firms, can come from the meeting.

NEW RULES FOR JUNK-SELLERS.

New York's new junk-selling ordinance, designed to delay the transfer of stolen property, provides that every dealer in secondhand goods shall pay $25 for a license; shall purchase no secondhand articles between sunset and 7 A.M., nor in any place except his own shop; shall keep a record of all articles bought, setting forth the day and hour of purchase, price paid and seller's name; and shall retain all such goods in sight and unsold for thirty days. The ordinance, it will be seen, bears pretty hard on the junk-dealers, but in their case may be warranted. But it is also proposed to enforce it against all dealers in secondhand books, whereat nearly all the booksellers in town are crying out in protest. Such firms as Scribners, Dutton, Brentano, Putnams, Dodd-Mead and others of like standing, join the smaller dealers in vehement objection to the enforcement of the ordinance against booksellers. They ought to win their point. Of course, stolen books are sold to secondhand booksellers, but that evil can hardly be so great as to warrant the embarrassment of so many concerns of high character by rules which, if enforced, will be of doubtful effect in checking the dishonesty they are designed to hinder. The game is not worth so much candle. The legal maxim, *De minimis lex non curat,* applies.— *Harper's Weekly.*

ADVERTISING SUGGESTION.



JOHN BUNYAN IN BEDFORD JAIL, 1667.
Reproduced from engraving by F. E. Jones, from painting by Duvali.

NOTES ON PRACTICAL BOOKBINDING

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 120-130 Sherman street Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

GLUE, CEMENTS AND COMPOSITION.

From time to time inquiries are coming in regarding glue for different purposes, such as leather and case work, lining-up and tableting. The best glue for some uses is not always the most expensive. The prices in barrel lots range from 6 cents to 20 cents per pound, but the lower price applies to bone glues, and the higher to hide. Bone glue has, or should have, no place in a bindery, although much of it is used; neither is it necessary to use the highest-priced glue. The writer has found an 11-cent article superior in working qualities to higher-priced grades. For lining-up the very best hide should be used.

Hide glue, as its name implies, is made from damaged hides, ears, cuttings, parings and, in fact, all tanyard waste of animal matter. The scraps are first steeped in lime-water, thereby removing any flesh, fat or blood that may adhere to the skin, this by-product being used in the manufacture of soap. The scraps are then thoroughly washed and aired, so as to free the material from adhering caustic lime. Afterward it is boiled in rain-water, whereby the albuminoid matter is changed into gelatin. The charge or "scrows" are suspended in glue boilers, and after eight hours the first drawing-off is usually made; water is then added for another boiling, and this is kept up for about six drawings. The last is dark and of an inferior quality. After drawing, it is run into coolers and then cut into slices and placed on nets to dry.

Bone glue is made from fresh bones by first boiling to free them from the fatty substances. Two methods are used for reducing them, one being the use of superheated steam under pressure, and the other a treatment of hydrochloric acid, which softens the bones into a translucent state, after which steam is used further to reduce them into a concentrated gelatin. Although bone glue is a gelatin, the article sold under that name is prepared with much more care and cleanliness.

Fish glue is an inferior grade of isinglass, prepared from the air bladders of sturgeons, cod and hakefish. Isinglass is imported to a great extent from Russia and Brazil. A vegetable isinglass is made and imported from Japan under the name of Japanese isinglass, which is made from seaweed.

Marine Glue.— Marine glue is the strongest waterproof cement known, and is therefore used in shipbuilding. It is made by dissolving one pound of india rubber in five gallons of oil of turpentine, or, better still, coal naphtha, afterward adding the weight of the solution in shellac. The mixture should be heated over a slow fire and stirred; when thoroughly dissolved it can be cooled and reheated as wanted. This is not soluble in water, and is equally powerful on wood, metals, glass and china.

Liquid Glue.— Liquid glue can be prepared in any of the following ways: (1) Add one ounce of nitric acid to every

pound of dry glue dissolved; (2) three parts of acetic acid to one of powdered glue; (3) one pound of powdered (ground) glue, three pounds of water, two and one-half ounces of hydrochloric acid and five ounces sulphate of zinc. These preparations are valuable because exposure to the air for any length of time does not alter them, whereas, without this treatment they very soon putrefy. The quality as an adhesive is thereby in no way impaired.

Tablet Composition.— For tablet compositions the following formulas will be found of value for those who care to make their own glue: Take four pounds of hide glue (not ground), soak in cold water over night; drain off and throw the swelled glue into a square of coarse cloth, gather the corners and hang up to drain for one hour; then put into a pot and heat in water until dissolved; stir in one pound of glycerin and three ounces of syrup of glucose; dissolve one-third ounce of tannin in smallest possible quantity of water and add to above. Use hot, but remember that no composition should ever be *boiled* or kept in constant heat. Another: Three pounds of glue treated as above; to this add one pound of glycerin, seven ounces of linseed oil and three ounces of sugar. The oil should be added gradually, being stirred the while. A simpler glue can be made by treating as described three and one-half ounces of dry glue, and when dissolved adding eight ounces of glycerin. Still another method is to take six ounces of good ground glue, thirty grains of alum, one-half ounce acetic acid, six and one-half ounces of water. Dissolve in hot water bath, cool, and add one and one-half ounces of alcohol. Again: Dissolve one ounce calcium chlorid in one ounce of water, add five ounces of good glue, macerate until softened, then heat as before until ready. Any of these preparations can be colored with diamond dyes or ruling colors. For large quantities of tabletwork super should be used over the first coat of composition, then another coat brushed over the super; when dry, cut down as with ordinary gluing. A tablet made in this manner, if ever so large, or made up of heavy paper, will last as well as if bound with cloth back. Whenever any kind of glue shows signs of drying too quickly, any one of the following ingredients will remove the trouble: Brown sugar, glycerin, acetic acid, hydrochloric or nitric acid. These should be added in small quantities until the desired result is obtained. For a strong mounting adhesive, suitable for photos, use two ounces of gum arabic dissolved in four ounces of water. To this add one-half ounce of glycerin, stir in one and one-half ounces of alcohol, and finally put in four more ounces of water. For a covering glue in pamphlet binding, especially on thin booklets or covers having scored and pasted down "hinges," a glue to which one-third the quantity of fish glue has been added will be found satisfactory, inasmuch as it does not dry quickly and has an excellent sticking quality.

Cements.— Here is a formula for a strong cement which will be found useful for any article: Take, say, one ounce of isinglass, dissolve in five ounces of water at regulation water heat, add one-half ounce alcohol (diluted). Take one-half ounce gum mastic, dissolve in two and one-half ounces of absolute alcohol; dissolve one-quarter ounce gum ammoniac in one ounce fifty per cent alcohol. Now add the first solution to the second, mix thoroughly, then stir in the third; place the whole over a gentle heat and stir until homogeneous.

STAMPING SIZE AGAIN.

F. S. writes that he has a lot of trouble with "Dutch metal on silk cloth." As stated before, fish glue is not suitable as size for any stamping, because it leaves the cloth sticky and dirty looking. White powdered shellac dissolved in boiling water, say about a quart, and about one-third the weight of borax added while boiling. This mixture should be left simmering on a gas stove, and it is better to keep stirring it until thoroughly dissolved; then let it cool. Remove any scum that may appear and sponge evenly. This is a clean and sure size, and will work composition leaf, aluminum and even colored leaf at any time it is found necessary to use size for that kind of stamping. If too much shellac has been dissolved, it is easily diluted afterward with rain-water.

HOW TO LAY GOLD.

A correspondent wants to know the best way to lay on gold for stamping. In bookbinding a uniform method is used for gold laying. A pad the size of a sheet of gold-leaf is covered with canton flannel. The pad should have a small piece of wood across the upper side with which to hold it easily, both in picking up the leaf and laying it on. The edges should also be rounded on the under side to allow a slight rocking motion. The moisture from the fingers is about all that is needed to rub over the flannel or to draw it across the forehead. This only illustrates how little oil should be used on pad. Of course, slightly oiled cotton can be used to rub over the pad, but care should be taken that the leaf does not stick to the pad, instead of to the cover. A small strip can be picked up as easily as a full sheet; but it should be remembered that the two edges of the pad toward the operator's left should be used as guides when laying on. By this is meant, that it will not do to pick up a strip on the center of the pad, because it would then be impossible to lay on in the exact spot wanted. It is always best to cut out patterns as guides, so the gold will be laid in the same relative positions on every cover. Gold being expensive, this has to be figured on very closely in order not to leave any waste. Nearly all that is needed is a strip of strawboard fitting either across or lengthwise of the cover according to the stamp, notched so as to give a point horizontal and perpendicular that will do to follow for register. Never use enough oil on covers to stain or discolor the covering material.

HOW TO GET RID OF DRUDGERY.

Three things Ruskin considered necessary to that happiness in work which is the right as well as the privilege of every human being: "They" [men and women] "must be fit for it; they must not do too much of it, and they must have a sense of success in it — not a doubtful sense, such as needs some testimony of other people for its confirmation, but a sure sense, or, rather, knowledge, that so much work has been done well, and fruitfully done, whatever the world may say or think about it."

No man is original, prolific or strong unless his heart gives full consent to what he is doing and he feels a glow of content and satisfaction in every day's well-done work.

If you are in love with your work, and dead in earnest in your efforts to do it as well as it can be done; if you are so enthusiastic about it that you fairly begrudge the time taken from it for your meals and recreation, you will never be bored by it; the drudgery which others feel you will never know.

A fond mother feels no sense of drudgery in her housework, in the infinite details of sweeping, dusting, cooking, mending and making for her loved ones. The long days and nights of care and toil spent ministering to the crippled, deaf and dumb or invalid child have never a thought of unwilling labor in them.

What are years of waiting and hardship and disappointment and incessant toil to an inspired artist? What cares the writer whose heart is in his work for money or fame compared with the joy of creation? What are long courses of seeming drudgery to the poor student working his way through college, if his heart is aflame with desire for knowledge and his soul is athirst for wisdom? What does it matter how long a man works, if his work, even humble, is a credit to him?

In the production of the best work, the coöperation of heart and head is necessary. Its quantity as well as quality will be measured by the amount of love that is put into it.

"He loved labor for its own sake," said Macaulay of Frederick the Great. "His exertions were such as were hardly to be expected from a human body or a human mind." — *O. S. Marden, in Success.*

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is one of the latest books on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

PENROSE'S PICTORIAL ANNUAL, 1902-1903. The "Process Year Book." For those having a copy of previous editions no description is necessary. This latest book is better, if possible, than the others. $1.50.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

TO MAKE AN EMBOSSING DIE.— B. Parker, Detroit, Michigan, asks: "Will you kindly tell me how to make an embossing die? I have no doubt there are several ways, but I have not noticed any way published in your paper, which I have taken for the past year. If you can not tell me direct, please tell me where I can find out." *Answer.*—The best way to get an embossing die is to have it cut by a diesinker. Of course, a die can be etched by an intaglio-engraving process, many methods for which have been printed here. The last process of this kind was printed, with illustrations, on page 253 of the May number. The reason why an etched die can not compare with a cut one is that the etched surface is not as smooth as a cut one, and gradations of depth can not be had by etching, which is easy in a cut die.

FRENCH AND GERMAN ANNUALS.— There is a French Annual of Photography at hand, with a request for a notice. As the notice would not be complimentary, the publication will not be mentioned. Of how little value it is as a book of reference may be gained from this line: It gives the address of the president of the Photographers' Association of America as New Albany, Indiana, New York State. When the writer began to study photographic processes, over thirty years ago, it was necessary to know the French language, in order to get information first hand from the fathers of photography. To-day the situation is completely changed; one must know German, to get the latest points in photographic progress. Germans are now the most persistent investigators, while we in the United States seem to be the most practical in processwork. Great Britain follows our lead, and poor France follows a long distance behind.

WHEN THE NEGATIVE FILM IS TOO THICK.— G. C. B., Toronto, favors this department with the following: "Under the heading 'Spring Medicine,' I read the article in your April issue, and as I have been up against the same difficulty, think I have found the remedy. The whole film is too thick. The rubber should be thinned down until it is only just heavy enough to protect the negative from the collodion. The collodion to suit this I find — about ¾ ounce gun cotton and ¾ ounce of castor oil to 16 ounces each of alcohol and ether. A thick film causes the little unavoidable unevenness in the copper plate to give a firmer contact in some parts, thereby giving the light less chance to spread the dot in those places. A negative affected with these squeezes can sometimes be used by printing in strong sunlight and also using less bichromate of ammonia in the solution — about 35 grains to the ounce of glue. Gum solution will not help them. Should this come to the notice of F. C. M., I would consider my effort well repaid."

THE VIRTUES OF SHELLAC.— It has been recommended before in this department that a bottle of shellac varnish be always at hand to touch up apparatus that shows signs of wear. Particularly is this necessary in preserving the half-tone screen plateholder. Now that some manufacturers have succeeded in making a quality of wood alcohol, or methylated spirit, that is comparatively odorless, the varnish can be prepared cheaply, thus:

Methylated spirit (wood alcohol)	8 ounces
Shellac, unbleached	1 ounce
Lampblack	1 ounce

In another small bottle should be kept some methylated spirit containing about ten per cent of ammonia to clean out the brush with which the shellac is used. The half-tone screen plateholder must be wiped out carefully on Saturday, when the week's work is done, and placed somewhere to dry thoroughly before Monday morning. On Monday, before using the plateholder it should be touched up with shellac wherever the old varnish is broken. The brush can be a sable-hair one. The camera should also be looked over frequently and touched up with shellac where it shows signs of wear. For the interior of the camera more lampblack can be added to the varnish to give it a dead black appearance when dry, and thus prevent reflections.

THREE-COLOR FILTERS OR SCREENS.— E. J. Thompson, Philadelphia, was disappointed at not finding formulas for color filters in the chapter on three-color platemaking in the late edition of Jenkins' Manual of Photoengraving. He asks that they be printed here. *Answer.*— I can give you formulas for making color filters, and also formulas for making your own lenses, but why waste time attempting either when you can purchase them made scientifically. Here is what William Gamble says on this subject: "With the opportunity now offered of obtaining properly standardized color screens, the making of one's own filters or the use of cells of colored liquids seems to be a purposeless proceeding. It is always better to let those who specialize do a thing of this kind for you; then you can go right ahead into the making of the negatives, which present difficulties enough to be surmounted, without going through the preliminary worry of making screens. It does not pay to experiment in making color filters in a photoengraving studio, and the man who believes that by experimenting he can find out something new in filters for three-color work may be advised to leave well enough alone. The ground has been so well gone over that it can safely be said there is no possible combination of the present-known dyes that is likely to give better results than already attained,

and, short of the discovery of a new dye or a new means of sensitizing plates, there is no great probability of any startling new discovery."

A New Electric Light for Processwork.— There are some new developments in electric light, out of which there is sure to come better lighting for processworkers. Among the newer electric lamps are the Nernst, Cooper-Hewitt and an enclosed arc lamp supplied by the Keystone Blue Paper Company. The Nernst lamp appears hopeless for our business in its present condition. On a test made with the Cooper-Hewitt lamp it was found that to darken Kloro paper to a certain degree, it would take three and one-half minutes in sunlight, it would require thirteen minutes to darken similar paper to the same degree by the light from a Cooper-Hewitt lamp. The Keystone Blue Paper Company's lamp showed an actinic strength almost equal to sunlight on applying a similar test. This last light is an enclosed arc lamp, adjusted so that it gives an arc flame two and one-half to three inches in length of a violet color which is highly actinic. C. J. Bogue, who makes a most practical lamp for photoengravers, is also experimenting with a new lamp. It would appear then, from the number of electricians striving to improve the artificial lighting for processwork, that we may expect, before long, a new lamp, and one less expensive to maintain. A firm just starting a process plant in Ohio asked if it was necessary to put in an electric plant and lamps. It depends how much business it is expected will be done. In large cities, where labor and rent is naturally high, and competition is brisk, it is cheaper to use electric light even in mid-day, and get work out quickly, than to allow delay by fickle daylight while rent and the time of high-priced labor goes on.

How a Process Plant Took Fire.— The writer has just been through a fire experience that may be a warning to others. The etching, engraving and blocking was done in a room about 20 by 30 feet in size, on the top floor of a fireproof building. The last engraver left the room and locked it up at 2 A.M. on Sunday morning. At about 8 A.M. on the same morning a scrub woman washed out the floor and locked the place after her. At 11 A.M. a watchman discovered smoke coming from the room, and, within ten minutes, the firemen had the door burst in and found the interior a roaring mass of flame. They drowned the fire out with water. The walls of the room being fireproof kept the fire from the photographic department and the routing rooms. Then came a searching investigation to find the cause of the fire. The electric-light wires had been properly encased. The little benzine, used to clean the plates off after proving, had been kept in a safety can. Ink rags were also enclosed in an iron receptacle. There were no chemicals or lights that could have caused it. The fire marshal found that the fire started under the floor and had been burning there some time before it burst through. The only solution of the mystery seems to be this one: There was a small restaurant on the same floor as the burned-out etching-room. A city ordinance forbid them to keep "snapping" matches, so they used the ordinary sulphur kind. Rats from the restaurant made their home under the etching-room floor, and it is supposed that they carried some of the sulphur matches under the floor. When eating the sulphur, the match ignited, setting fire to their nest, and hence the fire. The moral to all of which is: Not to harbor rats if you can help it, but rats or no rats, keep matches in iron-covered boxes so there will be no danger that they will be carried away for a Sunday morning meal by either rats or mice.

Decalcomania.— Mrs. W. R. P., East Boston, writes: "My husband brings home The Inland Printer and the whole family have become interested in it. Your pictures of child-life are a joy in our household. I am interested in transferring pictures to wood and china for decoration, and I write to ask you why it is the beautiful colored pictures I buy, or the illustrations from your magazine will not transfer, as decalcomania pictures do? Is there not some way to make them transfer?" *Answer.*— If it were possible to transfer ordinary chromos, the result would not be satisfactory, because through reversal the top color would be underneath and the underneath color on top. In making decalcomania pictures, the usual order in printing chromos is reversed, the delicate tints being printed first and the broad colors last. Further, these inverted colors for decalcomania are printed on a gummed paper and on top of the colors is a tacky varnish. The latter binds the colors to the surface when transferred, and when water is applied the gum dissolves, releasing the paper which acted as a temporary support. So you will see that pictures to be transferred, as in decalcomania, must be printed for that purpose. The firms who supply decalcomania pictures have an assortment to satisfy more than the demands upon them.

Engravers in Societies of Artists.— It would be to the mutual advantage of both artists and engravers if engravers should have at least a representation in art and photographic societies. Painters and the new school of artistic photographers owe much to the engraver in gaining publicity for their work. Still, it is astonishing how little artists know of the technical points connected with the reproductive processes. Here is an instance: We are all familiar with the wine advertisement, in which little terriers are chasing rats out of a basket of champagne. The original was painted by A. F. Tait. It was reproduced by Prang in a chromo-lithograph. One of the lithographs was framed and sent to the Academy of Design, New York. It was accepted as a painting and hung in a place of honor in the Academy exhibition. Had there been an engraver on the hanging committee, they never would have been deceived into accepting a chromo for a painting. The British Royal Academy have among their rules of membership this clause: "There shall be a third class of members, to the number of four, who shall be called Academician Engravers and Associate Engravers, who shall be entitled to use the letters A.E.R.A. after their names." Within the last twenty years no engraver has been elected to the Royal Academy, with the result, it is said, that, in their exhibitions, they have accepted and hung photogravures, thinking they were engravings and rejected engravings on the ground that they were process reproductions. When, in 1894, the Franklin Engraving Company, of Chicago, made an album of half-tone plates of photographs made on Cramer plates and the Woodward Company, of St. Louis, printed them in two printings, these half-tones were exhibited before the Royal Photographic Society in London and more than half of the members thought they were photographs. Let our art and photographic societies that are forming or already in existence consider the intelligent engraver as an associate, and they will find themselves the gainer in the technical knowledge he will bring to them.

ANOTHER SET OF OFFICE RULES.

The office manager of a large manufacturing concern recently handed the following to each of his clerks:

Find the easy, the quick and the safe way to do things. By this method study how to accomplish ten per cent or even twenty-five per cent more of results for a given expenditure of strength.

Let nothing go over till to-morrow that ought to be disposed of to-day. Let no customer, or possible customer, expect to hear from us in the morning, or in the next mail, and be disappointed.

Over the telephone let us be especially polite, so as to bring ourselves in contrast with many telephone operators, office boys and others, who seem to wish to insult you because they are at a safe distance.

Study your work so as constantly to make it quicker, safer, better. Please go to your chiefs with suggestions for the improvement of our service. Please come to me with them.— *Keystone.*

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition Department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.— Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

STUBBS' MANUAL.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

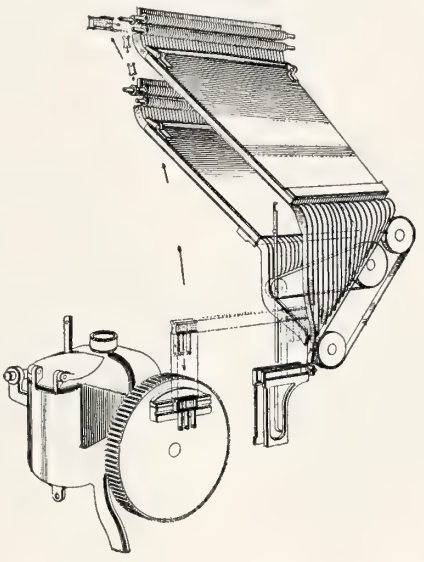
THE MECHANISM OF THE LINOTYPE.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, $1.50, prepaid.

LINOTYPE FAN.—W. F. E., Baltimore, Maryland, wants to know where he can purchase a fan for attaching to the Linotype — something good, not a toy. *Answer.*—A description of a way of making a fan for attachment to the upper matrix-belt pulley of the Linotype was given in this department in August, 1901. This was for an ordinary palm-leaf fan. The Mergenthaler Linotype Company can furnish special fans.

THE matrix hook, the long, flat rod used to push matrices out of the magazine channels when bent or clogged, should be used with great care. The matrix-shaped end should be of a width that will not allow it to jump out of the channel when pushing it through the magazine, and in no case should the rod be forced when it sticks, or it is liable to damage the magazine. The key must always be depressed, when the rod is inserted from the lower end, to allow the ears to pass over the pawls. A long, round rod, with the end bent to form a hook, is better for ordinary use.

METAL GATHERING ON SPACEBANDS.— H. G. writes from New York: "What causes metal to stick to the short slide of the spacebands? The bands are cleaned every day. This happens only on one machine." *Answer.*— One certain spot on the spaceband sleeve is presented to the mold at each successive cast of a slug in the Linotype, and the heat eventually oxidizes this part of the sleeve and puts the steel in such a condition that metal readily adheres to it. It can only be temporarily prevented by thoroughly removing the film or stain at this point and polishing the spot with powdered graphite — No. 635 is the best. If the spacebands have been improperly repaired — are hollow-ground too close to the edge of the sleeve or are not thicker on the casting edge than the other — metal will gather more readily at the casting point. Bent matrices or spacebands will also aggravate the trouble. If the pump-stop or short-line lever, as some call it, is not properly adjusted, a cast will occur when the operator sends in a line not sufficiently full of matrices or spacebands to fill the space between the vise jaws when the spacebands have been driven up. The line being loose, metal will enter between the matrices and accumulate on the spaceband sleeves. Set the pump-stop, if the old-style stop, mounted on the pot lever behind the metal-pot, so that when the second justification lever rises to its full upward stroke it will strike the adjusting screw of the pump-stop and prevent a cast. The new style pump-stop is operated by the right-hand vise jaw, and the screw against which the jaw presses must be set so that when a fully justified line forces the jaws apart the pump-stop opens only enough to allow the pump to descend.

DOUBLE-DECK Linotypes are being installed in leading newspaper offices in New York, where they are used in ad.-work. The accompanying diagram shows the general organization of this new apparatus. Matrices can be drawn from either magazine by the operation of the one keyboard, a shift lever being



used to connect the keyrods to the magazine verges of one and disconnecting the other magazine, the shift being made without the operator leaving his seat. Each magazine has its own distributor, the matrix line being lifted to the upper distributor, those matrices from the lower magazine falling by gravity and going through the lower distributor.

CAM ROLLERS.—A. B. C., Battle Creek, Michigan, writes: "In the book, 'The Mechanism of the Linotype,' you say if the cam rollers fail to revolve freely they should be taken off and cleaned. Will you kindly deal with this in the June INLAND PRINTER, as I wish to know the process? Some of the rollers are easy of removal, others not so easy — pot-cam roller and first-justification rollers, for instance. In the little work, 'Instructions to Machinists,' as also in your book, machinists are advised to oil certain cam rollers. Does this mean that oil is to be put on the surface of the rollers? If so, how would it be possible to keep the cams free from oil? Another point I would like to have you treat is how to take out the keyboard keybars and clean them, as per advice of Mergenthaler people when more than one matrix falls at one touch of the key? This, of course, refers to the new weighted keyboard keybars. *Answer.*— Cam rollers must be watched, and if found to be sliding over the cam surface, instead of revolving, the roller should be removed and the pin cleaned and oiled, at the same time examining the oil hole to see that it is not clogged. The first justification cam roller can be taken out if the machine is turned forward until the levers rise, and then holding down the first justification lever while

loosening the wing pin in the roller. The pot-cam roller can only be removed by taking the pot lever off. To do this, disconnect wing pin in eye bolt at bottom of pot lever, loosen set-screw and pull out hinge pin in upper end of pot lever, and the lever will drop out easily. Put a block behind the pot, between it and the cam, to support the pot. The cam roller of the pot lever has nine anti-friction rollers, with washers at the ends. Loosen the set-screw in the roller pin and remove rollers, and if rollers are broken or pin worn, renew them. Grease or vaselin is the best lubricant for these rollers. The surfaces of cam rollers should never be oiled — only the pivots of the rollers. If keyboard keybars do not drop as soon as key is released, a squirt of gasoline will clean them and overcome the difficulty. As removing the keybars to clean them involves removal of magazine, keyrods, keyboard and cam frames, it is not usually done. If necessary, however, with the rear of the keyboard slightly elevated on the bench, the bars can be readily removed and cleaned.

Step-justification Machines.—W. J. G., San Francisco, California, wants to know about the step-justification Linotype he has heard of. *Answer.*— This machine was constructed in the Baltimore factory of Ottmar Mergenthaler, and about two hundred and twenty-five Linotypes of this pattern marketed. They were manufactured during the years 1894-'95, and as the newspapers of Chicago were at about that period placing orders for Linotypes, a large proportion of this style of machine was placed there. The step-justification Linotype resembles in all essential features the standard Linotype, with the exception of the justifying mechanism. On account of litigation over the priority of invention of the double-wedge justifier, Mergenthaler designed a system of justifying with single wedges, but after the company purchased the patents in controversy, no further machines of this pattern were constructed. Briefly stated, the method of justification consisted in using single wedge spaces of graduated thickness and having a spaceband driver composed of a number of upright rods which were pushed upward by a wedge-shaped blade lying at right angles below the drivers. The steps on this blade, of course, pushed those bands between words at the left-hand end of the line higher than at the other end, and resulted in uneven spacing, the ears of the spacebands being grasped by rails above the first elevator and the wedges drawn further upward just before the cast occurred. The movement of the stepped blade beneath the drivers was caused by a chain and sprocket wheels beneath the machine frame. A number of minor improvements were incorporated in the step-justification machines, but owing to the fact that various lengths of lines could not be set with them, their field was restricted to newspaper work, and although a number have since been remodeled to the standard construction, their limitations have made them practically obsolete.

A Booby Prize-winner.—A. J. W., Kansas City, Missouri, contributes the following, and suggests the offering of a booby prize in connection with the competition for the best record by operator-machinists. He writes: "I notice you offer a prize for the best results attained on the Linotype by operator-machinists. I am not one of that species, but have heard of some who are. I remember reading somewhere of a fellow who might win the booby prize in your contest. Did you ever hear of him? He had 'charge' of a plant of six machines. This was his record: Each machine would average ten 'sticks in the mold' per day. It took him three minutes on an average to 'knock 'em out.' Each distributor would average seventeen stops per day — he figured two hours lost per diem getting them going again. There's five hours lost per day on a six-machine plant. Isn't that about the limit? The output was all right in quality, only some slugs were higher than others. He said that if the operators would not make errors when setting the type the high-line bugaboo would disappear — that it was only the corrected lines which punched through the paper. But somehow the operators could not appreciate the reasonableness of his suggestion and errors would creep in (they denied responsibility for letters failing to respond). When the foreman got after him — told him readers thought the paper was conducting a guessing contest for the best guess at what the editor intended to say by reading between the lines which did show up and supplying those which did not — this machinist divulged the secret cause of his troubles. It was all the fault of the way the machines were built. Said he: 'It's just this way — I take a brand-new base-trimming knife and place it on a machine which has been turning out high lines. Within two weeks that knife will be worn down so much that it won't trim as close as it did at first — it gets duller every day. The result is that the slugs will be higher, and if matter set on one machine is corrected on another, the variation in the sharpness of the trimming knives will produce different heights of slugs. The only way to avoid this is to correct the type as soon as possible after being set on the same machine.' And the foreman thought the machinist knew his business and told the editor it was the danged machine's fault. What do you think of that?"

A Remarkable Record.— The first response to the prize offer for the best record by operator-machinists in charge of Linotypes indicates that a high mark is to be set in the contest, and that the winner of the prize may well be proud of the distinction. An Eastern operator-machinist submits the following statement:

Editor Machine Composition Dept.: Boston, April 20, 1903.

Dear Sir,— I am out for that $15 prize you are offering for a statement of the best results achieved by operator-machinists, and offer as vouchers the names of the foreman and proprietor of the office in which I am employed. I base my claims to the prize on the following statement:

Two machines, two-letter duplex, were delivered at the office at 8 o'clock A.M. With the assistance of a helper the boxes were unpacked and the bases placed in the position the machines were to occupy by noon. Without further help both machines were erected and ready to run in matrices at 5 o'clock.

The machines are used principally on high-grade bookwork. Frequently they are run three eight-hour shifts. Operators on the night shift were employed regardless of their ability as machinists. They were not expected to do anything but operate, as the machines were kept in such a condition that stoppages were inconsequential. The time lost on account of breakdowns, both night and day, for two years past averages thirty minutes per week. The average output of the machines during the same period is 4,600 ems per hour worked. I have frequently averaged five thousand ems per hour for the entire week, and have on single days hung up seven thousand ems per hour. We have many measures to set during the day, and I have made as many as fifteen changes of machines in a day. With the help of a boy to lock, and help lift the magazines, I make complete changes of size of type, length of line and body of slug in three minutes. I have not broken a single spaceband since the start. Have bought only 180 matrices to replace damaged ones of six fonts, and not a "hair-line" shows from any of them. The bill for repairs, exclusive of matrices, for two machines for two years is $3.84. So much for the record part of it.

Now, as to what I think essential to the production of good work and the attainment of results. I place cleanliness first. If an operator-machinist takes pride in keeping his machines clean he is the kind of fellow who will keep his machines in repair, and not put off from time to time needed adjustments and renewals of parts. The machines must not be allowed to "run down," or the output will suffer. When a matrix does not drop, get after it *at once.* Fix it up then and there. When the distributor stops, do not be content to start it merely. Examine it and hunt for the cause of the stoppage. Oiling I do each Monday morning as regularly as clockwork. Cleaning I do every spare moment. I find that the oil works out around the joints and requires removal from time to time to prevent it getting on matrices. I have not driven out a tight slug with a hammer in the office. I followed Inland Printer suggestions of casting a new bottom in hollow slugs and using oil in the base of tight slugs before tapping with the ejector blade. No hammers for me. I use very few tools and can not claim to do much repairing. When a part is worn out I think it cheaper to buy a new one from the supply house than to devote valuable time to the making of it. A soldering-iron, a few files, pliers, screw-drivers, wrenches, etc., and an assortment of wires of varying thicknesses is all I want. I have never yet quit studying that machine, and believe I have much to learn about it. I read everything I can get on the subject and wish more of my brother operator-machinists would discuss their experiences and troubles in The Inland Printer. I contribute my share and have received many helpful suggestions from this source. I

am not afraid of losing my job, except for incompetency, and if study and investigation will help me, I hope to make this possibility remote.

No. 1.

THE LINOTYPE PROOFREADER'S OMAR KHAYYAM.

BY FREDERICK W. MITCHELL.

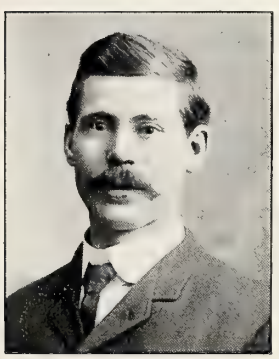
Waste not your Hour, nor in the vain Pursuit
Of missing Slugs (1) get cranky and dispute;
 Better write "Queries" on the last Revise
Than fret the Foreman and Yourself to boot.

And that inverted Slug (2) in Page 19,
Which somehow missed our Reader's Eye so keen —
 Lift not your Hands in Terror, for the Job
Is paid for and the Bull has not been seen!

You know, my friends, with what indignant Cries
I made the Stone Man (3) take a fourth Revise;
 Well, barren Reason seemed to leave my Head
When twelve *new* Errors met my startled Eyes.

A "Book of Verses" set by A Swift Bluff,
A Jug of Ink, a Gross of Pens — this Stuff
 Will need re-reading thirteen Times at least;
O, Slowman's (4) Proofs were Paradise enough!

Each Morn a dozen Galleys come, you say —
Yes, but those cold-cast Slugs (5) of yesterday?
 And these twelve Pages set an Em too wide
Shall take the Profits of last Week away.



Robert J. McNullan.



F. J. Glenn.



Otto Jasorka.



W. P. Johnston.

GRADUATES FROM MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

I sometimes think I never get so mad
As when these "swift" Men's Proofs are extra bad;
 That every misplaced Line, by careless Fools
Dropped on the Floor (6), will make me yet more sad.

Myself when young did eagerly frequent
"Linos" galore in bar-room Argument,
 And after having fifteen Drinks or so,
Came out by the same Door where in we went (7).

EXPLANATORY NOTES.

1. Missing Slugs.— Erroneously rendered "escaped Snails" in the earlier translations. Among the ancient Persians it appears that the "slug" was not a snail, but something equivalent to a line of type.

2. Inverted Slug.— In the days of Omar Khayyam it seems that merchants of Bagdad and Babylon used to fly into a passion when their circulars were printed with a line left inadvertently upside down.

3. Stone Man.— Obscure and ambiguous expression. Exact meaning uncertain.

4. Slowman.— Technical name among the Persians for an operator who produces two-thirds as much as the "swifts," but whose proofs average only four lines to be reset. The Oriental arithmeticians used to have great difficulty in figuring out where the profit came in when seventy-five per cent of the "swift's" work had to be done over.

5. Cold-cast Slugs.— In Omar's time, when metal got into such a state that the line could hardly be read, it was customary to reset it. In modern newspaper work this is not done.

6. Dropped on the Floor.—"When a slug falls on the floor," says the learned Persian antiquarian, Rusny-ben-Growlah, "it invariably lands face downward, and is seldom or never improved by the process."

7. Same Door where in we went.— Prof. Jink Oktail, the famous Persian scholar, says this line is very obscure. He has frequented Persian and American bar-rooms, and as a rule has no recollection of coming out at all.

"HAIR-LINES."— In the early days of the machine, the presence of "hair-lines" in the print from Linotype slugs was considered unavoidable, and so it was with the methods then pursued in the treatment of matrices and spacebands. The Mergenthaler Company itself was at sea when questioned as to the proper steps to pursue to overcome this unsightly blemish, and advocated hard soap on the spacebands at the casting point, with the injunction, "Don't use graphite anywhere." Enterprising individuals drove a flourishing business in the sale of "hair-line eradicators" and compounds for application to matrices and spacebands. Flour of soapstone, mixed with graphite, blue ointment and many other remedies were sold to eager publishers under guarantee to effect a cure, but the evil was only temporarily remedied. The man who paid $10 for a set of punches to restore broken-down matrices to their original clean-shaven condition decided he had bought a gold brick when he found he had nothing but a dozen differently pointed nails and an impossible task before him. Nothing availed, however, to stop the growth of "whiskers" in the print from Linotype slugs until the washing of matrices was stopped. It had been handed down as an axiom by the first Linotype machinist that matrices should be run out of the machine at least once a week and washed in benzine. The more "hair-lines" the more washing they received. Some lazy machinist, who declined to exert himself to this extent, discovered that the print was getting clearer every day, and, as he did no washing, he had more time for thinking, so came to the conclusion and confided to his assistant his belief that washing the matrices was the cause of "hair-lines." Linotype machinists are proverbially secretive, and it was some years before the word went forth to "stop washing the mats." The reasons therefor were slower in being given out, but the thoughtful Linotypist figured it this way: Those thin brass walls which inclose the die-seat of a matrix are not long in getting battered in by other matrices striking them. Into the depressions so formed dirt and graphite will naturally accumulate. The metal which enters between such matrices when the cast occurs will itself adhere to the walls to some extent. A new wall will thus be formed, into which the metal can not flow, and if I don't wash this deposit out of the depression, "fins," "burs" or "hair-lines" will not be in evidence. And thus it came to pass that his matrix bill grew lean and his job secure.

RECOGNIZABLE.

"Mr. Jones," began old Skinflint, the boss, as he cleared his throat, "you have been in my employ just twenty years to-day, and have proven a good and faithful servant. I propose to make now substantial recognition of your fidelity. Here is a picture of myself as a present."

"Thanks. It's just like you," muttered Jones as he accepted the valuable gift.— *Baltimore American.*

THE EXPORT FIELD

Contributions to this department are requested from subscribers to The Inland Printer, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited.

Parisian Printers.— From the recent census taken in the Department of the Seine, in which the city of Paris is located, it is computed that there are in the district 5,126 men and 1,069 women typographical compositors. A trifle above 4,487 of the men and 889 of the women work in Paris, and the remaining 637 men and 180 women compositors are found in the suburbs of the capital. There are also fully 1,008 apprentices, of whom 782 are boys and 226 are girls.

Strikes.— France has experienced a strike of typographers of the first class in M. Dupont's large printing establishment at Clichy. It was terminated by agreement between the proprietor and the employes. There have also been strikes at Bordeaux and Marseilles, caused by the introduction of composing machines, but after several days they were settled. In Italy there has been a printers' strike at Florence, and we just learn that the printers of Rome have quit work, demanding a nine-hour day and an increase in wages.

Printing in Spain.— Nothing has yet appeared in this correspondence for The Inland Printer concerning the printing art in this country, for there are very few things to say. Spain is the most backward of all European countries, judging from the work received in this country, and we have been at a loss to account for the inferiority of the work. The lithographic, photographic and half-tone work in the main are done in France and Germany, and foreign workers are much better paid than natives; in fact, the latter earn barely enough to suffice for their necessities.

National Printeries.— They have in Paris a great printing establishment belonging to the state, in which are executed the many governmental books. At this time a new building is being erected where the ground is less costly, and when it is completed it will be a model establishment. The director of this office is paid $3,600 per year; the under-director, $2,200; the chiefs of the workrooms receive $760 to $1,000; proofreaders, $460 to $1,100, according to ability. The compositors receive $1.40 to $2 per day, and the machine operators $1.60 to $2.40 per day. Generally speaking, machine operators in France are paid the same rate as compositors.

Associations of Printers.— In Germany there are 33,229 working printers forming an association which possesses a money capital of $620,000; the organ of this association appears at Berlin and is called the *Correspondent*.— The Federation of Italian bookworkers has 9,600 members, of whom 800 are women; the central branch is at Turin, and its official organ is *The Graphic Art,* which appears three times a month.— The Federation of French bookmakers numbers nearly eleven thousand members and the monthly assessment is 40 cents. Its principal branch is at Paris, its official organ appears twice a month and is called *The Typographie Francais.*

Salaries Paid in French Printing-offices.— The ten-hour day obtains in French printing-offices, and workmen are paid by the piece or by the day. Salaries in Paris are much higher than in the provinces, on account of the cost of living, which is in general much above what it is in the provincial towns. A rapid compositor by the piece may reasonably expect to be paid 13 cents per thousand letters; a day-worker ordinarily receives $1.30 to $1.80. Operators of the rotary presses on newspapers, night work, receive $3 to $4. In the provinces the prices usually range from 80 cents to $1.20 for a day of ten hours. The period of apprenticeship is four years. The first five months of this period the apprentices are paid 10 cents per day, and afterward according to their work, or they are gradually advanced until they receive 60 cents a day. Their work includes distribution of type used in making books, putting pages together, and, under direction, much of the simpler work of the compositor. The foreman nearly always reads the proof in page, chooses his assistants, receives the money of the proprietor and pays the workmen.

French Newspapers.—There are in France 6,753 journals and periodical publications, 2,865 of which are published in Paris. It is estimated that more than 147 appear daily, while of the others 781 are weekly, 968 monthly and 409 bi-monthly. In the provinces there are something like 3,888 journals, 338 of which are dailies, 1,645 are weeklies, 661 monthlies and 242 bi-monthlies. The great majority of the French newspapers have four pages, a half-dozen have six and only three or four appear with eight or ten pages. They are sold for 5 centimes (1 penny) a copy. The newspapers having the largest circulations are the *Petit Parisian* and the *Petit Journal,* which has 1,100,000 subscribers; next comes the *Journal,* with 500,000, and *Le Matin,* with a circulation of 400,000 copies. These four papers are printed in the night and are set by machine composition; they are sold in the streets, by the number, for in France there are few regular subscribers, the public preferring to buy each day the newspaper which pleases at the moment. There is also in Paris the European edition of the *New York Herald,* which has among its readers all the Americans, who are numerous in Paris. All the great English papers have their bureaus in Paris, and there are also papers for the Germans and Italians.

The Trade in Great Britain.— To get a comprehension of the printing trades in Great Britain, it should be understood the business is done in 121,500 square miles of territory. Of the forty odd million inhabitants, approximately one in five thousand is a master printer. Engaged in the allied trades, excluding paper manufacture, is one person out of every two hundred and fifty head of population, and of them one-fourth are female. There are the widest differences in status and importance among the employing printers. From the great factories which print by the mile, down to the ignoble who trundle platens or haul at hand presses in stable lofts, is a division admitting of many intermediate grades. Naturally, the jobbing letterpress man is chief among the intermediate and smaller offices. It is estimated that some two thousand odd of British printers are lithographers as well as printers. The task of verifying the estimate is increased by the fact that the small, in an effort to appear great, add titles to their signs unjustified by truth. The printers employing most hands are indubitably the wholesale stationers, with their hosts of juvenile assistants. Those doing the largest turn-over in money — newspapers apart — are the great lithographers. Letterpress printers tail away from the book-printing firms, with their thousands or hundreds, down to the one-man concern housed in the attic. Probably the last are fewer in England than in America, even in ratio to the population. Fancy goods, news-agency and postmastership enable many thousands of country printers to keep alive. But such adjuncts as grocery, ironmongery and millinery are not despised. Old-clothes dealing and fried-fish selling have been heard of, and still stranger combinations may exist in places. It would be erroneous to suppose that these hybrid tradesmen are in any way welcomed or respected, and the business they may do is out of all proportion to their destructive effect upon prices. The sizable, well-to-do letterpress office in a flourishing town employs some thirty men. Fifty is a notably large number, and a pay-roll in three numbers indicates some fame beyond the merely local. Specialism has had its effects. Railway printing, for example, has fallen into few hands. One firm, McCorquodale, has sundry London addresses, a large establishment, four hundred miles away, in Glasgow; another, two hundred miles away, in Leeds; one more, about equidistant

between Liverpool and Manchester; a place in Buckinghamshire, besides really great houses under other names in Manchester and Liverpool themselves. A Derby firm, a couple of London houses and a Birmingham concern may be said to take the cream and seven-eighths of the whey of railway work. Poster-printing for theatrical and similar uses is the perquisite of comparatively few. Seedsman's work is so highly centralized that the outside printer can only gasp his amazement. The tracts and booklets of the pill-venders are done by those with great batteries of machinery. Mineral-water labels are printed and sold at as low a price as 50 cents per ten thousand. From the extreme depths of price-cutting other specialists have been driven to revolt, and to seek profit from quality, rather than sheer quantity. Manchester, the center of the cotton trade, has specialized in the myriad labels used for cotton goods. London prints the newspapers, aims at the best of the lithographic trade and cultivates the advertising novelty, the patent varnished standing card and other refinements. Nottingham and Birmingham do colored labels from wood blocks, as well as from stone. Here, there and everywhere are firms who have marked out draper's, engineer's, chemist's or other individual trades for their own. Legal printers do well and maintain prices; their coterie is select. Collotypers usually fail, after a disheartening struggle. The relief-printer, operating such presses as the Waite, is sprouting up hopefully, but as yet uncertainly. The smallest of printers advertises his cheerful desire to print ten thousand handbills (good ink, type and paper) for $2.50. For the most part, the petty printer lives out of church or chapel orders and the insignificant odds and ends of the town. Too frequently four craftsmen are struggling to exist upon less than one man's real opportunity. As a consequence, printing is a long-credit trade. Printers who settle once a month would hardly overcrowd a cottage. One would need to lease a farm to find standing room for the once-a-year family. Hard labor is the bulk of most beginners' capital, inexperience their stock in trade. The typical printing man is scarcely better educated than the joiner or builder or saddler. There are fine business heads among the greater firms, but the average printer has little talent for money-making as a science. To plug on, head down, is the common rule. Bookkeeping and correspondence are arts little cultivated. Advertising is apt to be dull, or so exotically smart that it defeats its own object of converting the conservative British mind. As canvassing is odious to many good printers, commission men are employed, with results not always advantageous. Hence, it is the lot of the British printer to die poor, unless his case be exceptional. Failures are not heavy by comparison with other trades, and experience shows that assets to a reasonable proportion of the sum indebted are usually forthcoming. It may be a comfort to feel that losses are as unlikely as the gains to be great. The view is, at any rate, to be commended to one's creditors. The congenital incapacity for affairs which troubles the English printer prevents him from utilizing his power of combination to maintain prices. Associations with that end, more or less informed, are plentiful. The pooling and other schemes are various, but the attitude of the unintelligent outsider is injurious to their success. The enlightened master printer is no foe to trades-unionism. A standard of cost is all he asks, and he knows that nothing simplifies the labor problem so effectually as a strong combination of employes. In the rush for cheapness, methods are apt to incline to the rough and ready. The perfect joining of rules, elaborate make-ready and exquisite register are so seldom paid for that they can rarely be supplied. Nevertheless, seven years has seen a wonderful improvement and a general tendency to cultivate simplicity and strength in composing. The competition among local printers is purely internecine, varied by an occasional onslaught by a traveler from a London or other large firm. But the greater houses must reckon with printers abroad. Germany is England's superior in colorwork of every considerable kind, and cheaper also. The German is careful; his lithography is rich and his work unspoiled by careless cutting and false register. Holland can print books and pictorial views more economically than the home offices. Price and distance are against America as a competitor for British orders. The stock posters, the playing cards and some of the advertising novelties imported are popular enough. The growing sentiment of hostility to foreign goods tells more against European than against American enterprise. British printers have learned much from America. Although John Bull will not follow all the frivolities and extravagances of American fashion, it is mainly upon the American lines of taste that he advances. Cigar labels, toy books, picture post-cards and Christmas cards for the English market are already so greatly in foreign hands that the intervention of capable newcomers could matter little to the printer at home. Price and finish are the principal considerations in the classes enumerated above. English publishers furnish the designs and Saxony, Bavaria and Austria do the printing. Perhaps "notions" are America's most hopeful line. The clever, the distinctive, the patented and not too expensive in the form of specialties must always command at least a chance in Britain.—J. A. H.

INTERNATIONAL GUIDE FOR EXPORTERS AND MANUFACTURERS.

A little book which should prove of great value to exporters and all who have foreign business to transact is C. Regenhardt's "International Guide for Merchants, Manufacturers and Exporters for 1903." Its 554 pages contain a mass of information representing an enormous amount of labor in the collecting and great care and ability in the classification and arrangement. It is primarily, as its title-page recites, a directory of the best accredited and most reliable banks, bankers, commission and forwarding agents, lawyers, notaries and solicitors on the globe, together with all the consulates; it also contains commercial statistics, and gives the name of a trustworthy firm in each town of importance where direct information can be obtained. This mass of data is so classified and indexed that it is readily accessible, and by the use of thin Bible paper the editor has added much to the practical value of the book by making it a pocket edition. While the present is but the second English edition of the guide, it has been published for twenty-eight consecutive years in Berlin and Vienna, and the English editions are in response to a well-defined demand. The Regenhardt agency in America is at 11 Broadway, New York.

OUR PROGRESS IN FOREIGN TRADE.

The latest publication of the Treasury Bureau of Statistics brings out in a singularly impressive way the astonishing progress in the United States in respect of our foreign trade during the last thirty-two years. It compares our imports and exports in 1870, and again in 1902, with those of the other great maritime countries of the world. Let us look first at imports, and mark how we stood at the first-named date. In 1870 our imports were valued at $436,000,000. That value was exceeded, not only by the United Kingdom ($1,259,000,000), but also by Germany ($775,000,000), and by France ($553,000,000). In 1902 our imports had reached a valuation of $903,000,000. The import figures for European countries in that year are not given, but in 1901 they were: United Kingdom, $2,210,000,000; Germany, $1,290,000,000; and France, $843,000,000. Strange to say, the Netherlands are credited with an even greater gain than the United States, for they imported in 1870 only $187,000,000, but in 1901 $818,000,000, or almost as much as France. Passing to exports, we observe that in 1870 we sent abroad only $376,000,000 worth of commodities, or $60,000,000 less than the imported. In 1902 our exports had mounted to $1,355,000,000. What these figures signify will be apparent when we compare them with those of the principal commercial countries of Europe for the year 1901. In that twelvemonth the exports of the United Kingdom were valued at $1,363,000,000; those of Germany at $1,290,000,000, and those of France at $774,000,000.—*Harper's Weekly.*

TYPOTHETÆ NOTES

SEVENTEENTH ANNUAL CONVENTION UNITED TYPOTHETÆ OF AMERICA.

Mr. Edward Stern, president of the United Typothetæ of America, has issued the following circular:

For many reasons the coming Seventeenth Annual Convention of the United Typothetæ of America should be of unusual interest, and, in one respect at least, it will mark an epoch in the history of the organization.

For several years a sentiment has been steadily growing against the former practice of holding the annual meetings of the United Typothetæ of America under the auspices of the various locals. It has been felt that these conventions entailed



EDWARD STERN,
Retiring President United Typothetæ of America.

too large an expense upon the local organizations. Another drawback of this former plan of holding the national conventions in cities where there were local Typothetæ was that local sentiment and local problems exerted undue influence upon the deliberations of the national body. It was, therefore, determined by the members of the sixteenth annual convention that the next convention should be held in a city where there was no local organization, and in pursuance of this plan Atlantic City, New Jersey, was selected.

The change in this method of holding our conventions is coeval with other changes of great importance. We are now upon the threshold of one of the most vital phases of our career, being, as we are, in the transition state, from a merely passive academic body to an active, aggressive business organization with definite and specific objects in view. To accomplish these purposes the constitution has been changed in the direction of giving to each city the power to vote through



EDWIN FREEGARD,
Secretary United Typothetæ of America.



T. E. DONNELLEY,
Treasurer United Typothetæ of America.

any one representative, while at the same time the appointment of a paid secretary assures us of the services of a capable man devoting his entire time and full energies to the task of building up the organization and caring for its interests.

We are now confronted with problems of importance not only to printers, but to all manufacturers in the United States. Our relations with labor, with various branches of the supply trade and with consumers of our products call for more careful thought, more thorough investigation than we have ever devoted to them in the past.

In fact the issues that this organization could take up and handle with profit to themselves far exceed what could be stated in a circular of this size. Knowing this, therefore, your executive officers can not too forcibly express their conviction that it is the duty of all active members of every local Typothetæ in each city the country over to bestir themselves and their fellow members to redoubled activity in the organization; and they further feel that it is the duty of each man to make it his business to see that his city is fully and properly presented at this convention by men active and willing to take upon themselves the careful consideration of the responsibilities that now confront the national organization.

To insure the comfort and convenience of delegates attending this important session has been a matter of considerable



MR. SHERMAN SMITH,
Editor National Association of Photoengravers Convention Souvenir.

thought to your Executive Committee. To facilitate the action of such delegates and to render them all the assistance possible, the committee requests that the members carefully study

all information sent them and coöperate with delegates from all points by prompt action and response when so requested.

Atlantic City, as a meeting place, needs no introduction. It is well known and fully appreciated by residents of all sections of the States who annually visit it. The committee desires, however, to call the attention of the members to the following facts:

First. The opening day of the convention is Monday, June 22, 1903. The session will continue until Friday afternoon, June 26.

Second. To enable all members and their friends to keep together, the Committee on Arrangements has engaged headquarters at the Royal Palace Hotel, situated on the ocean end of Pacific avenue. This is practically the finest hotel in the city, with more than sufficient capacity for our utmost needs. A descriptive circular of the hotel itself has been issued which will enable you fairly to judge of its character and capacity.

Third. The hotel rates already arranged for are as follows, and are on the American plan:

Single inside rooms	$3.00	per day.
Single outside rooms	3.50	"
Double rooms occupied singly	4.00	"
Double inside rooms occupied by two, each	3.00	"
Double outside rooms occupied by two, each	3.50	"
Extra large rooms occupied by three or more persons, each	3.00	"
Single rooms with bath	5.00	"
Double rooms with bath occupied singly	6.00	"
Double rooms with bath occupied by two, each	5.00	"
Extra large rooms with bath occupied by three or more, each	4.00	"

Fourth. The National Trunk Line Association has agreed to give transportation from all points, with a return ticket, good for the period of the convention, at fare and one-third, and has further agreed that for those who desire to extend their stay over July 4 it will accept an additional payment of 50 cents, which will make the return fare good until July 5. This is a very liberal proposition, as it enables you to remain in Atlantic City for one entire week after the close of the convention and to spend Saturday, July 4, there if desired. Instructions regarding these railroad matters will be sent out on a separate circular, the conditions of which you should carefully study and comply with if you are a delegate or a visitor.

Fifth. All further information regarding the convention details can be obtained by addressing your communications direct to Philadelphia Typothetæ, Room 412, 929 Chestnut street, Philadelphia.

We expect the National Association of Electrotypers and Photoengravers will meet in Atlantic City at the same time, and we hope at the same place. This will afford us a good opportunity to get closer together with them.

Remember the date and put in your memorandum book *now* the fact that you are engaged at that time, and let nothing interfere with it.



AN ANTIDOTE FOR HOT AIR.

THE ASSOCIATED PHOTOENGRAVERS.—The Associated Photoengravers will meet as usual at the same place and time as the United Typothetæ of America. Mr. F. E. Manning, of Gatchell & Manning, Philadelphia, calls attention to the fact that the two pictures on page 278 of the May issue should have had the titles read "Associated Photoengravers" instead of "United Typothetæ." Mr. Manning says that "whilst we belong to the 'United Typothetæ,' we do not have the honor of serving on that particular committee."

MR. WILKINS AND HIS DIAMOND RING.—Miss Margaret Daugherty, 614 Van Ness avenue, San Francisco, California, writes under date of May 5: "Gentlemen,—I have been employed in the printing business for several months; have therefore been enabled to solve the rebus as contained on page

277 of The Inland Printer for May, and would now ask that I may have the extreme pleasure of seeing Mr. Wilkins' diamond ring. Please produce Mr. Wilkins, also his diamond ring, and receive correct solution of the rebus. P. S.—Is he good-looking?" Will Mr. Wilkins or his sponsors respond to the above request and answer the query in the postscript?

Golden-wedding Anniversary of T. P. Nichols.—Attention is drawn to a long and useful life spent in developing the printing trade by the celebration at Lynn, Massachusetts, on May 5, of the golden-wedding anniversary of Mr. and Mrs. Thomas Parker Nichols. Mr. Nichols was born at Lynn in 1830, and has lived there all his life. In 1855 he bought the job printing-office of his brother, Nathan H. Nichols, which he has made perhaps the largest job-printing, book and pamphlet publishing house in Essex county, outside of Boston. Notwithstanding his busy life, Mr. Nichols has found time for outside interests. He is vice-president of the Boston Master Printers' Club, a member of various trade and social organizations, bank trustee, water commissioner of the city of Lynn, and has served the city as councilman for three terms.

PHOTOENGRAVERS' CONVENTION.

The committee on hotel and accommodations in charge of making arrangements for the seventh annual convention of the National Association of Photoengravers — Mr. Frank Manning, of Gatchell & Manning, Philadelphia; Mr. John C. Bragdon, of Pittsburg, and Mr. B. W. Wilson, Jr., of Electro-Light Engraving Company, New York — visited Atlantic City, and after looking over the ground, decided to make the headquarters of the association at the Hotel Rudolph, which is one of the largest hotels in Atlantic City.

The National Electrotypers' Association of America have also decided to make their headquarters at the same hotel, and as the United Typothetæ of America will hold their convention at the Royal Palace, the three associations will be close together during convention week.

It is the wish of the officers of the association that every member who can possibly do so, will stop at the Hotel Rudolph while in Atlantic City.

The Executive Committee of the National Association, while at Pittsburg last year, decided to publish a souvenir book this year, as there is no local association at Atlantic City to publish the book, as there was in Pittsburg last year, and Mr. Sherman Smith, of the Pittsburg Photoengraving Company, consented to act as editor, the same as he did before for the Pittsburg association, with the understanding that a committee be appointed to take charge of the advertising.

OBITUARY

JOHN WILSON.

In the death of Mr. John Wilson, who died in Newton Centre on Monday, May 11, 1903, aged seventy-seven years, the printing fraternity has lost one of its ablest members in the past. Although withdrawn in recent years from active business, he is well remembered in his regular vocation, and in his participation in the varied handiwork of his craft. To him the public is indebted for many a fine piece of work, and his taste was always in evidence during the many years that he carried on the business of the University Press. Scrupulously honest in his business relations, always gentle in his manner and kindly in his intercourse with others, he has left a name and a memory that will remain with those who had the privilege of his acquaintance and friendship.

TALBOT C. DEXTER.

"Some men achieve greatness." In this age, when so many men are born great or have greatness thrust upon them, as it were, or not necessarily greatness, perhaps, but wealth or position — stepping into places carefully prepared for them by their fathers; knowing none of the pangs of failure or want, but also none of the glorious satisfaction experienced by those who have worked and waited until finally success has crowned their efforts — it is interesting to note what a man, with ideas and labor and perseverance, can make of himself.

Such a man is Talbot C. Dexter, who, beginning his career as a poor apprentice, dependent upon his own resources, is now the active manager of the company which bears his name and the inventor of a number of machines in use to-day by printers in all parts of the world.

Mr. Dexter attributes his success to his adherence to his own rule of "always doing a little more work and doing it better than any one else could do it."

The subject of this sketch was born at Galena, Illinois, April 20, 1857, where he lived until three years old, then moving with his parents to Iowa. He attended public school until about fourteen years old, at which time he entered the employ of the *Iowa State Register,* where he remained for four years, serving his apprenticeship as pressman. At the end of that time he entered the employ of the Western Newspaper Union in Des Moines as assistant pressman. After three years' service in this capacity he was made foreman of the pressroom, having charge of a considerable amount of machinery and a number of men. At this time he was but twenty-one years of age.

During the time he was employed by the Western Newspaper Union, Mr. Dexter invented several labor-saving devices, but having a strong dislike for a "patent rights man," these were never brought to the public notice.

In 1878 he began the invention of a folding machine, although up to this time he had never seen a sheet of paper folded by machinery. His first attempt in building a folder was one to make one fold in what was known as "patent insides." The success of this machine suggested the building of a complete folding, pasting and trimming machine for general newspaper work. This idea he carried out, and during the year 1880 several of these machines were sold and put into general use.

The success of these machines formed the nucleus for the organization of the Dexter Folder Company for the purpose of manufacturing and placing upon the market a full line of these machines. For ten years their manufacture was carried on in Des Moines. It was found, however, that the principal demand for such machinery came from the East, and it was decided to move the works east. The plant was moved in 1890 to Fulton, New York, where it remained four years. During this period the Dexter Folder Company designed and placed upon the market its first line of book and magazine folding machines, and invented the automatic side register and automatic pointing attachments, which have proved to be the most important steps ever taken in the development of this class of machines. The perfecting of these attachments made possible accurate book folding on a rapid drop-roll marginal machine.

At the end of the four years at Fulton it was again found desirable to move the plant to a location nearer New York city. This resulted in the purchase of a factory building and several acres of land at Pearl River, New York, one hour's ride from New York city. Mr. Dexter has been the active manager of the company continuously since its organization, and has now three hundred men in his employ. He has taken out altogether about one hundred and fifty patents covering various improvements in the machinery manufactured by his company.

In 1897 he invented and built the first of a type of machine



TALBOT C. DEXTER..

Photo by Pirie MacDonald, photographer of Men, New York.

(See opposite page.)

combining folding, gathering and wire-stitching all in one machine. Several of these machines were at that time built for the *Youth's Companion*, Boston. They receive the sheet from three separate piles, fold, assemble and wire-stitch at the rate of 4,500 complete copies per hour. The fact that these machines weigh ten tons and are twenty-five feet in length will give some idea of this undertaking. The three sheets are also automatically fed to these machines by an automatic feeding machine, also of Mr. Dexter's invention.

Next in importance to these is Mr. Dexter's automatic feeding machine for printing-presses. These machines feed to the printing-presses the sheets for printing, lifting sheet separately and feeding to the press by entirely automatic devices.

The various Dexter machines are being literally shipped to all parts of the world, a recent shipment being to Japan. The factory is not only the largest of its kind in the world, but is one of the very best equipped and most thoroughly systematized that could be found anywhere.

It would be hard to tell in which Mr. Dexter takes the greatest pride, in the machines he sees perfected as the result of his inventions or in the magnificent shop in which they are made.

Mr. Dexter was married in Des Moines, May 21, 1879, to Mary E. Hall, and their residence is now at Pearl River. They have had six children, four of whom are living, one son, Irven H., being associated with his father in the company.

DEPARTMENT OF COMMERCE.

Few persons, probably, realize the magnitude of the machinery and personnel of the national Department of Commerce and Labor which is being organized under the recent act of Congress. It is estimated that, when it is in full working order, the new department will have a staff of some fifteen hundred employes at its headquarters in Washington, and about ten thousand, including both permanent and temporary appointees, chiefly in the Lighthouse Establishment, outside of the Federal capital.

It is hardly necessary to enumerate the functions of the Department of Commerce and Labor. They are indicated broadly by its name, and may be said to include almost every important agency of the Government which has to deal with industry and trade. The Department of Agriculture, which has some divisions more or less related to these subjects, is the only Department that will not transfer part of its work. The exception was made, no doubt, because many of its functions are more natural parts of the Department of Agriculture.

Owing to the recent agitation of the trust question, public interest has naturally centered in the new Bureau of Corporations, which is charged with the duty of investigating the organization and management of corporations, joint stock companies and corporate combinations, except common carriers, subject to existing law, that are engaged in commerce among the several States and with foreign nations, and of making public the results.

So far as the ordinary currents of our commerce and industry are concerned, the new department will probably be most helpful in giving fresh impetus and, what is needed most of all, an intelligent and systematic direction to the expansion of foreign markets for our manufactured goods. Our exports of food supplies and raw materials need little aid or stimulus, since they are prime necessities which industrial nations must obtain from us, according to their requirements at any given time. Those requirements depend upon conditions beyond our control, such as the abundance or failure of crops or the extent of a nation's purchasing power determined by the degree of prosperity or of business depression it may be experiencing. The usefulness of government machinery, therefore, must be limited to removing purely artificial obstructions to the extension of our sales or to pointing out new channels of demand or the special needs of different fields of consumption. It it doubtful, too, whether the new department can add much to the sum of knowledge of our domestic trade or industry which will be of practical benefit to the average business man, but it can, and doubtless will, collate this information in a more convenient form.

When we consider the capabilities of a well-organized Department of Commerce as an agency for increasing our exports of manufactures, however, its probable usefulness is at once seen to be broad and far-reaching. Our manufactured goods, it is true, like our foodstuffs, are selling themselves because of inherent qualities which commend them to foreign consumers, but they can not be regarded as necessities to foreigners, and they are, moreover, subject to a competition on the part of other industrial nations which is likely to become much keener. The Department of Commerce will therefore have a double part to play. On the one hand, it will be its province to keep our manufacturers and exporters informed as to conditions abroad and the special requisities for obtaining the largest possible share of the world's trade; and on the other hand, it will be able to direct and give full effect to an intelligent propaganda in foreign countries for making known the distinctive merits of our wares. Its main reliance for some time to come will be our consular service, which, notwithstanding its alleged shortcomings, is now generally conceded to be doing valuable work in both directions.

The results already accomplished, with but little systematic effort, in extending the sales of our goods even in countries where, at one time, the prospect was least encouraging, would seem to indicate that we have before us a vast field of development, if the proper means are taken thoroughly to cultivate it. To individual enterprise, of course, must be left the actual work of cultivation, but the Federal Government is now provided, for the first time, with efficient machinery for fully doing its part as an auxiliary. How great that part may be is appreciated only by those who have become familiar, through the consular reports, with the great waste of effort due to ignorance or misdirected energy on the part of our business men seeking foreign markets for their goods, and with the golden opportunities which are so often neglected because we have no one great central repository of the information required. There has been no lack of such information in the past. The great trouble is that it is distributed among so many bureaus that it is obtainable only by piecemeal.

With all work of this kind combined and properly classified in a single department, as will now be done, it should be possible to answer inquiries of the most comprehensive character promptly and with full details.

If to this faculty of judicious concentration the Department of Commerce and Labor adds, as it probably will, a diligent coöperation with organized bodies, such as boards of trade, commercial expositions and museums, manufacturers' and export associations, etc.— in other words, all the rapidly multiplying representatives of our industrial interests generally — it may easily become all that its projectors have hoped for it as an engine of commercial progress and expansion.

Prosperous as we now are, we may soon be face to face again with a heavy excess of production, and if we would not then see many of our factories idle and our labor only partly employed, we must in the meantime make wider and deeper the export channels which alone can relieve us of the surplusage. Our endeavors to do this so far, are almost wholly parochial and inconclusive, for the reason that we have had no common rallying point, no national pivot of action. With a department of the Federal Government specially equipped for guiding our export activities, and setting the example, in itself, of concentration and directness of effort, we ought now to be able to exert the full force of our undoubted capabilities in international competition.— *Frederic Emory, in World's Work.*

COLOR IN THE GRAPHIC ARTS.*

SECOND PAPER.

COLORS are treated, according to their natural composition, either mechanically, physically or chemically — sometimes in only one of these ways, sometimes even in all three — to prepare them for graphic purposes. Certain colors we find ready formed in nature; we need only to take them from the earth and cleanse and pulverize them by a purely mechanical process in order to be able to use them. Such are, first of all, the so-called earth colors. They are pulverized in stamping mills, repeatedly sifted, sometimes also heated or "burned" (which not only purifies them, but affects the shade), then subjected to special washing processes, during which the fine particles are taken up by the water, while the heavy portions sink to the bottom. These undergo again and again the same process, until pulverized as fine as possible. If the mass is pasty, it is sometimes ground together as a mixture of dye and water. At last a sufficient degree of fineness is attained, and the colors are dried, either remaining in the form of powder, or shaped into little caps or cubes, and so come upon the market. Contrasted with this simple mechanical treatment are the chemical processes by which we procure all other colors.

The production of metallic colors is comparatively simple. The process, in general, is that of causing a metal to combine with an acid or with one or more non-metallic substances, the resulting combination having color and being insoluble in water. For water is the intermediary agent in most of these operations, though dry heat is also often employed. For example, chrome yellow is procured from acetate of lead and chromate of potassium, by dissolving these two salts in water, in certain proportions, according to the shade desired. When the chromic acid comes in contact with the lead, chromate of lead is formed, which, insoluble in water, separates and sinks to the bottom. The supernatant solution of the other components having been removed by filtering, assisted by repeated washings with pure water, the precipitate can be procured in a pure state. The most thorough washing is of the greatest importance, lest acid or caustic elements, present in the original solutions, remain in the finished product and attack and destroy types, stone, paper or already printed colors.

Analogous to the production of chrome yellow is that of prussian blue, while that of genuine cinnabar (vermilion) takes place through dry heat. The black mechanical compound of sulphur and mercury, called crude cinnabar, is heated in retorts and evaporated, and by this process of sublimation, so-called, the red cinnabar combination is formed.

More complex is the production of those dyestuffs whose materials we take from the realm of organic substances, also from the animal and plant worlds and from fossil or petrified plants — coal. In earth and mineral colors the dye and its substance or body form an inseparable whole; in those which now come under consideration, which we will briefly designate as "organic," the coloring material and the body are two different things; each must be produced separately and then the two brought together and held in combination. Dyestuffs from animals, plants or coal are indeed often very powerful, but they can not act, because they exist in too concentrated form, and can not be diluted mechanically, but only by solution. We seize upon the expedient of attenuation by means of mixture with a colorless substance; that is, we color this white substance by bringing it into an insoluble combination with the dye. It is always from the kingdom of the mineral or earth colors; alumina is most used, often lead; also lime (gypsum) or barium (heavy spar). This colorless medium becomes the base, the body, called the substratum, and upon it the coloring material is, in the technical expression, "precipitated." The process is this: A water-soluble compound of the metal or earth color to be employed is brought together with the coloring material, likewise dissolved in water. We have a clear, colored solution. After the two are properly mingled, there is put into the solution the admixture which will cause the separation of the insoluble compound of the metal or earth color; and at the moment when the white, insoluble base is formed, the dye attracts it forcibly to itself, takes it up, and is separated with it from the water as a colored precipitate. The matter is not always as simple as this; in many cases the dye does not at once become fixed, and then special admixtures are needed to obtain a firm union between base and dye. In other cases the color must be developed upon the base from various ingredients.

To this kind of colors has been given the name of lakes. Their materials are taken, as we see, from all the kingdoms of nature, but the coloring element is always furnished by organic nature. Lakes can be produced as opaque or as transparent colors, according as an opaque or a transparent base is used.

While the world of living animals and plants does not give us a great amount of material (the latter, with its dyewoods, considerably more than the former), the fossil plant world, coal, is the source of an enormous class of dyestuffs, whose number and variety are by far not yet exhausted, and which is daily increased in chemical laboratories.

Coal — anthracite coal, in particular — is very important to us aside from its use as fuel, because it furnishes the gas which we use to light our houses and streets. In the manufacture of illuminating gas a by-product is coal tar, which, scarcely forty-five years ago, was a very troublesome waste product which no one knew what to do with. Chemists, to be sure, knew since 1833 that a liquid called benzine could be extracted from tar, and it was learned that the so-called aniline was obtainable from benzine; in 1856 the first aniline dye was made, the Perkins violet. Very soon other colors were produced from aniline, and the formerly so troublesome tar became a very important raw product for the industry which is still called aniline dye manufacture. But this designation is to-day no longer correct, because too limited. It has been found that not only aniline, with its basis, benzine, can serve as the source of dyestuffs, but that tar is rich in similar materials. Xylol, toluol, naphthalene, anthracene, are the names of some of the other components of this dark, ill-smelling liquid, which enriches our treasury of dyes with the most splendid products. We can therefore no longer speak merely of aniline dyes, but must use the more correct term, coal-tar dyes. The obtaining of the fundamental materials for their manufacture has to-day become a special industry, and large factories pursue as their specialty the extraction of these "intermediate products" of coal tar. It may be remarked in this connection that only anthracite coal, not bituminous, is of value in the manufacture of dyes. It is the lakes, produced from coal-tar dyes, which have decided supremacy in the realm of coloring stuffs, not only on account of their superior numbers, but by their purity, richness, brilliancy and variety of shades. Artists and decorators, as well as the workers in graphic industries, dyers — whoever uses color — make the most extended use of them, and the number which stands at our disposal is daily increased. It is true that a very large proportion of the coal-tar dyes have the disadvantage of not possessing the quality of resistance; direct sunlight, in particular, often causes rapid decomposition and consequent fading. Others it is difficult or even impossible to fix perfectly upon a base in insoluble form, and these are the ones of which lithographic printers complain that they "go into the water." Still others can not be varnished with spirituous liquids without "running" — they are not "varnish-proof." But all these disadvantages, while they may limit the use of coal-tar colors, can not hold them back in the triumphant march which they have begun toward the dominating place in the field of color industry.

Similarly to the lakes of the coal-tar dyes the lakes with

* Translated from *Allgem. Anzeiger für Druckereien.*

dyewoods (logwood, etc.) are produced, and both have the same general characteristics.

Aside from some detached coloring materials, which can not be placed in any special class, we have now become acquainted, in general, with the separate kinds of colors, regarded as to their production and description; we shall proceed to speak of the separate colors of the spectrum and consider more particularly with each one those of its representatives in the various kingdoms which are of importance for graphic purposes.

(To be continued.)

HASTE VERSUS DELIBERATION.

Mere briskness is not always to be commended, if unaccompanied by desirable results. In the use of a gun, for instance, the ability to fire quickly, or repeat rapidly, is not the greatest; it is the man who takes deliberate aim and shoots unerringly who does the most execution.

It is the hurry that makes flurry and confusion that is to be condemned. The folly of this sort of action has always been conceded, and caution against it has been popularized in adages in every language. The Persians said, "It is useless to run unless you go in the right direction"; the Chinese say, "Better walk than run toward danger"; in the western world we say, "Haste makes waste," and "The more haste, the less speed." This is the wisdom of all time, that he who hurries finds more pitfalls than he who goes with careful deliberation and makes every step take him safely nearer his goal.

The hurried, fussy man is apt to be subservient to emotion and impulse and petty passion, while the careful, deliberate man maps his way and goes straight about his purpose without being swayed by his own emotions or the emotional attitude of others. He makes his best effort calmly and is thus prepared to meet defeat calmly, and is all the better equipped for trying again. He is as strong when he fails as when he succeeds, while the hasty man is blown out of his way by every adverse wind, and easily succumbs. The one is the master, the other the slave of circumstance. The one analyzes situations with deliberate care, the other yields without question or discrimination.

Now, what has all this got to do with the printing trade? Everything, for to succeed in printing requires the same general qualifications as to succeed in any other field of human endeavor. Every man who has made a notable success in the printing trades has had it in him to succeed from the start, and with the required special training he would have made a great success in any other calling. The men whose achievements are recorded in history were never flurried; however quickly they may have been able to think and to act, they never appeared to be in a hurry. Their thinking and their doing were the results of deliberation, rather than impulse.

Whether in business, in the practice of a profession or engaged in the humbler work of life, he who so masters his time and his effort as to keep his work well in hand and never behind, has time to concentrate his power, while the man who hurries, without system, soon finds his work driving him, and he dissipates his energy. Our advice to a young man entering any career would be: Be diligent, not slothful; work as fast as you can calmly, but avoid hurry.—*Adapted from The Bookseller, Newsdealer and Stationer.*

MORE SPIRIT.

A minister opened the Sunday-school class with the well-known hymn, "Little drops of water, little grains of sand." In the middle of the first verse he stopped the singing, and complained strongly of the half-hearted manner in which it was sung. He made a fresh start; "Now, then," he shouted, "little drops of water, and for goodness sake put some spirit into it."

ADVERTISING FOR PRINTERS AND OTHERS

BY CHARLES E. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

ANOTHER FOLLOW-UP PLAN.

How to get next to the heart of the buyer and do it in a business way, is one of the big little perplexing problems which daily confront the owner of the print-shop. When once you get the buyer interested in your plant and in your product, you are on the right road to keeping your presses busy. There are several ways to bring about this result.

The first thing always to consider before spending time and money to advertise your shop is — "How can I make the man who gets my booklets, folders or cards read them?" The following plan is a simple one, and I believe can be worked with successful results. It shows one way to get the man you want for your customer interested. The plan is as follows:

Select about twenty-five, fifty or a hundred of the most successful business men in your city — men who buy printing — men whom you want to talk to, but who are always busy when you call. Write them the following personal letter on your business stationery (have it typewritten):

DEAR ————, You are a buyer of a certain amount of printed matter each year. You no doubt know the difference between a good piece of advertising and the worthless sort. We consider a criticism coming from you worthy of consideration. Starting on the first day of June, our print-shop will issue a series of six mailing cards to advertise our plant and product. We are going to try to let the buyers of printing in this city know why our printing is the best of its kind, and the best kind. These cards will be mailed to you personally at your home. We take the liberty of asking you for just a few words of criticism. It is asking quite a favor, we know. We are located in ———; your business interests are also here. We are all a part of this city. You are a part of us, and we want to be a part of you. We all ought to be interested in raising the standard of the things produced here. We are going to do our part. Will you favor us with a good, conscientious criticism, and tell us what you think of the printed things you will receive from us from an advertising standpoint? Respectfully yours,

Such a letter as this will more than likely make your man look for the advertising which will follow, and he will be more or less interested, even if you do not get a criticism from him. This letter is to be followed up with a series of five or six cards, as suggested herewith. Address them to his home address, where he will most likely give them more careful consideration than if they were received in the general mail at the office. This personal appeal and the cards, if cleverly prepared, will make him read your advertising, and can not help but result in an order. These cards can be printed in two or three colors, on different colored cover-stock. It would be a good plan to make these of different sizes, and be careful not to spare any pains to make them first-class in every respect.

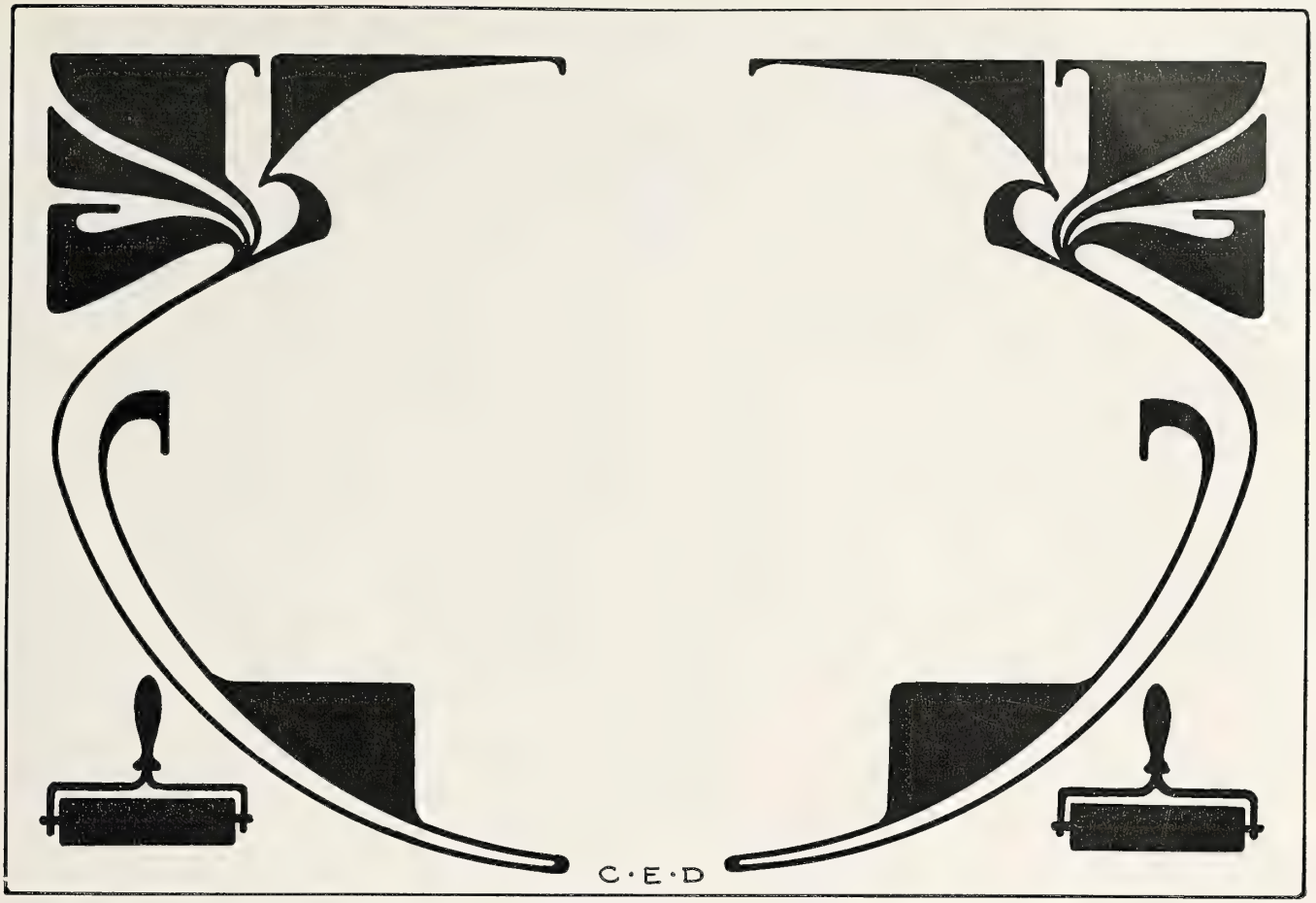
CARD NO. I.

PRINTING.

There are two ways to buy it: one way is to buy it just as cheap as you can; the other way — just as good as you can. In the first case the printer who was unfortunate enough to get your order landed it because his figures were much lower than the other fellow could legitimately execute your work for.

WHO GENERALLY LOSES IN THIS CASE?

In the other case the printer makes a fair profit; you are satisfied with what he did for you.



ADVERTISING SUGGESTION — CARD NO. 1.

Both parties concerned profit much by the transaction.

We're not in business to beat the other printer out of an order — we don't fill up our plant with orders just to keep our presses busy, but we are running our business to honestly and conscientiously serve you. We want to print stuff that will make money for you, and incidentally net us a few shekels to make us happy.

CARD NO. 2.

A positive paying investment in any business, large or small, is good printing. Its value can not be overestimated. Your advertising matter which you distribute and the stationery you use generally makes a lasting impression, favorably or otherwise, according to its kind.

Don't pay out money for the poor kind; get the paying kind.

IT ALWAYS PAYS AND PAYS ALWAYS.

HAVE YOU STOPPED GROWING?

Are you satisfied with the printing and advertising things you used yesterday? Why be satisfied when you have access to the services of printers such as are found in our shop? They produce printing that will make you grow. They will put green foliage on the bare branches of your business. Business-bringing arguments done in print to convince, and business stationery that looks dignified. That's what does it. It all helps to keep your business on the move. Aren't you interested enough to talk it over with us?

AT IT AGAIN.

Our object is to keep on until we do something that will convince you that we have the shop and the make-up to do printing that's more than just printing — printing plus gray matter in the shape of good practical ideas which the man you want to reach can't get away from. This ought to mean something to you and it will if you will just give us a chance to demonstrate. Our 'phone number is ——.

CARD NO. 5.

ONCE MORE.

We are a persistent bunch. We are like the auctioneer who says "all done, last call," waits a few seconds, then says, "Gentlemen, we can not let these goods go at this price," and then comes a fresh appeal. We are doing good printing and we know its value; we can't let you alone until we are satisfied you know its value. Can't we hear from you in the near future on that next order?

Now you know, why not act?

JOHN T. PALMER, Philadelphia, sends out his usual monthly blotter, which is neat and artistic in every respect.

CHASE BROTHERS send out a monthly blotter which is well printed and makes a good business appearance. The typographical arrangement is simple, but very tasty.

THE April issue of the *Practical Printer,* published monthly by the Inland Type Foundry, St. Louis, Missouri, is well printed and contains several spicy and interesting articles.

BEACON PRESS, Boston, Massachusetts, sends out a small monthly calendar which shows the good taste of this house. It is nothing pretentious, but a simple piece of business printing.

A BOOKLET of specimen pages showing the Condensed Blair series of type faces, now complete in twelve sizes on four bodies, has been received from the Inland Type Foundry, St. Louis.

THE Partridge & Anderson Company, Chicago, have sent us a postcard which advertises the Partridge process of stereotyping plates. The letterpress is well done and the decoration adequate.

"FROM BOSTON TO GRAND RAPIDS," is the title of a booklet advertising a new addition in the shape of Mr. W. L. Smith, of Boston, who goes with the Tradesman Company. The folder is well designed.

THE Biggers Press, Corsicana, Texas, sends out a neat little piece of advertising labeled "About Good Printing." The composition is good and the general character of the entire folder is dignified and artistic.

A BOOK which is of interest not alone to the traveler, but to all having an interest in old Mexico, is the third edition of the "Standard Guide to the City of Mexico and Vicinity," by Robert S. Barrett, just received from the press of Modern Mexico, New York. The book contains many beautiful and interesting half-tones of scenes, buildings and

people. Paper, composition and presswork are above the average of books of the same character.

WILMANS PUBLISHING HOUSE, Seabreeze, Florida, has sent out several well-printed blotters. One of these has the following argument, which is rather clever; the blotter is printed the long way and has at the top in strong lettering:

THE RULE
OF THREE

1. GOLD COIN
Is produced by a good die acting upon good metal.

2. GOOD STOCK
Is the product of the highest skill and the best materials.

3. GOOD PRINTING
Also depends upon skill plus material.

"It's a poor rule
that won't work
both ways."

3. GOOD PRINTING
Upon

2. GOOD STOCK
(The kind we carry) will bring

1. GOLD COIN
To the Business Man.
We do attractive printing and always give you the best stock for your money.

WILMANS PUBLISHING HOUSE,
Seabreeze, Florida.

"WONDERLAND" is the title of the Northern Pacific Railway Company's 1903 brochure. The cover-design is from a strong clay model by Alfred Lenz. The general effect is pleasing, the composition and presswork good, and it is, on the whole, a very creditable piece of work from the press of Rand, McNally & Co. The book is profusely illustrated with half-tones from photographs and wash drawings representing historical incidents and scenes along the line of the railway.

MR. E. ST. ELMO LOUIS sends us two booklets which he has just gotten out for the Cortright Metal Roofing Company. Both booklets are well written. The printing is first-class and the general arrangement throughout these books is good.

SAMPLES of ornithoid, orkid and orimbo cover-pages make up an attractive booklet printed at the Northland Shop, Battle Creek, Michigan, for the Peninsular Paper Company, Ypsilanti. The collection shows a wide range of colors for selection.

W. H. JONES, Nelson, British Columbia.— Your two blotters advertising your print-shop are good advertising. I prefer the one with the square panel in the center. This is a better design, and shows the printer's art which you are trying to advertise.

THE *Evening Star*, Washington, D. C., calendar for March is illustrated with a half-tone view of the White House, being one of a series of twelve photographs of "Beautiful Buildings of Washington." It is a neatly printed card of handy size for desk or office.

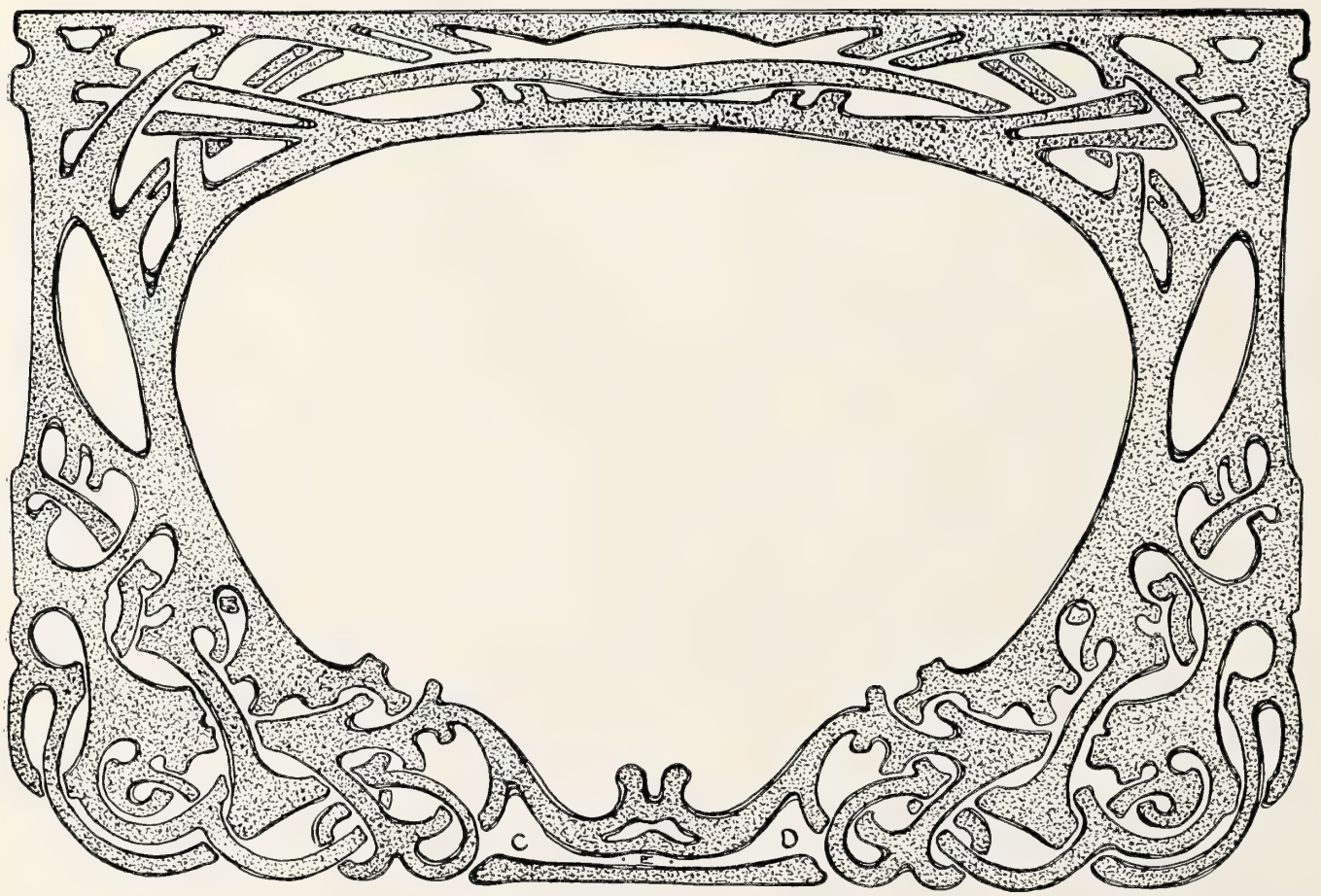
EBENS STORER, stationer, New York, N. Y., gives fourteen reasons for dealing with his establishment in a unique little folder. The reasons are good and the sayings are better. The folder shows a good piece of printing and an original conception in its general make-up.

S. M. PASCHALL, printer, Philadelphia, sends out a small folder in which he makes an effort to tell about the personal attention he gives to the details of the printing turned out from his establishment. The folder is well printed and makes an attractive piece of advertising.

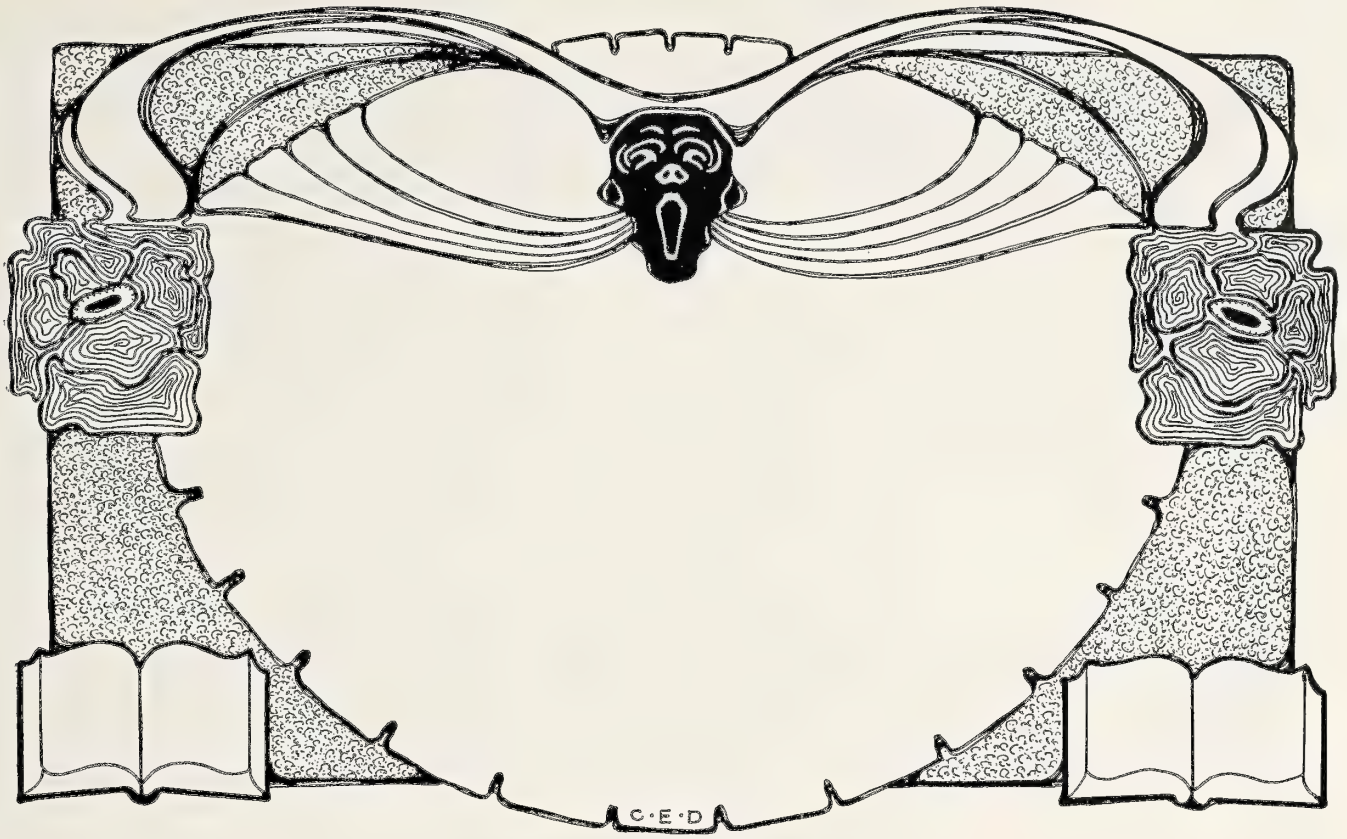
FROM the Chatfield & Woods Company, Cincinnati, we have received a neat vest-pocket price-list of the goods handled by the firm. The pages are photo-reduced and the entire design attractive. The booklet should prove exceedingly useful and convenient to the printer and estimator.

DRAPER PRINTING COMPANY, Des Moines, Iowa, sends us a number of excellent specimens of their products. Some of the blotters are first-class and bear good, interesting text. The general run of all the printed things sent in speaks well for the quality of work the Draper Printing Company is executing.

AN eight-page circular, 9 by 12 inches in size, issued by the American Type Founders Company, shows in practical use the Engravers' Old English, Cheltenham, and Abbot series of types, with a page of Adver borders. The pages are artistic in design and the presswork is of



ADVERTISING SUGGESTION — CARD NO. 2.



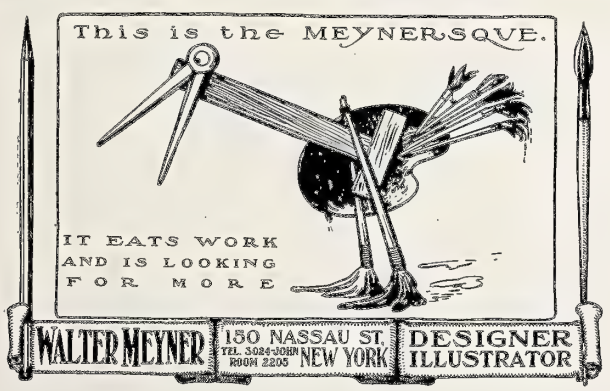
ADVERTISING SUGGESTION — CARD NO. 3.

excellent quality. Advance proofs of Curtis-Post and Post Monotone are being sent out by this company — two faces that are attractive and will be found useful in the more artistic lines of work.

"How to Make Your Advertising Pay" is the title of a booklet which comes from Voorhees & Co., New York city. The text is well written and holds forth a good argument. The make-up of the entire book is neat and ought to make a good impression. The book is enclosed in a green cover printed in gold ink.

The May number of the Black Diamond Express presents its usual attractive appearance from the printer's viewpoint. Lehigh University, Bethlehem, Pennsylvania, is the main feature of this issue. Articles concerning its history, curriculum, music, art, sports, building and campus are lavishly illustrated by half-tones.

A unique business card from Walter Meyner, designer and illustrator, New York, is reproduced in these columns. While not an artistic piece of work, we reproduce it for the original qualities it contains.



A catalogue of the Plant Seed Company, St. Louis, Missouri, is a book of 128 pages and cover, 5¼ by 9 inches in size, the composition and presswork on which are of excellent quality. The cover-design is printed in the three-color half-tone process, on white enameled stock, and is a good sample of this class of work.

From the Crawford Press, George Pullman & Sons, limited, letterpress, lithographic and color printers, Chiswick Road, Chiswick, W., England, we have received a number of specimens from the various branches of the concern. In each department superior taste is shown. The letterpress work shows a commendable reserve in decoration, and strength and dignity in the designs that are somewhat unusual in English decorative printing. The entire assortment compares favorably with the best specimens received by this department.

Marsh & Grant Co., 65-71 Plymouth place, Chicago, on their March calendar blotter say: "For profitable printing strike the plant of the Marsh & Grant Co.," etc. The *striking* feature of the design is a plant growing from a vase on which is glued a piece of sandpaper. The idea is a clever one and is well carried out.

"Whittier Boys and Girls' Magazine" is the name of a monthly magazine issued by the boys' printing department of the Whittier State School, Whittier, California. It is a well-printed, 9 by 12, sixteen-page paper, devoted to the interests of boys and girls of the institution, and reflects credit on the youthful craftsmen.

A blotter from Marsh & Grant, Chicago, printers and engravers, printed in two colors with three Cupid riflemen aiming at the reader, makes a clever bit of advertising. But perhaps the inside page, showing John Chinaman, writing a credential on a trailing bit of crimson ribbon, is stronger than the cover of the blotter.

The postcard which the Samuel Ward Company, Boston, Massachusetts, is sending out to the trade shows an effective arrangement of type and use of the company's monogram in the decoration. A frightened Chinaman closely followed by a policeman, and the legend, "Ahead of trouble," is the unique feature of the card.

From the American Baptist Mission, Rangoon, Burmah, comes a packet of specimens, the body letter largely in the clean, strong Caslon type. These specimens are creditable to the Burmese printery, but greater repression in ornamentation and the use of fewer decorative type-faces would add to the dignity of the work.

Printers Ink Jonson advertises his product by a book whose simple but strong cover-design is printed in black and vivid green ink on red stock. The thirty-two pages which extol the virtues of the inks sold by this enterprising manufacturer show good taste and dignity in arrangement and are well printed. The booklet should sell ink.

A blotter entitled "Don't Worry," from William McWhorter, printer, Chicago, has some good text in it, but is too much broken up. Your general design is not striking enough. Your combination of colors is weak and could be greatly improved. With the right sort of display, this blotter could be made a first-class piece of advertising.

The Blanchard Press, Worcester, Massachusetts, sends us a booklet entitled, "The Well-dressed Woman," printed for the Globe Corset Company. The half-tone illustrations from very good wash drawings are well reproduced in soft greens. The cover is printed in two colors, and the whole bears the stamp of good taste and good workmanship.

Athens *Review* Job Printing Department, Athens, Texas.— The monthly blotter you send out would be greatly improved if the matter ran the narrow way of the blotter, instead of the long way. It would



ADVERTISING SUGGESTION — CARD NO. 4.

then be in harmony with the picture and would make the blotter more effective. This would give you more room to display your head-lines.

THE March calendar of the Times Printing House, Filbert street, Philadelphia, Pennsylvania, is a card 7¼ by 9¼ inches, printed in two colors and tint, with half-tone illustration of "Stenton," the home of the Logan family. This is one of a series of views representing "Historical Philadelphia," which give a peculiar value to these calendars.

FROM the Baker Brothers Engraving Company, Omaha, Nebraska, we have received a booklet showing specimens of their engraving. The cover-design, suggestive of ancient Egypt, is dignified and strong; it is printed in red and black ink on gray stock. Too much ink is carried in the printing of the half-tones to produce a clear and neat appearance.

R. L. POLK PRINTING COMPANY, Detroit, Michigan, issued a telephone card printed on heavy bristol. The appearance of this could be greatly improved by displaying part of the advertising matter at the bottom of the card, running a rule around the outside edge, thereby making a design of the entire card, and by so doing making it more attractive.

SCARFF & O'CONNOR COMPANY, Dallas, Texas, are sending to printers a most unique piece of advertising in the shape of a printer's apron. They tell us that printers are very much pleased with it. We can not see any reason why they should not be, as it is most excellent and serviceable, and would most likely be kept by the printer who gets it, until worn out.

"A NEW PRINT-SHOP IN BATH" is the title of a book which announces the opening of the Rowe Press, a print-shop in Bath, Maine, for high-grade commercial printing. The book is a first-class piece of work, and if the Rowe Press keeps up the same standard as its first announcement, it will have no trouble in establishing a reputation for this print-shop.

VECHTEN WARING, New York, tells in a twelve-page booklet how he makes type talk. This book is a clever and unique piece of advertising. The cover-page bears the title "Making Type Talk." The interior contains a good argument illustrated with good, strong black-and-white illustrations. The whole book is well printed and ought to bring business.

AN effective Saturday one o'clock poster closing card is received from The Campbell Printers, Chicago. The good old summer time is forcibly suggested by four youngsters going a-picnicking; this is set in a conventionalized border, and makes an attractive poster. The reverse side shows a well-proportioned and dignified advertisement of the company putting out the card.

AN attractive booklet, which simulates a heavy ledger in little comes to us from John C. Moore, Rochester, New York, maker of blank-books, binder and printer. The booklet advertises Moore's movable markers. It is well printed on heavy coated paper, and is illustrated by clear half-tones of the machinery used in making the article advertised, and the establishment in which it is made.

THE central feature of the cover-design of the new Michigan Central folder is a flying figure bearing aloft the shield of the company. The cover is printed in two colors, and is further embellished by half-tones of scenes along the line of the railway. The work comes from the Rand-McNally press, and is a good piece of composition, but its effectiveness is much impaired by poor presswork.

MAHIN'S ADVERTISING COMPANY, Chicago, has sent out the ninth of their motto cards. The maxim this time is from Josh Billings, "Success don't konsist in never makin' blunders, but in never makin' the same one twict." This card is sent in an attractive envelope, bearing the advertisement of the company, and both the card and the envelope are the work of the Henry O. Shepard Company.

THE PIRSCH PRESS, Dayton, Ohio, have a rather clever way of letting trade know they are still doing good printing. They send out a statement on the regular statement blank, with the receiver billed up in the following manner:

"You are indebted to us as follows:

To one visit to our print-shop."

"THE ILLUSTRO PRINT," of Baltimore, is sending out a handsome booklet. The cover-design is striking, well drawn and is printed in three colors. The inside of the book is also printed in three colors. It tells in a very forceful manner what the "Illustro Print" is and what it does. The text in this booklet is written in a good, practical and businesslike way. The last page bears the following text: "This booklet could have cost us much less and done us no good.

"THE MAN AND THE MEDIUM" is the title on the cover-page of a little book intended to show the power of *Power* in power plants, and why the printing of persuasive publicity in its pages is productive of prosperity; in other words, this little book is designed to boost the advertising space in *Power*, published by the Hill Publishing Company, World building, New York. The illustrations throughout this booklet are well drawn and will aid greatly in making the man who gets it read the book.

A CATALOGUE designed and printed for the Fuller-Warren Company, manufacturers of steel ranges, by the Meyer-Rotier Printing Company, Milwaukee, Wisconsin, is a fine sample of letterpress printing. It consists of thirty-six pages, 9 by 12 inches in size, printed in black ink on heavy enameled stock, with round-cornered rule borders printed in red. The half-tone cuts of ranges are finely engraved and artistically printed, showing that the pressman has bestowed much care upon the make-ready. The type display is excellent and make-up of pages good. A peculiar feature of the folioing is that the page back of the title is

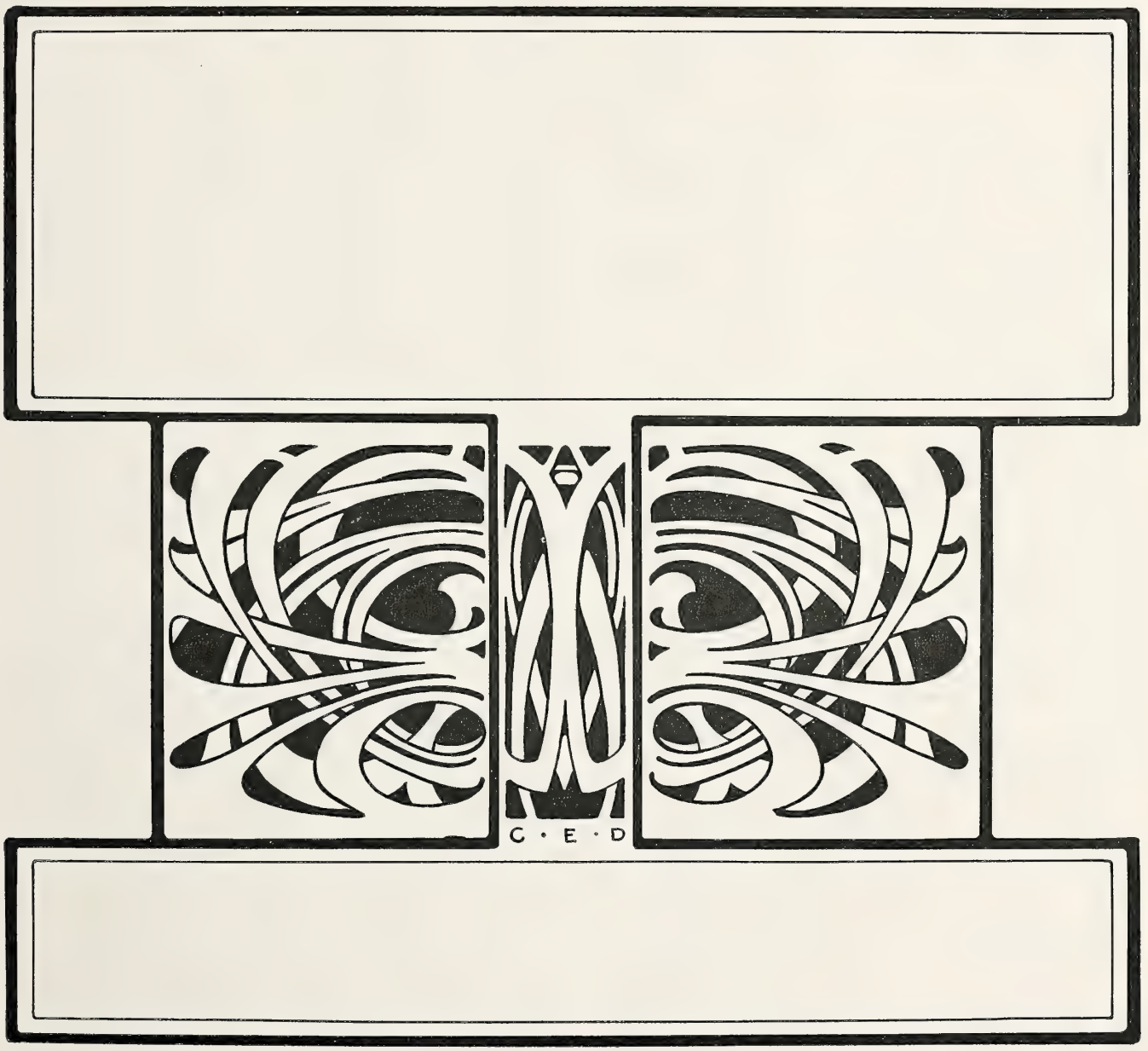
not counted, thus throwing all the odd folios on the left-hand pages and the even folios on the right — the catalogue ending with page 35. The front cover-design represents a molder at rest, and is printed in four colors. The work throughout is first-class in every respect.

The Blue Mountain American, Sumpter, Oregon, has favored this department with a bunch of good business-bringing things, the best being a three-page folder printed on purple Princess cover-stock in gold ink. The catch-line to the text is "Blaze It on Your Mind" in letters of glittering gold. From the publisher's pen we get the word that this was a very successful piece of advertising. Another booklet labeled "Foresight" is well worthy of mention. It contains a good practical argument on the question of the hour — printing.

Stewart Simmons Press, printers, Waterloo, Iowa, sends out an attractive little folder advertising their print-shop. The catch-line, quoted from Hamlet, is as follows: "The work's the thing in which I'll catch the conscience of the king." Then comes the following argument: "The work; that's it in a nutshell. No matter how brilliant your English, how convincing your argument, if the work of the printer is poorly done, it spells 'commonplace' and 'failure' of your advertising." The balance of the text is good, and the general appearance of the folder is very pleasing.

The Robert Graves Company, New York, send us a copy of a new booklet entitled "Bidding for Trade." It is their purpose to use this book a number of times during the year as a sort of house organ. It will contain, in addition to their advertisements, illustrations showing some of the many decorative possibilities that can be obtained with papers of their make. Each issue will have three short articles of general interest and every effort will be made to have the book sufficiently interesting and attractive to insure its being welcome by those who receive it. The first issue speaks well for their effort. The cover is printed in two colors. While the design could be made more striking, the general appearance is neat and dignified. The interior is well printed and contains many good illustrations to make it an interesting book. The general make-up is superior to the average house organ, and the typography and printing throughout is first-class. The book ought to aid greatly in selling the products of the Robert Graves Company.

J. H. Barsachs, superintendent of the printing department of the Meyer Brothers Drug Company, St. Louis, Missouri, submits a varied assortment of catalogues, booklets, pamphlets, etc., some printed in colors, all of which give evidence of having been designed and produced under the direction of one who thoroughly understands the bookmaking art. The composition is good, selection of colors and presswork excellent, and all the work has a finished appearance that commends it favorably. Mr. Barsachs gives The Inland Printer credit for much of the knowledge he has gained, and states that he has received many valuable hints from the various departments conducted in its pages, and has such a high opinion of the value of the information thus obtained that he advises all workmen with whom he comes in contact to subscribe for and read the trade journals. It is a pleasure to look over such an assortment of printing as is forwarded by him, and note the uniform excellence of workmanship in all branches. In a package of twenty envelopes, bearing the card of Meyer Brothers Drug Company, there are as many different designs, many of them referring directly to the World's Exposition, to be held in the city of St. Louis the coming year.



ADVERTISING SUGGESTION — CARD NO. 5.

TRADE NOTES

The capital stock of the Champlin Printing Company, Columbus, Ohio, has recently been increased from $10,000 to $50,000.

Kehm, Fietsch & Miller, Chicago, will erect a large addition to their printing-house at 61-63 Erie street. The annex will be six stories high, of pressed brick and stone, and will cost $45,000.

S. Gorman & Sons, Des Moines, Iowa, have removed their printing establishment from 121 Brady street to 211 Perry street, where more commodious quarters have been fitted up for their reception.

Negotiations have recently been completed by which H. L. Egbery & Co., of New York, will have the selling agency of the machines of the American Paper Feeder Company in New York city and Philadelphia.

The contract for the new building for the United Brethren Publishing House at Dayton, Ohio, has been let. The erection of this building and the improvements mean an expenditure of more than $100,000.

The Wallace Publishing Company, Des Moines, Iowa, has awarded the contract for its new building. It is expected that the structure, which will be absolutely fireproof, will be ready for occupancy August 1. $27,000 will be expended on the building.

Specimens of the Whittier series of type-faces, in nickel-alloy metal, universal title line, are collected in a dainty booklet showing on its cover a half-tone and the autograph of the poet whose name the series bears. The Whittier is the product of the Keystone Type Foundry, Philadelphia.

The Henderson Lithographing Company, Cincinnati, recently paid $20,000 for a lot 132 by 340 feet, at the corner of Freeman and York streets, on which it will erect a building for its engraving and lithographing plant. This structure will be built along the most modern lines and will cost $80,000 to $90,000.

H. W. Weisbrodt, Cincinnati, engraver and printer, is now established on the eighth floor of the Commercial Tribune building. He has added an electrotyping plant to his establishment and has engaged Thomas A. Murray, formerly with Stillson, New York, to take charge of the printing department of the business.

The Franklin Engraving & Electrotyping Company, Chicago, have removed to more commodious quarters at 346, 348 and 350 Dearborn street. The building is a seven-story structure, and their plant occupies all excepting the ground floor. It is electrically equipped throughout, and it has been the aim to make it a model plant in every respect.

The Parfitt Engraving Company, of Goshen, Indiana, has removed its plant to Fort Wayne. The company was established six years ago, and removes to Fort Wayne that its field may be enlarged. The company has been reorganized, with a capital stock of $14,000, and with William Parfitt, president; Wilbur Schmeykal, vice-president, and John W. Parfitt, secretary and treasurer.

The Spokane house of the American Type Founders Company became an independent branch May 1, with A. D. Alexander as manager. The company's business in eastern Washington and northern Idaho has developed to such an extent that this change was considered necessary to give customers the best service. Accounts and business of all kinds will now be handled independently of the Portland house by the Spokane branch. Mr. Alexander has been in charge of this branch for three years, and it is largely due to his energetic management that the scope of the work is now broadened.

The Cushing Company, Baltimore, has absorbed the J. W. Bond Company and Cushing Company, the directors being: A. Y. Dolfield, R. W. Graves, W. E. Williams, H. M. Hebden and E. C. Wollman. The company will do a general book, stationery and printing business. Capital, $100,000. The building occupied by the company in West Baltimore street will be enlarged and improved.

A plan for the unification of the publishing interests of the Methodist Book Concern, of New York, and the Western Methodist Book Concern, of Cincinnati, is contemplated by the officials of the church. The principal object of this proposed change is economy in the manufacture of the church publications and books, by the elimination of one set of officers, editors and assistants demanded by the dual system.

The Western Ontario press has begun a crusade against the Toronto printers who canvass their territory in quest of printing contracts. The provincial editors claim that the work done by these Toronto printers is of the cheapest class and that it is done under sweat-shop conditions, and they maintain that they should be given the opportunity to furnish business men better printing, done under more wholesome conditions, at home.

Through the efforts of Mr. James M. Lynch, president of the International Typographical Union, the Providence *Journal,* Providence, Rhode Island, is now a union office. Some months ago Mr. Lynch communicated with Mr. R. S. Howland, editor and proprietor of the *Journal,* directing his attention to the fact that the leading newspapers of the country are unionized. An investigation followed, and Mr. Howland immediately thereafter took up the question of unionizing the Providence *Journal,* and this has resulted in adding another large office to the union ranks.

The Queen City Printing Ink Company, Cincinnati, has opened a branch house in Philadelphia, with Mr. A. C. Davis, of Cincinnati, as manager. The concern has leased the building formerly occupied by the Keystone Type Foundry Company, at 734 Sansom street, which has been entirely remodeled and put in first-class condition. A full line of black and colored inks will be carried, and more or less grinding machinery has been put in, that any and all colors may be matched on short notice. This company has had over forty years' experience in the ink business and neglects no means of making its branch houses successful.

Mr. Walter S. Marder, of the American Type Founders Company, who for the past six years has been manager of the Chicago foundry, has recently removed to New York city, and will now be connected with the New York foundry of the company. He will be succeeded by his brother, Mr. Clarence C. Marder, as manager of the Chicago foundry. A new building is being erected at Jersey City for the accommodation of the New York foundry and the specimen printing department, and this work is being superintended by Mr. Marder on account of his familiarity with the details and requirements of the business. Mr. Marder is well known in the West, and in leaving Chicago carries with him the best wishes of his many friends.

JUNE COVER-DESIGN OF THE INLAND PRINTER.

Mr. G. F. N. Thomas, whose articles on the "Penotype" process have attracted general interest among printers at home and abroad, has designed and engraved the cover-design of this issue of The Inland Printer. The stock used is the violet Belgrade cover-paper of Henry Lindenmeyr & Sons, New York.

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

With the May number, a new short-story magazine enters the field in the form of *The Red Book,* edited by Trumbull White, Chicago. Its sub-title is, "The Great Ten Penny Short Story Magazine," yet its price is 10 cents in United States coin. The eighteen stories making up the initial number are by such writers as Morgan Robertson, Elizabeth Phipps Train and General Charles King, and the standard is about that of other dime magazines of this character. The cover is appropriate and catchy; the typography and general make-up of the magazine adequate.

An important magazine enterprise will soon be launched in Chicago in the form of a weekly called *Christendom,* modeled on the general lines of the *Outlook* and *Independent.* It is said to have plenty of capital back of it, and its editorial and business personnel is such as to command attention. The editor is Prof. Shailer Mathews, of the University of Chicago, and he will be assisted by able men in other schools and denominations, including Dr. Gunsaulus, of Armour Institute; Dr. Mackenzie, of Chicago Theological Seminary; Dr. Charles M. Stuart, of Garrett Biblical Institute; Prof. Herbert L. Willett, J. R. Slater and J. M. Campbell. Francis W. Parker and Albert G. Beaunisne will have the business interests of the new publication in charge. The magazine "will discuss, week by week, in the spirit of enlightened Christianity, all matters of immediate interest in politics, religion, education and sociology. It will stand explicitly for Christian ideals in all departments of Christian civilization." It is understood that Dr. W. R. Harper, of the University of Chicago, is the moving spirit of the enterprise.

"The Art of Engraving," a text-book for students and reference book and guide for engravers, has been received from the Keystone Press, Philadelphia. In view of the antiquity of the engraver's art, it is remarkable that until now there has been no adequate treatise published covering this important subject, and it is the aim of this volume to supply the need, which has been greatly felt, both by students and teachers. The book is written with special reference to letter and monogram engraving, and the long experience of its author as an expert engraver and successful teacher of engraving give assurance of the accuracy and authority of its statements. There is no extraneous matter, the instruction is thorough and does not, as do many books of its kind, assume too great a degree of prior knowledge on the part of the student. Over two hundred original illustrations, showing the various tools and materials used, the position of the hands and the work at various stages of completion minimize the obstacles in the pathway of the student who works without a teacher. The style is simple and straightforward and free from those technicalities so puzzling to beginners. A carefully compiled index adds to the value of the work as a book of reference.

One of the recent surprises of publishing in Scotland has been the success of a little book called "Wee Macgregor," issued first anonymously, but now admitted to be the first work of a Glasgow gentleman, Mr. J. J. Bell. The hero of the book, who gives his name to it, is a rather vulgar little boy, the plague of his family by his pert and searching questions, and the terror of his genteel relations by his broad vernacular. But the book has had a great success, over one thousand copies having been sold in a few months, and the sayings and doings of the little irrepressible are just now household words in Scotland. So it is pretty generally agreed that the Glasgow publisher who refused to give £10 for the copyright must be by this time sorely repenting his want of literary foresight. It has been produced in America by Harpers. It is characteristically burlesqued by B. L. Taylor in the Chicago *Tribune:*

WEE MACPHERSON.

[By J—hn J. B—ll of the Finnan Haddie School of Literature.]

"Macpherson's been brawlin' again," said Mary, when Robert came home from work.

"He's the laddie!" said Robert, with a chuckle. "An' who'd ye whup the day, ma mannie?"

"Jamie Glenlivet," replied wee Macpherson. "I tumped him twicet on the neb, an' bashed oot yin e'e."

"Fine wean!" declared Robert, patting him on the head.

"Haud yer tongue!" said Mary, quietly. "Ye micht think shame o' yersel' to lauch when he's ill-usin' ither weans."

Mary was as fond as Robert of wee Macpherson, and as proud of his prowess; but knocking out Jamie Glenlivet's eye was going a trifle too far, especially as Mrs. Glenlivet was a good friend and neighbor. "It's no fine to bash oot a puir laddie's e'e," she said.

"Aw, the wean's fine," said Robert, with a smile of almost idiotic admiration.

"I tell ye he's no fine, an' ye maun punish him," said Mary, firmly. "What did ye bring him home the nicht?"

"A big apple," replied Robert. "Come awa', Macpherson, an' hunt in me pooch."

"He's na to hae it," said Mary, decisively.

"Paw, gie me the apple," appealed Macpherson, on the edge of tears.

"Whisht, ma mannie. Yer maw says yer nae to hae it. Whit wey did ye bash oot Jamie Glenlivet's e'e? The puir laddie noo hae only yin e'e."

"Yin e'e in the heid's wuth twa on the groond," said Macpherson, sagely.

"Hoots, toots! D'ye ken that, Mary?" cried Robert, pleased by his son's wit.

"I ken fine," replied Mary, declining, however, to laugh with Robert. "The doctor says Jamie may lose baith e'en. Macpherson is nae to hae the apple, Rubbert."

"Aweel, aweel," said Robert, gloomily, putting the fruit back in his pocket; whereat Macpherson began to bawl lustily.

"I'll jist run ower an' see hoo Jamie is," continued Mary, putting on her bonnet. "Mind, Rubbert, yer nae to gie him the apple."

"Toots, wumman!" said Robert, with a guilty flush, as he withdrew his hand from his pocket.

Presently Mary returned with the cheerful news that the doctor would be able to save Jamie's other eye, and Robert's spirits rose again.

"Mary," said he, "I wis thinkin' we shud gie the wean hauf the apple, as he bashed oot only yin e'e."

Even Mary was not proof against this shrewd argument, which amounted to inspiration.

"Och, Rubbert, ye ay get ower me," she smiled.

"Tish, tosh," replied Robert, cutting the apple in two. "Come awa', Macpherson, an' hae yer apple. An' mind ye dinna bash oot Jamie Glenlivet's ither e'e."

"Whit wey, paw?" asked Macpherson, munching the fruit.

"Jist because ye canna," replied his father.

"He's such a wee deevil!" whispered Mary, fondly.

"Dod, ay," said Robert.

GLOSSARY.

Again, adunt	*Bawl,* screuch.	*Pat,* joag.
Apple, kelkbo.	*Chuckle,* forbustle.	*Punish,* larroop.
Argument, shoogmoog.	*Fruit,* fraur.	*Tump,* to trappoo.
	Head, joast.	

REPRESENTATIVE ART OF OUR TIME. Parts IV and V. To be published in eight parts. $8 net, complete.

The serial publication, in eight parts, issued by the offices of the International Studio (John Lane), giving a survey of the various fields of modern pictorial art, under the title "Representative Art of Our Time," has already been noticed. Parts IV and V have recently appeared, covering the field of water-color painting and of etching and dry point. Part IV has an article by Walter Shaw Sparrow, surveying the subject of water-color, and contains six full-page plates, mounted on paper 18 by 12 inches, exhibiting original work by the

following famous artists: D. Y. Cameron, Sir George Reid, Frank Brangwyn, Frances E. James, Claude Monet, H. Cassiers. Part V has an article on etching and dry point by Hans W. Singer, and contains representative plates by Joseph Pennell, Henri Riviere, Eleanor Fortescue-Brickdale, Mark Fisher, Nico W. Jungmann, P. Wilson Stier. For the information of those who have not yet noticed this handsome art publication it should be stated that the plates in each part are lightly stitched together and bound in wrappers, so that the separate plates are easily detachable and able to be framed. When the complete eight parts have appeared they can be contained in the special portfolio issued with them.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

NEWSPAPER HALF-TONES.— The *Rocky Mountain News* is evidently up to date in everything pertaining to a modern paper, and particularly in mechanical appearance. The issue of April 27 was printed in two colors and contained stereotyped half-tones equal in appearance to the best of their eastern contemporaries.

A GOOD PASTE RECIPE.— H. H. writes: "I would like to have you inform me as to the best paste that can be used in making matrices. If you can furnish the recipe for such in your next issue, I would esteem it a great favor." *Answer.*— The following formula is employed by the writer with satisfactory results: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water. Cook in a steam-jacketed kettle if possible.

DOUBLE IMPRESSIONS.— T. E. M. writes: "I find it necessary to again bother you with my troubles with the rolling machine. I am operating the only machine in this city and, therefore, have no one here to consult with, when difficulties arise, so I naturally turn to the best known authority for a solution to my difficulties, 'THE INLAND PRINTER.' First, What causes double impressions on the mat. when molding? The mats. seem to get a different impression each time it is passed through the machine. Am using Meyers' paper and molding-blankets and paste recipe that you furnished me in the March edition. Second, Having a large supply of china clay on hand, my employers wish me to use it up; can you give me a reliable recipe that calls for it? By answering the above questions you will greatly oblige a constant reader." *Answer.*— The doubling may be caused by the fact that your chase is a little too high, or, possibly, there is some lost motion in the gears of your machine. Try two thin blankets, one on top of the other, instead of one thick one. You can substitute china clay for whiting in the paste recipe given in a former issue.

ELECTROTYPERS' CONVENTION.— The following information regarding the annual meeting of the National Electrotypers' Association has been sent out by the secretary:

Our annual convention will be held, this year, at Atlantic City, New Jersey, June 22, 23 and 24. The Hotel Rudolf has been selected as headquarters for the Electrotypers and the Photoengravers, and the sessions of both bodies will be held in the hotel. The folder herewith shows the hotel to be situated directly on the Boardwalk at the ocean end of South Carolina avenue. Carriages meet every train. Fare to hotel, 10 cents. Distance, about one mile. The rates, on the American plan, will be as follows: One person in a room, $3 per day; two or more in a room, $2.50 per day each. Room with bath, one person, $5 per day; two in a room, $7; three in a room, $9.50 per day.

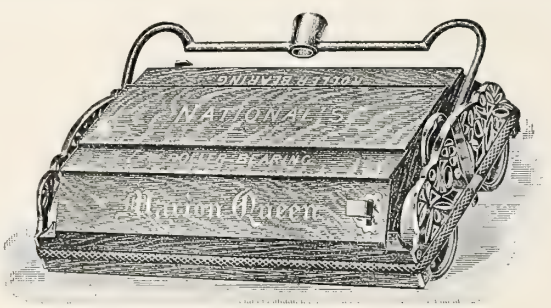
While it is likely that there will be ample room for all who will attend the convention, yet it is advised that early application be made for rooms, especially by persons having preferences as to location, etc. Direct letters to Hotel Rudolf, Atlantic City, New Jersey.

It is earnestly desired that every electrotype house in the country shall be represented; matters of interest to the trade will be presented and the opinions of all should be heard.

Any employing electrotyper, whether member or not of a local association, will be welcome at the business meetings of the body. Come, bring your wife or sister, have a good time, and at least get acquainted with your competitors. Experience has demonstrated that by concerted action the electrotype business can be made fairly profitable. It may be a matter of great importance to you to be present.

For information regarding transportation rates to the convention, etc., please forward to J. H. Ferguson, 446 Pearl street, New York, the names of those who will attend, and of the ladies who will accompany them.

DRY STEREOTYPING.— Papier-maché stereotyping was invented early in the nineteenth century, and, until quite recently, there have been few improvements in the method first employed. The process is indispensable for the production of newspaper plates, as it is the only rapid process by which curved plates may be made to fit the cylinders of modern fast presses. In fact, the rotary press owes its existence to the papier-maché process of stereotyping. There have been many improvements in casting and finishing machinery, most notable of which is the Autoplate, a machine which automatically casts and finishes full-page curved newspaper plates at the rate of three to four per minute; but the method of making the mold, or matrix, is practically the same as it was sixty years ago. A few sheets of wet paper are pasted together and then beaten or rolled into the form and dried in contact therewith by heating the form on a steam-heated press. Type, like other metal is



REPRODUCTION OF WOODCUT BY DRY STEREOTYPING.

subject to expansion by heat and sometimes becomes elongated. In popular parlance, type which is stereotyped is likely to "grow." For this reason stereotyping is seldom employed for jobwork, as few printers wish to take a chance of injuring their type. Because of this objection to the process many efforts have been made to devise a method by which molds could be produced without heat, or, at least, without heating the type. Several so-called "cold processes" have been put on the market and some of them have been more or less successful. With one exception these improvements consist in stripping the mat. from the form and drying it separate from the type. While one or two of these processes accomplish the desired result in a satisfactory manner, they have not become popular and are seldom employed; possibly because it is more troublesome to prepare the flong, or because, as a rule, matrices dried separate from the type are seldom good for more than one cast. The latest improvement in paper stereotyping eliminates both of these objections. The flong consists of a chemically prepared paper which is sufficiently plastic to take the impression of the type without wetting. The dry flong is laid on the form, covered with a press blanket and passed through a mangle or rolling machine. The larger spaces are packed with felt packing or strawboard, and the matrix is then ready for casting. No drying table is required as the matrix is never wet. By this method it is perfectly feasible to stereotype wood engravings, wood type, etc., as the form

is never subject to heat, and there is no possible chance of injuring the originals. The plates produced by this method are not as deep as those made by the wet process, but compare favorably in this respect with a zinc etching. No paper process is suitable for the reproduction of fine screen halftones, but if the screen is coarse, as good results may be obtained by the dry method as by the ordinary papier-maché process. While the "dry" matrices are not as durable as papier-maché matrices it is possible to make ten or twelve casts from them by exercising reasonable care. The accompanying illustration is reproduced from a wood engraving by the dry stereotyping process.

Electrotyping in London.— At the annual meeting of the Electrotypers and Stereotypers Managers and Overseers' Association in London the secretary, Mr. Kelly, had the following to say regarding the trade: "There are many changes mooted in the trade. I do not know how many more dinners we will have in this building. There are ominous signs that the electrotyper and stereotyper will, in the near future, be catalogued with the dodo. Embryo experts kindly concoct and manufacture various paper 'wet blankets,' or such like fearsome matrix, which they tell us will abolish all flongmaking and all molding, and the gentlemen who educate us, speaking generally, never molded a form in their lives. [Laughter.] You can use it hot, you can use it cold, plain or colored, and, after you have feasted and fattened enough upon that, you are also recommended to work a very lively machine which dispenses with the casters and the finishers. More unemployed. It will easily produce plates at Easter-egg price, about twenty-four for a shilling, and in as many seconds. The poor, belated or benighted stereotyper, whose ancient-made flong survived its fifty or more casts, must stand aside, and the patent matrix, which peels and piously perishes on its first cast, is to occupy its place. It seems as if the Lord created us for some wise reason of his own, not yet made plain to outside people. [Laughter.] And the electrotyper, he need not cheerfully chuckle, there is a skeleton in his cupboard. Stereotyping may be dying in America, and I am informed to a great extent it has, but here in London it is said electrotyping has had its day, received its quietus. Hard-faced 'inventors,' with harder faced-plates, dogmatically inform us as a fact that the molecules of lead and antimony are much harder than copper, or, that electrolytic copper is softer than antimonial lead mixture, and I am sure if you care to pursue the subject deeply, your head will, in time, become softer than either. [Laughter.] If electrotyping is to be relegated to America, where some imagine it was first invented [laughter] we shall have to adopt the old Epicurean maxim, 'Eat, drink and be merry, for to-morrow we die,' with a fatal nickel plate tacked on our coffin lids. [Laughter.] Of course, competition is a good thing. I believe it came from heaven originally, first took root in Germany, and now is a hardy English annual. [Laughter.] I often wish, gentlemen, that there had been a little competition at creation. We might have had many things better or different, but I think there must be a miserable misapprehension as to the motives which impel men to learn our trade. Some people of education and some people of artistic comprehension, which is a very different thing, imagine that platemaking is done purely for the pleasure of the thing. Nothing more ridiculous, none of us worry and work for vanity; like most people in the printing trades, we work for gain, pecuniary or otherwise, and any one who enters a foundry for his pleasure or glory, reminds me of the man who went to hell — for fun. I hope, friends, I am not like the Baptist speaking in the Wilderness when mentioning these marvelous improvements, and I trust it will not impede your digestion, at the same time I am truly sorry we do not number among us some speculative genius, an edifying Edison, who can go one better than our teachers. Now is the most acceptable time, as many philanthropic people outside your gates are full of innovations and inventions intended to save your labor, and probably to save your salary. I wish I could save mine. [Laughter.] It only remains for one of you to perfect a process which will abolish work altogether, at the same time providing a sufficient annuity to enable us to sit in future under our own fig trees. I am sure that inventive and generous genius will have the powerful support of this association, and I, for one, shall not look the gift horse in the mouth. But, until then, I am afraid we shall continue to think over the wax pot, that copper *is* really harder than a lead mixture, that a flong made to cast fifty or a hundred plates *is* better than a flong which does not survive its mottled first born. That a plate which takes ten or even twenty minutes to make and will last some years, is better than one made in three minutes and requires, at times, thirty minutes for carving and engraving afterward [laughter], and that the experience of men working forty years in the trade is, we believe, far better and more valuable to us than the ideas of some who have been forty minutes looking on with a mote in their eye, like the man who went to sea in a ship with three sound decks and no bottom."

Mr. Gamble, editor of the *Process Year Book,* was one of the speakers and created considerable amusement and applause by his references to America. He said:

"I have taken a great interest in electrotyping, and given it some study, and I firmly believe that it has still a great future before it. I do not think it has, by any means, touched the bottom, but that it actually is on an upward grade. [Hear, hear.] It seems to have become the fashion to discount your own work, and you have allowed the idea to get about that America is so much ahead of you, because you have not held yourselves up with due dignity and preserved a proper sense of the importance of your business. You seem to have forgotten that electrotyping is an English invention, and was brought to perfection in England, afterward being carried over to America by Englishmen. [Hear, hear.] You appear to have allowed all your good ideas to be exported to America, and now they come back to you charged with compound interest. [Laughter and applause.] You ought not to allow yourselves to be 'bluffed' by people who tell you that good electrotyping and quick electrotyping can only be done in America. I believe that as good and as quick work can, and is being done, in many English establishments. [Applause.] Thirty minutes depositing can be done in England just as readily as it can in the States, and is being done when it is required. The problem of rapid depositing is one of the things you may look forward to as likely to be solved in the not very distant future. Looking at the matter from an electrical point of view, I see no reason why it should not be possible eventually, as we get to understand better the chemical and electrical principles involved in the process of electro-deposition, to deposit so fast and with such a good grade of copper that it may be possible to deposit a shell sufficiently thick to dispense with the necessity of backing-up. You will have a solid copper plate which you can mount like a half-tone on copper. I am afraid there has been a tendency with some of you to run after false gods, and bow down to stereotyped images with nickel faces, instead of sticking to the good old principles of copper electrotyping, and doing it as well as you can. I hardly think that a stereotype, even when nickel-faced, can ever equal a good electro. It seems to me a hybrid process and a retrograde step. [Applause.] You ought to be like the shoemakers, whose motto is 'nothing like leather,' and make up your minds that there is nothing like copper. [Applause.] I would counsel you that if you wish to see your trade flourish and progress, you must neglect no opportunity nor be too ready to sneer at every new idea that is presented to you, but to adopt every expedient and every device — chemical, electrical or mechanical — which seems likely to aid you in turning out better and quicker work. By keeping up to date and strenuously endeavoring to do your level best to improve your work you need have no fear as to the future of your business, and so far from decaying it will grow and flourish. [Loud applause.]"

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

From the press of Ryan & Hart Company, Chicago, comes a Saturday closing card in red and black that is strikingly effective.

From the Mittineague Paper Company we have received a book of Strathmore deckle-edge papers, in convenient form for reference.

Specimens of their Ledger Mills paper have been arranged in an unusually attractive fashion and sent to the trade by the J. W. Butler Paper Company, Chicago.

A neatly printed, baby-blue and white christening card has been sent out by L. H. Sherwood & Son, Hartford, Connecticut, announcing the opening of their new printing-office.

The Buffalo Printing Ink Works sends us a Saturday closing card which forcibly suggests the pleasures of the week-end half holiday, and at the same time effectively advertises the inks sold by this concern.

The Sigmund Ullman Company sends us a collection of illustrated cards, showing their double-tone inks in a myriad of hues. The merits of the inks are well brought out by the clearness and brilliancy of the work.

From Charles M. Richards, Syracuse, comes an eight-page Easter program which we regard as a piece of good printing. The cover-design is dignified and simple, and is quite creditable considering the limitations of material manifested.

"Literature that Misrepresents You" is a poster-folder advertisement from the Griffith-Stillings Press, Boston, that is attractive in design, coloring, workmanship and text. The latter is clever, crisp and appropriate, and should bring business.

The spring number of *The Equitable Record* is before us. This sixteen-page magazine is edited by Frank F. Edwards and published in the interests of the Equitable Life Assurance Society. Make-up and presswork reflect credit upon the makers.

From Kast & Ehinger, Stuttgart, Germany, we have received through Charles Hellmuth, Chicago, a set of specimens printed with the new Atlas colors. These inks produce a luminous and delicate effect, which is heightened in contrast by the combination of the half-tone cuts.

A calendar of simple but pleasing design, by the three-color process, comes from Grampp Brothers, Buffalo, makers of illustrated catalogues, booklets, commercial stationery and calendars. Proportion and balance are well preserved, the coloring is harmonious and the presswork good.

The Columbia *State* contains, at the head of its editorial department, a memorial to N. G. Gonzales, a reproduction of which is herewith shown:

The State.

DAILY AND SEMI-WEEKLY.

THE STATE COMPANY,
The State Building,
Columbia, S. C.

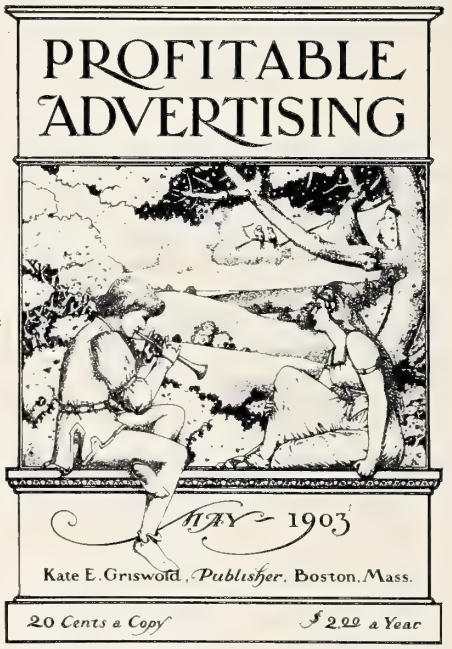
N. G. GONZALES.
1858-1903.

Barnhart Brothers & Spindler, Chicago, have issued a new booklet of "examples impressed from dividend-paying type." Plate Script, Bank Script, Plate Text, Plate Gothic and Engraver's Roman are shown. A scroll border with tint-blocks is effectively used on the cover and title-page.

H. W. Weisbrodt, Cincinnati, Ohio, has sent out a good piece of advertising which has for its excuse the removal of his plant into new and more commodious quarters. "Rolls," the title of the booklet which has an effective cover-design printed in three colors, explains that while the concern is not the kind of a rolling stone that gathers no moss, it does not belong to the variety that stays so long in one place that it becomes a mossback. The booklet is accompanied by a folder which briefly recites the improvements made in its engraving, electrotyping and printing plant.

A moving card presenting a vaudeville scene "Snapshot of our moving team at work," announces that the Hirschberg Printing Company has removed its offices and workrooms to 712 First avenue, Seattle, Washington. The arrangement of the advertisement shows due regard for proportion and balance.

An advertisement which shows close adherence to the laws of good printing and designing, is that printed for David Adler & Sons Clothing Company, by Meyer-Rotier Printing Company, Milwaukee. Progressive business houses are realizing more and more the great value of having the printing they send out as high class as it is possible to make it, and this booklet is designed and executed in a thoroughly artistic manner.



COVER-DESIGN.

From the Barta Press, Boston, we have received two catalogues of exceptionally good design and finish. One, the "Irian," for the R. Wallace & Sons Manufacturing Company, silverware, is treated with the simplicity and dignity which characterizes the Barta press. The other, entitled "Eight Points to Advertisers," for the A. N. Kellogg Newspaper Company, has a number of fine illustrations by Charles M. Relyea. The cover-design, embossed in gold by L. S. Ipsen, is in keeping with the high standard of the work throughout. The plates are by the Gill Engraving Company.

From the Henry O. Shepard Company we have received a large catalogue advertising the Austin Manufacturing Company, Chicago, which is attractive as an example of good printing. Numerous half-tones from photographs of the company's plant, the gyratory crushers which it builds and diplomas and medals awarded it embellish the book. Thirty-two pages of complimentary letters are printed on azure paper and scattered through the catalogue proper. Cover-design is a half-tone from a clay model. In its execution the book evidences fidelity to high ideals of the printing art.

"Summer Homes" is the title of the 1903 brochure just issued by the New York, Ontario & Western Railway, giving information concerning summer resorts in the Catskills and through western New York. The workmanship of the book is of a high grade; its embossed cover-design in soft greens and browns is attractive and it is further embellished by nearly a dozen full-page two-color half-tones from wash drawings. There are also many half-tones of scenes along the line of the railway and the company's monogram trade-mark is effectively used in the decoration. Paper, type and presswork are all good and reflect credit on the printers, the American Bank Note Company.

The Great Northern Railway has sent out a circular letter announcing its summer excursion rate of $61 from Chicago to San Francisco, returning not later than July 15, tickets good via the Great Northern Railway going or returning in connection with any central or southern route. The railway passes through the beautiful park region of Minnesota, the wheat fields of the Red River valley, the great stock region of eastern Montana, Spokane, the Big Bend country of central Washington, the Wenatchee valley, where fine fruit is grown by intensive farming. The transcontinental trains pass over the Rocky and Cascade mountains in the day time, thus affording the traveler an opportunity of viewing the magnificent scenery. Sufficient stop-over is allowed at Seattle to permit of taking the trip to Alaska. The letter is well printed on Yale blue

paper of good quality, with the company's name embossed in a darker shade.

JUERGENS BROTHERS COMPANY, engravers and electrotypers, 140-146 Monroe street, Chicago, send a specimen of engraver's advertising of original design, inasmuch as it resembles an ideal catalogue sent out by a manufacturer of sanitary fixtures; in fact, it bears the title "Sanitary Fixtures and How to Show them Advantageously." The cover is a dark brown, printed in blue and white ink, the center panel having inset a fine half-tone of a stationary washstand. The reading pages have the cuts are printed in black and letterpress in Persian orange. The cuts, which are mostly vignetted, are exceptionally fine pieces of work, and the presswork is admirably done. Altogether, the specimen is one of the handsomest that has come to our table in recent months. Presswork and composition by the Henry O. Shepard Company.



THE Michigan Central has in press a quaint souvenir of the Boston N. E. A. convention, containing interesting accounts of Boston from Morary's Dictionary, 1694; Morse's Gazetteer, etc., and illustrated with facsimile cuts from the New England Primer, Goodrich's History of the United States, Snow's Boston, etc. They send it for a red stamp.

BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Bureau of Engraving and Printing has just installed an equipment of Bates type-high machines for numbering the national bank bills, involving an expenditure of nearly $10,000. The unfailing accuracy of these machines makes them particularly adapted to this work, which is of the most exacting character.

TO MEET the demand for a thoroughly reliable and moderate priced wire-stitcher the Saranac Electrical Manufacturing Company, of St. Joseph, Michigan, are manufacturing a machine to meet this heretofore unsupplied demand. It is made for either foot or belt power; the workmanship and material is strictly high grade, and it is guaranteed in every respect. Printed matter and prices will be cheerfully furnished upon request.

THE C. R. Carver Company, Philadelphia, has succeeded the Carver & Swift Stamping Press and Manufacturing Company. They will manufacture and sell the well-known Carver & Swift stamping presses on a greatly increased scale. It is certainly remarkable how the demand for these presses has developed in the last year. The excellence of these machines and the high grade of their production is yielding testimonials which the company may well be proud of.

THE Duplex Automatic Registering Company has gone into its new home, situated at 261 Quincy, corner Craw avenue, Cleveland, Ohio. It is a magnificent three-story building, which has been equipped with the latest machinery for manufacturing a line of bevelers, router heads, metal trimmers, and, in fact, everything for electrotypers and printers — one floor being devoted to the blocking system.

THE Olds Motor Works began business in 1880, in an 18 by 26 building, at Lansing, Michigan. The completion of a second large factory at Lansing, with the one at Detroit, gives them a total floor space of 340,000 square feet, and the Olds engines and gasoline runabouts are used in every civilized country in the world. This remarkable growth is the result of careful attention to every detail of manufacture and allowing nothing but perfect machines to leave their factory.

PASTE FOR PUBLISHERS AND BOOKBINDERS

Bookbinders and publishers who have used Stek-O Paste, manufactured by the Clark Paper and Manufacturing Co., Rochester, New York, have found it by far the most satisfactory paste to be had. It is in powder form and is a combination of economy and convenience, both for shipping and using. In many cases it takes the place of glue and dextrin. It is guaranteed not to sour, smell or mold. It is perfectly white and will not stain the most delicate material, nor will it soak through the material pasted with it, like ordinary pastes. It has a pleasing odor and possesses great adhesive strength. The simple addition of hot water to the powder is all that is required, the amount of water to be varied according to the thickness and strength of the paste desired. And yet Stek-O is not an expensive paste. The manufacturers send free samples to all who will ask for same and give it a fair trial. Agencies are established in Detroit, Boston, Philadelphia, St. Louis, Milwaukee, New Orleans, San Francisco, Cincinnati and Toronto, at each of which prompt attention is given to an order of any size.

SUMMER RESORTS.

The Big Four Route, New York Central and Boston & Albany roads and connections offer a lavish selection of beautiful summer resorts, such as Thousand Islands, St. Lawrence river points, points in the Lake region of Muskoka, Canada, Adirondack mountains, Catskill mountains, Lake Champlain region, Long Island Sound points, New England coast points, Berkshire Hills, White mountains, etc., offering choice of every variety of scenery, society, hotel service, etc., that could be desired by summer tourists.

The Big Four Route, in connection with the Chesapeake & Ohio railway, affords tourists choice of many delightful summer resorts in the Blue Ridge and Allegheny mountains in West Virginia and old Virginia. In addition to the famous Hot Springs of Virginia, White Sulphur Springs of West Virginia, and Old Point Comfort, there are many other charming places, such as Natural Bridge, Clifton Forge, Alderson, Rock Bridge, Alum Springs, Warm Springs, etc.

Folders and full information may be had by addressing any of the following offices of the company: Fourth and Vine streets, Cincinnati, Ohio; 238 Clark street, Chicago; 210 Ellicott square, Buffalo, New York; 116 Euclid avenue, Cleveland, Ohio; 1 East Washington street, Indianapolis, Indiana; Broadway and Chestnut street, St. Louis, Missouri, or from any of the local agents of the Big Four Route.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

ALL YOU NEED is Clough's imposition reference cards and you can lay out any form. Complete instructions, 25 cents (silver). FREDERICK W. CLOUGH, 222 West Twenty-first st., New York city.

BACK NUMBERS OF THE INLAND PRINTER — We have received a few copies of the March and April, 1903, numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. $1.50. THE INLAND PRINTER COMPANY.

PRINTERS' BOOKS — Ten bound volumes of INLAND PRINTER, from 1886 to 1896; *American Art Printer*, 1887-1888; The Color Printer, by J. F. Earhart, 1892, valued at $18; will sell to highest bidder. GEO. A. WATSON, Box 1264, St. Thomas, Ont.

THE COLOR PRINTER — The standard work on color printing in America, by J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price, $10 (reduced from $15). THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyât of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyât, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SNAP IF TAKEN QUICK — Newspaper and job office in prosperous town of 2,000; will take $900 cash, which is just half what the plant pays per year. C 419.

BINDERY in a good Illinois city; machinery, tools and stock at a bargain to a cash buyer; owner's health failing reason for selling. C 441.

FINE OPENING for energetic young man with small capital to purchase growing Eastern job office. C 464.

FOR SALE — Leading Republican paper, Illinois town 2,500; well equipped; good town; good business; $2,300. C 1.

FOR SALE — Printing-office and bindery in the best city in California; doing a good business, but owner wishes to retire on account of his health. C 452.

FOR SALE OR LEASE — An up-to-date job office connected with a daily newspaper published within 60 miles of New York; a rare chance for an enterprising, practical printer with small capital to conduct business; none others need apply; fixed charges about $40 per month; owners can not devote time to its operation only reason for change. C 436, New York office, INLAND PRINTER.

FOR SALE — Half or all of electrotyping plant; good reasons; write for particulars to-day. C 484.

FOR SALE AT DES MOINES, IOWA — Job office doing splendid business; 3 presses, motor, cutter, abundance of latest type faces; Des Moines is best city in United States for job printing; 55 home insurance companies, using enormous quantities of printing; master printers' trust keeps prices high; labor and expenses are low; price, $2,500, part cash, balance long time, easy payments. C 481.

FOR SALE — A newspaper and job plant in northern Illinois manufacturing city of 30,000, doing $400 worth of jobwork per month; cylinder press, 2 jobbers, 4 horse-power motor, paper-cutter, in fact complete plant; splendid opening for labor weekly; owner has political position and will sacrifice. E. J. RAYMOND, Aurora, Ill.

FOR SALE — A $3,000 job and book plant in large city of middle West, enjoying liberal patronage, will be sold at a great bargain. C 326.

FOR SALE — $1,250; a complete country newspaper and job office, on good paying basis, in thriving New Mexico agricultural town; fine future; best climate in United States; dry and healthy; owner has other interests. C 262.

PARTNER WANTED — Democratic newspaper and job printing office (established in '68) in hustling Southern city of 7,000, arranging to start a daily, wants to sell an interest to a working reporter or newspaper man; $2,500 cash buys fourth interest in business, including modern building and plant; reference required. C 465.

PRINTER WILL INVEST $1,000 to $2,000 in up-to-date, prosperous printing business that will stand investigation, where experienced, practical man is needed more than money; medium-sized city preferred. C 429.

WANTED: PARTNER — First-class job printer with $1,000; established paying business; no booze or cigarette fiends. PHOENIX PRESS, Jacksonville, Fla.

WISHING TO RETIRE, after 66 years of active business, I will sell the plant of the Andrews Printing Company, 621 Jefferson street, Toledo, Ohio, very cheap; business prosperous with large line regular order work. For particulars, address SAM'L ANDREWS, manager.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COMPLETE JOB PRINTING-OFFICE for sale; 2 presses, paper-cutter, 5 cabinets, the latest type. G. A. WATSON, Box 1264, St. Thomas, Ont.

FOR SALE — Goss perfecting press, 4 and 8 pages, 6, 7 or 8 columns; first-class condition, complete stereotyping outfit, shafting, pulleys, etc.; price very low. C 426.

FOR SALE — Linotype plant, 1 Duplex with extra magazine, matrices, tools, etc., in A1 condition. C 471.

FOR SALE — One 3½ horse-power Backus gas engine; one 7 horse-power Backus gas engine; one 10 horse-power Backus gas engine; one 10 horse-power Westinghouse motor, 500 volt. FRED N. BURT, corner Seneca and Hamburg sts., Buffalo, N. Y.

FOR SALE — One 7-column folio, one 6-column quarto cylinder press, good as new; 3 Washington presses, one Army, 2 water motors, all big bargains. WALKER CO., Madison, Wis.

HEADQUARTERS IN THE SOUTH FOR PRINTERS' MACHINERY — Large stock cylinder, job presses and gas engines at very low prices; our improved Gordon, the best and cheapest job press on the market; first-class modern 32½ by 50 C. B. Cottrell drum, with air springs and tapeless delivery; 31 by 46 Country Campbell; 36-inch improved Acme paper-cutter; 100-pound font A. T. F. Co.'s agate music No. 3; very cheap 17 by 22 Hoe and 24 by 30 Campbell pony. MENGEL'S MACHINERY EXCHANGE, 12 E. Lombard st., Baltimore, Md.

HOE DOUBLE CYLINDER, fast newspaper press, bed 32 by 47, prints 6-column quarto, speed 3,000 to 3,500 per hour; this press, together with 2 Dexter attaching folders, is in guaranteed order and will be sold at a bargain. Q 379.

HOE LITHO. CYLINDER, takes stone 25 by 34, 6-form rollers, single and double roll; in fine order; Potter litho. cylinder, takes stone 28 by 44, 6-form rollers, single and double roll; in fine order. Z 379.

POWER EMBOSSING OR SMASHING MACHINE, rotary card cutting-machine for cross cutting, with collating attachments; 72-inch rotary slitting-machine; bronzing-machine; 3 wire-stitching machines; paper boxmakers' corner-cutter, foot power; 2 job printing presses. SPRAGUE, 630 Filbert st., Philadelphia.

SCOTT ROTARY STEREO. WEB, 4 and 8 pages, 6, 7 and 8 columns to the page, length of half sheet 23½ inches, width up to 42 inches, speed 11,000 per hour, with complete stereotype plant; in guaranteed order; Potter stereo. web press, 4 and 8 page, 8-column pages only, 25 inches long or less, tapeless folders; speed 7,000 to 8,000, 8-page; 15,000, 4-page, per hour; with complete stereotype plant. Y 379.

SPOT CASH, $95 quick; Rotary job press, type, stands, cases, etc.; get invoice. W. B., 1629 Seventh av., Moline, Ill.

WE OFFER FOR SALE THE FOLLOWING MACHINERY now running in our establishment; one 48-inch Acme cutter; one No. 12 Sanborn embosser; one 10 by 15 Colt's Armory job press; one 8 by 12 Gordon job press; one Brown folder, range 21 by 29 to 42 by 59; one Campbell pony, bed 25 by 35, type 24 by 34. For particulars, address GREELEY PRINTERY OF ST. LOUIS, 618-622 N. Second st., St. Louis, Mo.

Steel Die and Copperplate Work Our new Trade Catalogue, *just issued*, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge $2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, $1.00. The largest plant in the world in this line — capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

A PRACTICAL TALK

Of Interest to the Employed Printer Who Wants to Step Ahead, and to the Employing Printer Who Wants More Business.

By HOLLIS CORBIN.

My experience has been very unusual for one who started as a dollar-a-week devil in a country newspaper office.

It has, I believe, qualified me for being of very material assistance to many readers of The Inland Printer.

I am thirty years old.

Fifteen years ago I began work in a printing office in St. Johns, Mich.

Five years later I was editor and proprietor of The St. Johns News. Eighteen months of editorial work afforded me more experience than profit, and, incidentally, gave me a desire to travel and to improve by working in various localities.

I sold out and subsequently had a varied experience in Chicago and in several small towns in Michigan, Indiana and Illinois. (For thirteen months I worked for $12.00 a week for Mr. W. K. Deem, on the Knightstown, Indiana, Banner.)

In 1898 I was running a small job printing business (partly a mail-order business) in Port Huron, Michigan. At that time I had an unsolicited offer of a very attractive position with Mr. Charles Austin Bates, Vanderbilt Building, New York City. Although I had a good business well under way, I felt that I could not afford to refuse an offer to become associated with the best known advertising specialist in the world. I promptly accepted and was with Mr. Bates for two years. I had a most extraordinary opportunity to learn the secrets of Mr. Bates' success, as well as to acquire an intimate knowledge of the advertising experiences of scores of his clients.

Three years ago I resigned and started an advertising business of my own in The Postal-Telegraph Building, at 253 Broadway, New York City.

One of my first clients was Mr. W. M. Ostrander, of Philadelphia, who is unquestionably the most successful real estate broker in America. At first he gave me small orders. Then larger ones came. Then he went to New York and urged me to accept a permanent position with him as advertising manager.

Again I had a good business well under way and again I changed my plans. I felt that the opportunity to spend hundreds of thousands of dollars of some one else's money for advertising was one that would qualify me for much more profitable work.

I have prepared advertising matter which has been published at a cost of more than half a million dollars.

I have handled as much as twenty thousand dollars' worth of advertising in a single month.

I have seen money literally thrown away in poorly planned advertising ventures, in lumps of from ten dollars to ten thousand dollars at a time.

On the other hand, I have seen money put into advertising and come back with anywhere from one hundred to one thousand per cent net profit.

And in nearly every case I have been in a position to go right to the bottom of the matter and learn why the advertising failed or won out.

During my work as advertising manager for Mr. Ostrander, I was continually in contact with prominent publishers as well as men who have been extraordinarily successful in many lines.

Among them are such men as Mr. Lynn S. Abbott, one of the publishers of Success; Mr. Frank M. Doubleday, publisher of The World's Work and Country Life in America, and head of the great book publishing house of Doubleday, Page & Company; Mr. John Adams Thayer, one of the publishers of Everybody's Magazine; Mr. Arthur E. Bowers, one of Frank A. Munsey's right-hand men; Mr. John O. Powers, formerly John Wanamaker's $10,000-a-year advertising manager; and scores of others.

During my work in New York I prepared and placed a great deal of advertising matter which brought me in close touch with various departments in the offices of The New York Herald, Journal, World, Sun, and Times.

Many thousands of dollars' worth of printing which I superintended brought me in contact with numerous New York job printers, artists, engravers, electrotypers, paper houses, and bookbinders.

What I say about myself may sound very egotistical to some Inland Printer readers, but I do not believe it will appear so to the particular class at which this advertisement is directed.

I do not consider myself any smarter than those whom I hope to serve.

I think I can be of service to you because I think you are just as capable as I am. I know that I have profited and shall continue to profit by my very unusual business experience. I know that equally capable people can also profit by my business experience.

I do not claim to have "done wonders."

I have simply surmounted a lot of the very obstacles which are probably now confronting you.

By being guided by my experience, you will certainly be enabled to surmount some of those obstacles much more easily than I did, and you should, therefore, be able to make better headway than I have.

To the Foreman, the Young Man at the Case, the Pressman, the Reporter, or Any One Connected with a Newspaper or Job Printing Plant.

You are looking for opportunities which do not seem to be in line with your present position.

If you are in a small town or city you are probably conscious of the fact the same work you are now doing would lead to much more profitable work if you were in a large city. In other words, you may hold the best position in your particular line in your town and little or no advancement is possible, no matter how well and how long you work, while, in any great city, there is no limit to the higher positions for which you are working.

Again, you may want to gradually work out of the printing business and into the advertising business (as I have) or into some other business akin to the printing business.

On the other hand, conditions may be such that you prefer to remain in your present location and you must, therefore, look for a "side issue" which will enable you to increase your income.

In any event, I am sure that I can help you in making substantial advancement.

A few years ago my environment and my very uncertain prospects for the future were practically identical with the present environment and prospects of hundreds, perhaps thousands, of Inland Printer readers.

My greatest desire was to work into the advertising business and get a foothold in one of the great cities.



HOLLIS CORBIN

The position offered me by Mr. Bates was exactly what I wanted. But the opportunity did not come to me simply because I wanted it. Neither did it come through any remarkable brilliancy on my part. It came through a very peculiar chain of circumstances of which the element of luck was quite a factor. But, right here, the one point which I want to impress upon you most strongly is the fact that, with my present knowledge, I could have eliminated all the luck and increased a hundred fold my chances of securing just the position I desired.

If you desire to get a foothold in one of the large cities I can tell you how, with little effort, you will have a hundred times as many chances as I did. With such odds in your favor, success is practically certain.

Write me a letter. Write a long one. Tell me your present circumstances. Tell me just what you are trying to accomplish. Tell me what you now feel qualified to do and what, in addition, you want to qualify yourself to do. Tell me the nature of the greatest obstacles in your path.

Scores of times, when I was working at the printing business, I tried to do a little reasoning about my future and it seemed like looking against a brick wall. It seemed as if I could never get away from the steady "grind" involved in earning a small salary, and yet, when conditions changed a little, I was amazed at the trifling obstacles that had stood in my way.

I know that hundreds of Inland Printer readers are qualified to make business changes which would mean rapid advancement, and that all they need to find the right track is to take counsel with one who has had just such a varied experience as I have had.

If you will write me fully and frankly about the business problems you are trying to solve, I will carefully consider every point and write you an explicit, frank letter of advice.

I will tell you exactly how I would undertake to accomplish what you are trying to accomplish. I will not deal in generalities nor write the brand of matter that usually comes under the heading of "advice."

It would probably be better to say that I will discuss the matter with you rather than write a letter of advice.

I will go deeply into details, and give a sound, logical reason, based upon my own experiences and observations, for everything I suggest.

I know that I can be of service to any young man who is situated just as I was a few years ago.

I know that every business man and every man working on a salary feels, at times, the need of an opportunity to freely discuss his business affairs with some one who is qualified to offer practical suggestions—some one who is old enough and fortunate enough to have had a good deal of practical experience and yet young enough so that he is not set in his ways.

To a certain percentage of Inland Printer readers I offer such assistance.

For this service I charge ten dollars.

If you are working along the lines that I worked, I know that a letter (or several letters, if you want to continue the correspondence for a time) from me will be the biggest ten dollars' worth of anything you ever bought.

This is a service that I am offering for a limited time because I have a little spare time which I want to convert into cash. A little later on my time will be so fully taken up with other work that I will not offer this service at a price which you would care to pay.

Write me to-day, enclosing your check or money order for $10, and I will guarantee that you will never regret the expenditure.

Any young man of the right fiber is bound to succeed in the long run, but he will not do so without taking many a "business gamble" and this is an inexpensive "gamble," which, at least, involves no blanks. If I can assist you a little, you will get ten dollars' worth. And when one gets on the right track his prosperity multiplies rapidly.

Bear in mind that those with whom you are associated in business are influenced by the same environment, and they see things as you do. Their advice can be of little value under the circumstances. What you want is the counsel of one in a position to look upon the same conditions from a different angle—one who can solve the problems that you could solve if you could see the conditions from a different angle.

Read this advertisement over two or three times. Study your prospects. Write out, in systematic order, a list of the things you are trying to accomplish (or hope to accomplish in the near future) and analyze the obstacles confronting you. Then, I am sure, you will see how my experience may be of great value to you in many ways.

There is a future for the limited number of young men to whom I expect this advertisement to appeal. To-day is the day to develop a new instalment of momentum and infuse it into your career.

If you desire to secure a higher position in one of the large cities, I will assist you. I do not act, in any sense, in the capacity of an employment agent, but I will help you as I would help myself. I will tell you exactly how I would go about it if I were situated as you are.

Write me now. And don't forget to send the essential $10.

To the Newspaper Publisher, the Proprietor or Superintendent of the Job Printing Establisment.

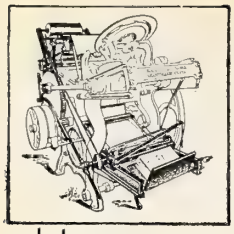
A large portion of your stock in trade is your experience. You have spent a good deal of time and money in acquiring it. Ten dollars' worth of experience doesn't usually go very far. It should be a pretty easy matter for a man of experience, like yourself, to get a good many times ten dollars' worth of good out of my experience. You are now engaged in solving problems which I can help you solve. You may be formulating plans for a mail-order printing business, or for enlarging your plant and going after some special lines of local work, or for some other move about which you would like to take counsel with some one who has had just such experience as I have had. Suppose I had been formally introduced to you and I were to call at your office and spend a half-day talking about my interesting experience in New York and Philadelphia—about the thousands of dollars' worth of printing which I have handled, and about the hundreds of thousands of dollars' worth of advertising which I have prepared and placed, and about the prominent business men with whom I have come in contact during the past five years. I know, positively, that you would proceed to pump me. You would bring out whatever information you thought you could use to the best advantage, and you would absorb it all. You wouldn't care to have me talk about my summer vacations, or my idea of how New York should be governed, or what the men wear on Fifth Avenue, or anything else that couldn't concern your own business interests. I do not pretend to be any smarter than you are. I concede that you may be several times smarter than I am. And, if so, that is all the more reason why you would be able to extract from my knowledge a variety of information which would be of commercial value to you. Now, sir, I am offering, for ten dollars, that which I know you would spend more than ten dollars' worth of your time to acquire under the circumstances suggested in the foregoing. Tell me about what I have asked the employe to tell me, send your check for ten dollars, and if I can not be of very material assistance to you in solving your most difficult business problems, I will promptly return your check. This is a service which I am offering temporarily because I have a little spare time each day, and I want some extra ten-dollar bills.

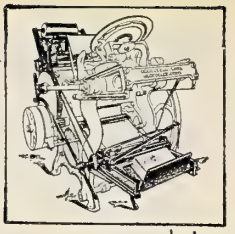
A Plan for Starting a Mail-Order Printing Business.

In four months (in the little city of Port Huron, Mich.), with an $850 plant, I worked up a mail-order printing business amounting to $50 to $75 a week, in addition to my regular local business. Orders came from the very best class of customers and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. Any printer anywhere can successfully operate along the same line. For $2 I will fully explain how to start and build up such a business. I will give you all the benefit of my experience. I will send this plan to any one for $2, or I will send it free to those who pay $10 for the service offered above.

HOLLIS CORBIN,

608 Lippincott Building, PHILADELPHIA.





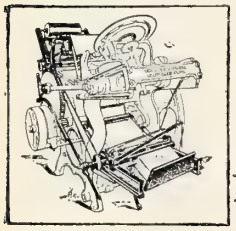
More printers than we can comfortably supply have caught right on to the merits of

The Kramer Web Attachment

The salient points in this mechanism do not appear on the surface, but every printer and manufacturer who has them running comes right back for more.

Four, five and eight machines in one establishment (leading establishments) prove them past the experimental stage.

Feeds, cuts, slits, rewinds, collates and delivers from web, paper or cloth, on a platen press.



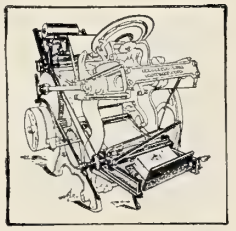
KRAMER WEB COMPANY

BOURSE, PHILADELPHIA

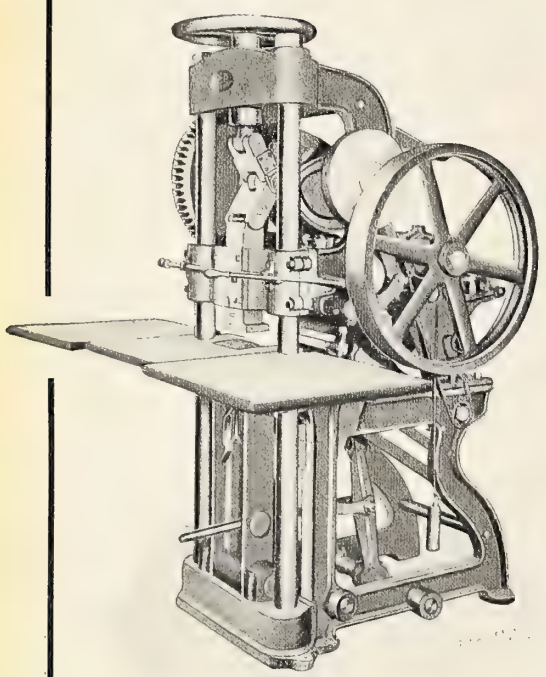
J. P. MORRIS, 31 Union Square West, Bank of the Metropolis, NEW YORK

American Type Founders Co.

Toronto Type Foundry Co. Keystone Type Foundry Co.



WRITE FOR BOOKLET



WRITE FOR BOOKLET

Do You Know Why

The Carver & Swift Stamping Press

Is in the Lead To-day?

BECAUSE it is able *to produce* the *greatest output* at the *least cost* for production.

WOULD YOU LIKE TO KNOW on what ground we make this statement?

EXPERIENCE — Those who have used other makes with ours say ours is SUPERIOR. Those who have used our presses for several years buy duplicate machines.

BUY one press and more will follow.

C. R. CARVER CO.

Successors to

The Carver & Swift Stamping Press & Mfg. Co.

N. E. Cor. 15th Street and Lehigh Avenue

PHILADELPHIA PENNSYLVANIA

MILLER & RICHARD, Canadian Agents, 7 Jordan St., Toronto, Can.

R. H. DIPPY, PHILADELPHIA

These are Berlin Cover Inks

Pretty good inks; don't you think?

Write us; we'll tell you about it

Manufactured by

Berlin Ink & Color Co

Philadelphia

NEW YORK CHICAGO DETROIT

Factory, Berlin, N. J.

COVER YELLOW, No. 1390 COVER GREEN, No. 2175 COVER BROWN, No. 2262

D.A.R.C.

DUPLEX AUTOMATIC REGISTERING COMPANY

261-275 Quincy Street, cor. Craw Avenue, CLEVELAND, OHIO.

AUTOMATIC REGISTER

1900			JUNE			1900
SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

WHEN you get up a sectional calendar, like this, you expect the characters to fall into line, both horizontally and vertically, without effort on your part. Suppose you had to space one character out with a lead and a bit of cardboard, and to skew the next with slips of paper and prayer at opposite corners, and found the next 23¼ points body instead of 24; suppose these things happened with every form and every font—wouldn't your life be a bed of roses (with thorns)?

Now, what do you do every time you make up a form of ordinary electrotype plates? I don't need to tell you about the "justifying" the plates on a galley with stick and slugs and cardboard, and leads and spaces and quads and ends of matches, and unlocking on the press to put a lead at the head of page, and changing a cardboard from page 6 to page 11, and twisting page 3 a little so it will back on 4, and so on—we've all done it.

But we've quit doing it in my shop. We have a system of blocking plates by which the plates are *made right*, same as the calendar figures are made right; and our troubles in registering plates are over. We don't register them any more—they come to us *already registered*. All we have to do is to place the hooks the proper number of pica ems apart, drop the plates in and lock it up, and that is the last we hear of that form till we come to wash it after the run is off. The bases are even picas, the hooks are even picas, the plates are even picas, and *each page of type matter* is in exactly the same position with reference to its hooks. The plates can't help but register. The register is just as automatic as the lining of a set of calendar figures, or a font of type. Color work from plates is just as easy as printing a two-color type line—the type is *made so it will register*, and does it; so do the plates.

A man would be just as wise to abandon the point system as the Duplex Plate-Blocking System. It is the most radical departure in plate blocking since plates were invented, and it is here for good. Those who take hold of it first will profit most by it. It has made and saved money for me, and I expect to enlarge my use of it as rapidly as possible.

HORACE CARR, Cleveland, Ohio.

For any information regarding the Beveler or Blocking System, please refer to any of the following

Electrotypers Using Point System Bevelers:

American Soda Fountain Co., 282 Congress St., Boston, Mass.
Buffalo Electrotype & Eng. Co., Buffalo, N.Y.
Eclipse Electrotype & Eng. Co., Cleveland, Ohio.
Central Electrotype Co., Cleveland, Ohio.
Lawrence Publishing Co., Cleveland, Ohio.
Blade Printing & Paper Co., Toledo, Ohio.
C. J. Campbell & Co., Toledo, Ohio.
Peninsular Engraving Co., Detroit, Mich.
Seeman & Peters, Saginaw, Mich.
Springfield Electrotype Co., Springfield, Ohio.
Indianapolis Electrotype Co., Indianapolis, Ind.

Printing Houses Using Point System Blocking System:

Plain Dealer Publishing Co., Cleveland, Ohio.
Cleveland Ptg. & Pub. Co., Cleveland, Ohio.
A. S. Gilman, Cleveland, Ohio.
Hyles & Coggshall, Cleveland, Ohio.
J. B. Savage, Cleveland, Ohio.
Friends Bible Institute, Cleveland, Ohio.
Britton Printing Co., Cleveland, Ohio.
Brooks & Co., Cleveland, Ohio.
Horace E. Carr, Cleveland, Ohio.
The Pilgrim Pub. Co., Battle Creek, Mich.
Record Printing Co., Battle Creek, Mich.
The Mason Pub. & Ptg. Co., Syracuse, N.Y.
Sherwin Williams Co., Cleveland, Ohio.
Roller Printing Co., Canton, Ohio.
Seeman & Peters, Saginaw, Mich.
Blade Ptg. & Pub. Co., Toledo, Ohio.
Eaton Hurlbut Paper Co., Pittsfield, Ohio.

COPPERPLATE STEEL DIE

Engraving and Embossing FOR THE TRADE

WEDDING INVITATIONS
CALLING CARDS
MASONIC CARDS
ANNOUNCEMENTS
LETTER-HEADS
ENVELOPES
BOOKLET COVERS, ETC.

WE always have something to interest you; why not write to-day and be prepared with samples and prices for your next inquiry.

WM. FREUND & SONS, 174-176 State Street, Chicago

ESTABLISHED 1865

THE HUBER

THE HUBER PRESS

The best built and most durable is surely the cheapest, especially when you consider the good features that excellence of manufacture always insures.

The Huber Press is built for the finest work; its impression is the strongest and most rigid; its distribution, with the pyramid and geared angle rollers, gives the most uniform and even flow of the ink; without intermediate gears, the drive is direct; bed and cylinder locked together --- the entire stroke is a guarantee of register.

A little time spent in investigating the good points of the Huber will repay you in the time saved in its use over other machines.

Let us show you the Huber Press.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

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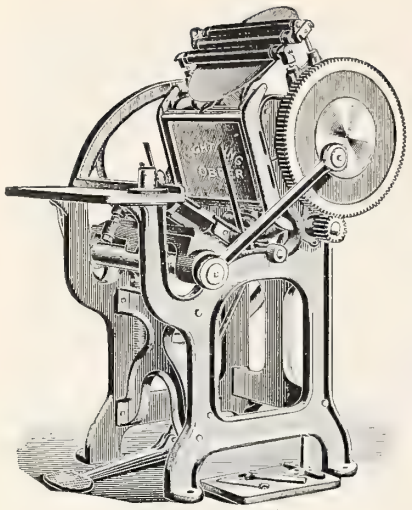
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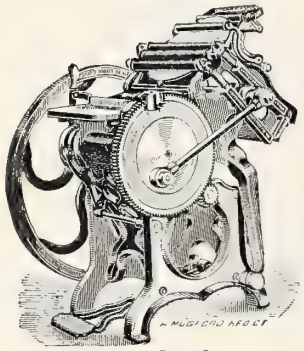
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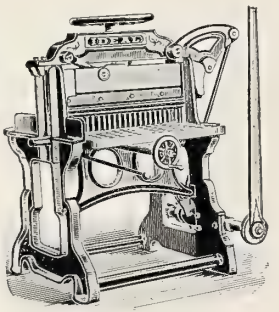
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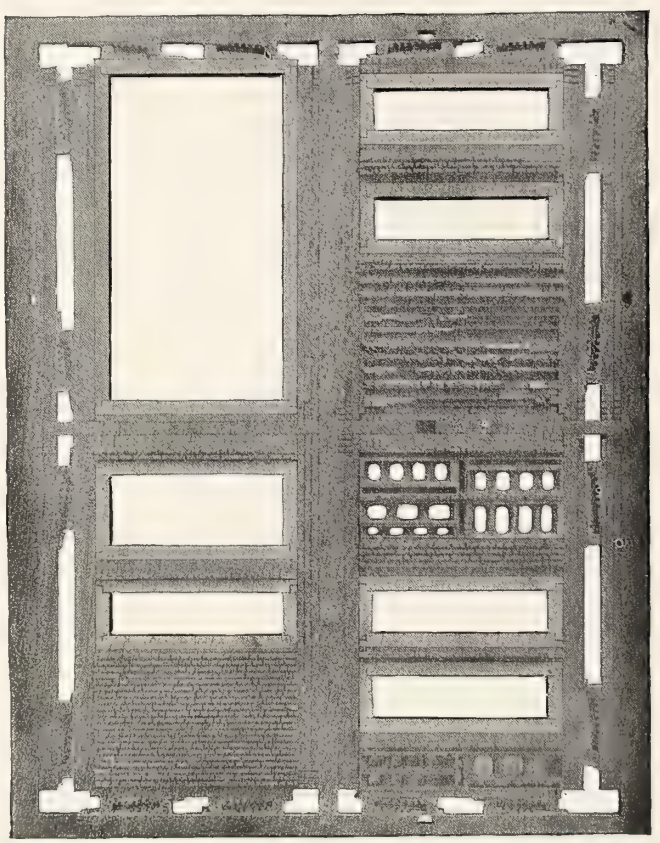
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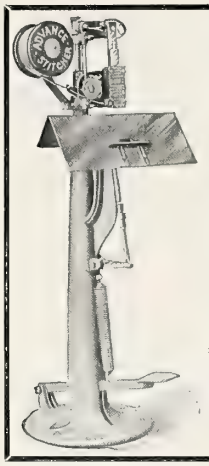
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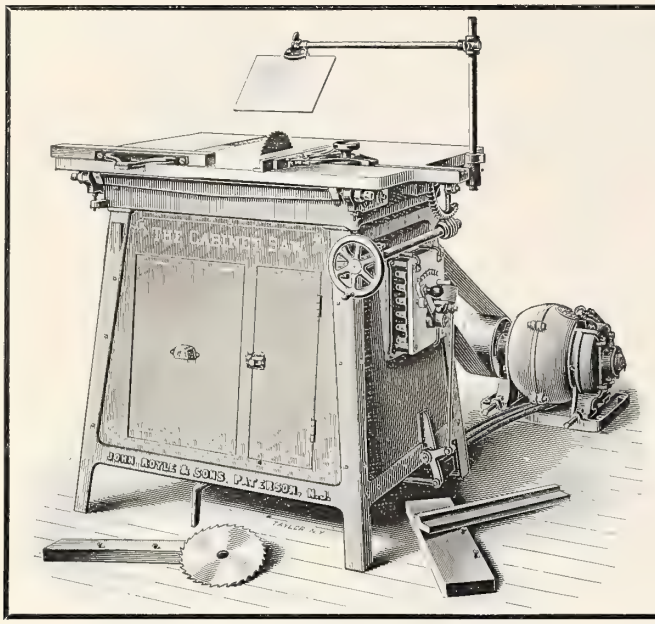
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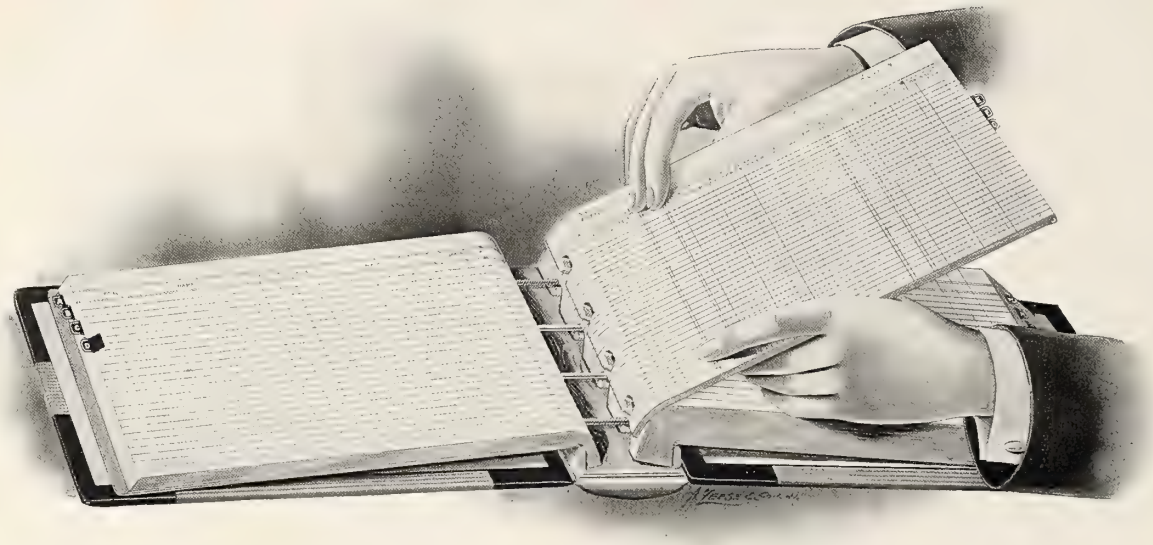
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Hyde Paper Co.,	Pueblo, Col.
Geo. F. Smith & Son,	Trafalgar Bldg., Charing Cross, London, W. C. England
W. J. Gage & Co., Lim.,	Toronto, Ont.

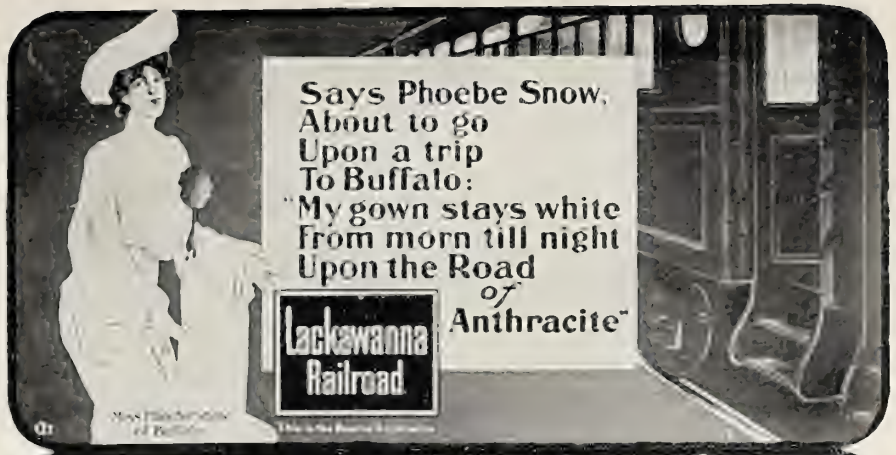
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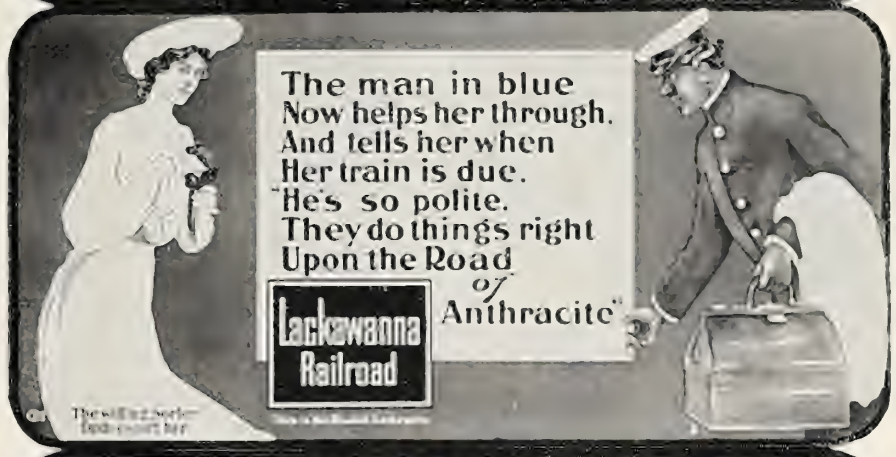
The Reverse Side Shows A PAGE FROM THE PENINSULAR PAGEANT. If you wish the whole book, write us

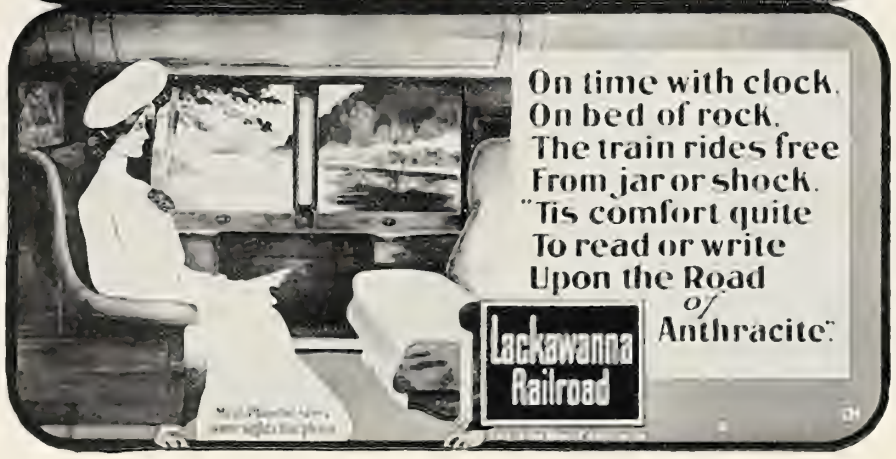
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WEAVERS OF FINE CLOTHES FOR BOOKS

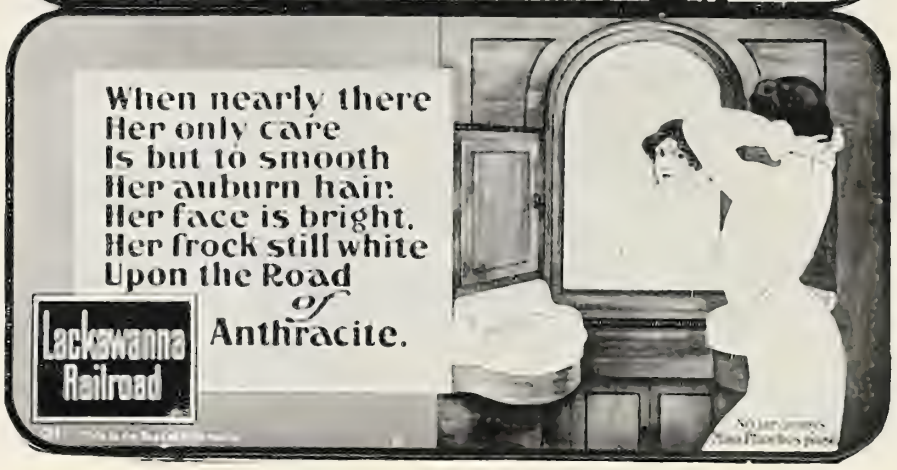

Says Phoebe Snow,
About to go
Upon a trip
To Buffalo:
"My gown stays white
From morn till night
Upon the Road
of
Anthracite"
Lackawanna
Railroad


The man in blue
Now helps her through,
And tells her when
Her train is due.
"He's so polite,
They do things right
Upon the Road
of
Anthracite"
Lackawanna
Railroad


On time with clock,
On bed of rock,
The train rides free
From jar or shock.
"Tis comfort quite
To read or write
Upon the Road
of
Anthracite"
Lackawanna
Railroad


Her appetite,
By no means light,
Finds in her lunch
A new delight,
With linen white,
And prices right,
Upon the Road
of
Anthracite.
Lackawanna
Railroad


Each passing look
At nook or brook
Unfolds a fly-
ing picture book
Of landscape bright,
Or mountain height,
Beside the Road
of
Anthracite.
Lackawanna
Railroad


When nearly there
Her only care
Is but to smooth
Her auburn hair.
Her face is bright,
Her frock still white
Upon the Road
of
Anthracite.
Lackawanna
Railroad

$25 To Colorado and Back

From Chicago, every day, July 1 to 10, inclusive. Return limit, August 31, 1903. These are some of the inducements to spend a vacation among the Rockies offered by the

Chicago, Milwaukee & St. Paul
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Union Pacific Line.

You can leave Chicago at 10.25 any evening and enjoy a quick, comfortable trip to Colorado. Standard sleeping cars and free reclining chair cars from Union Station, Chicago, to Union Station, Denver. Additional information on request.

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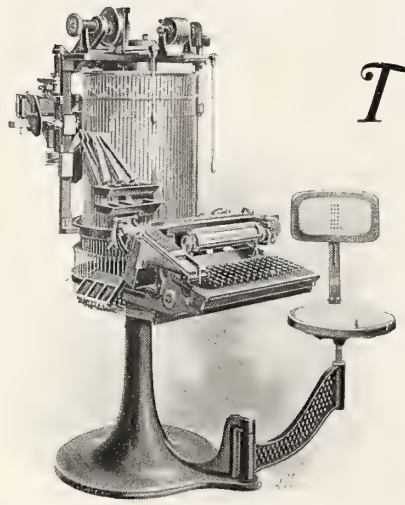




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The Simplex One-Man Type Setter

AFTER FIVE YEARS' USE

Found RELIABLE, DURABLE and INDESTRUCTIBLE

THE DOWAGIAC DAILY NEWS

VOL. 6. NO. 83 DOWAGIAC MICH WEDNESDAY EVENING MAY 13, 1903. 10c PER WEEK

Gentlemen,— May 11, 1903.

The other day it occurred to me that the subject of durability and reliability, while most important ones to the intending purchaser, had not been covered by any of the many testimonials you have received. I remarked to the boys that we had not been without the use of our Simplex more than two hours at one time during the five years we have been depending upon it to do the entire composition for our Daily News and Weekly Times. This strikes me as a compliment which could truthfully be paid but to few departments of the printing office equipment. I also remarked that after five years' use of the machine, we were now becoming appreciative of the fact that it is practically indestructible, and, like Brother Tennyson's brooklet, would go on forever, excepting in the matter of those little inexpensive occasional replacements, the cost of which is easily covered by the income on "obituary poetry."

I do not believe there is any part of our machine that the writer does not thoroughly understand, and we are getting nice results from it and effecting a nice saving day by day on the expense of composition. Very truly,

CHAS. HEDDON.

THE DOWAGIAC TIMES.

TWENTY FIRST YEAR DOWAGIAC. MICH. WEDNESDAY. APRIL 15 1903 NO 25

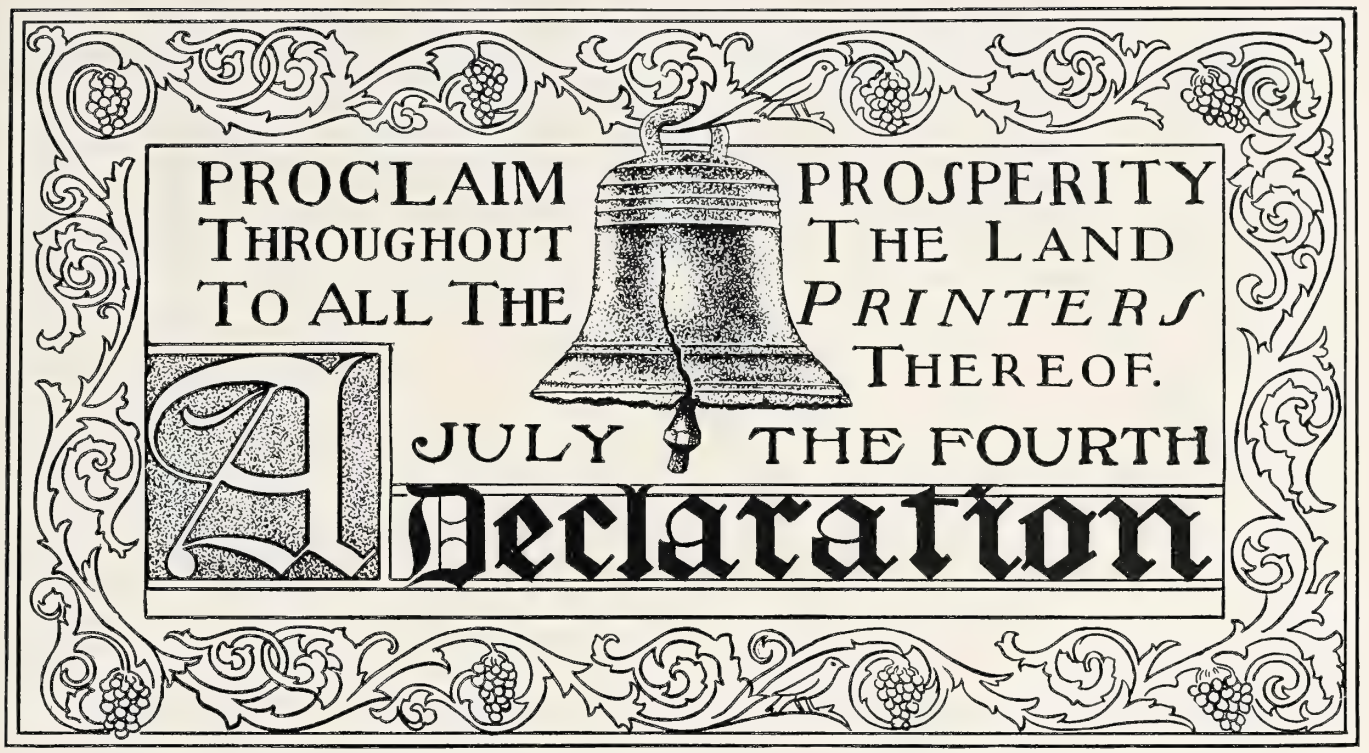
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407 Sansome Street, SAN FRANCISCO



When, in the course of a printer's business experience, he decides to dissolve the bands which have bound him to the worst evils of the competitive system, which a decent regard for his own welfare compels him sooner or later to do, one of his first duties is to assure himself that he does not have to pay more for his paper than do his competitors.

To accomplish this he must choose as the paper to use and recommend, a brand on which there is a uniform price from which there is no deviation.

We, therefore, the makers and selling agents of **Old Hampshire Bond**, in order to form a more perfect union between ourselves, the printers, and the best users of printed matter, did, on the first day of December last, establish a uniform price list for the sale of **Old Hampshire Bond** to printers, and we do hereby declare that so far as we know this action has the unqualified support of all printers; and we hereby renew our pledge to adhere strictly to such price list.

In Witness Whereof we have hereto set our hands and the seal of **Old Hampshire Bond** on this fourth day of July, in the year nineteen hundred and three.



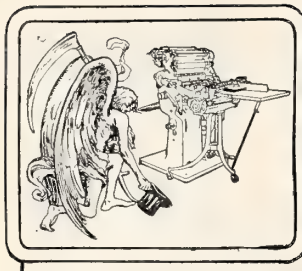
THE MAKERS:

Hampshire Paper Company

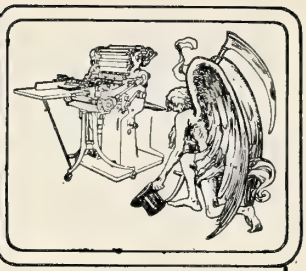
South Hadley Falls, Massachusetts

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Richmond, Richmond Paper Mfg. Co.	Cleveland, Union Paper & Twine Co.	New Orleans . E. C. Palmer & Co.	San Francisco, Blake, Moffitt & Towne
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For the General Trade

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Incidentally, we mention that the press is a perfect piece of mechanism and that the register of the two colors is absolutely perfect; the work done is of a very high grade — ask for samples; the press may be used with equal facility for one or two colors at will.

Size of form, 14 x 17; Size of sheet, 15 x 18.

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THE success of the Monotype is evidenced by the varied classes of work upon which it is employed, to the satisfaction of all concerned. No illustrated magazine, for instance, owes more of its undoubted success to the care and artistic circumspection bestowed upon its printing than *Scribner's*. From the very outset of its career its proprietors have spared neither labor nor expense in making it typographically perfect. That the Monotype machine, therefore, should now be employed to cast and set the type from which *Scribner's* is printed means that the work of the Monotype is acknowledged to be superior to the best hand composition. A glance at the following page will attest the truth of this statement. The page from *Scribner's*, which there appears, was composed by

THE MONOTYPE

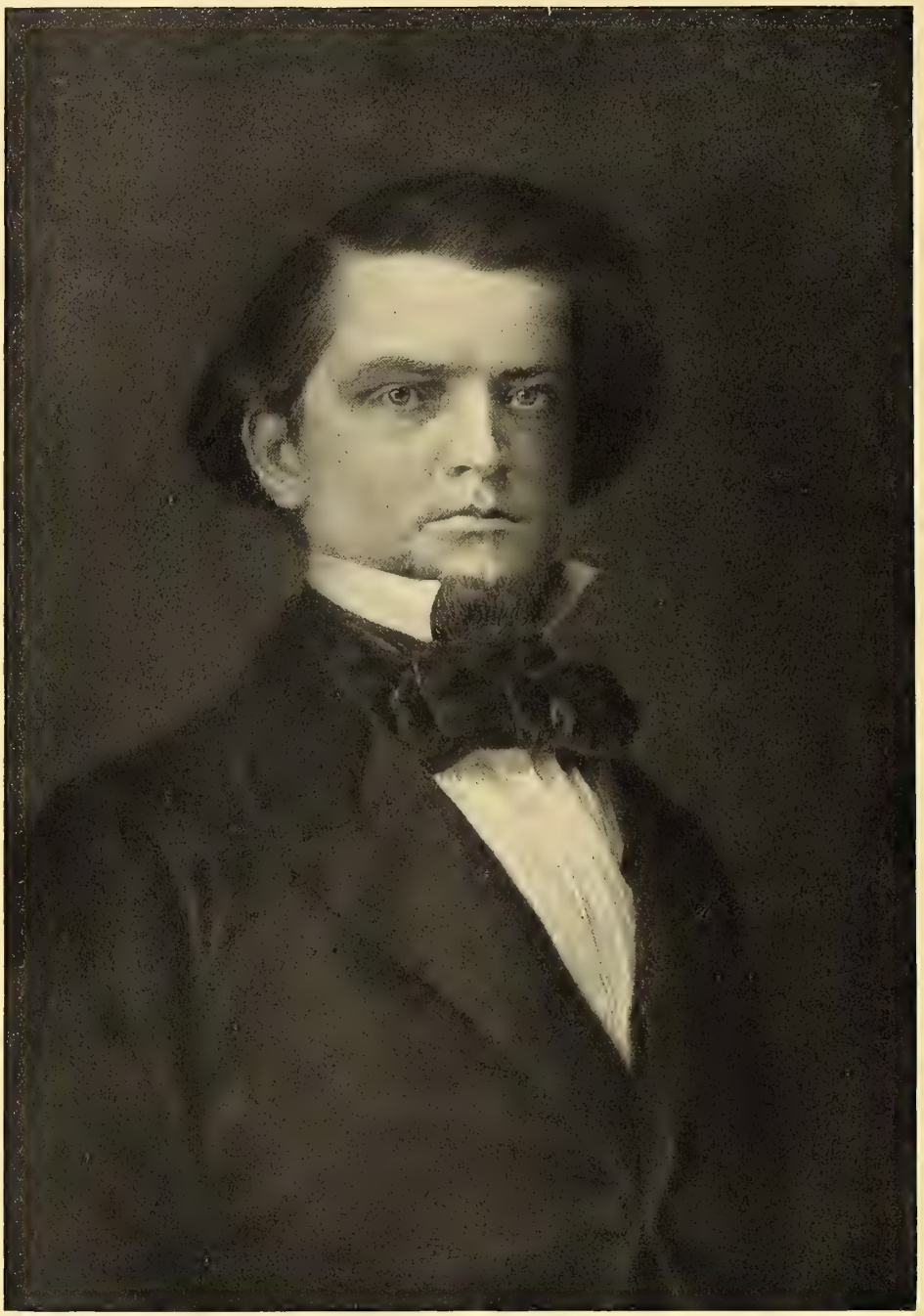


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GENERAL JOHN B. GORDON.

Drawn by George T. Tobin from a daguerreotype taken at the age of twenty-two.

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WOOD & NATHAN CO.
Sole Selling Agent
THE MONOTYPE
1 Madison Avenue, New York

SCRIBNER'S MAGAZINE

VOL. XXXIII MAY, 1903 NO. 5

MY FIRST COMMAND AND THE OUTBREAK OF THE WAR

By General John B. Gordon,
of the Confederate Army

THE outbreak of war found me in the mountains of Georgia, Tennessee, and Alabama, engaged in the development of coal mines. This does not mean that I was a citizen of three States; but it does mean that I lived so near the lines, that my mines were in Georgia, my house in Alabama, and my post-office in Tennessee. The first company of soldiers, therefore, with which I entered the service was composed of stalwart mountaineers from the three States. I had been educated for the bar and for a time practised law in Atlanta. In September, 1854, I had married Miss Fanny Haralson, third daughter of Gen. Hugh A. Haralson, of LaGrange, Georgia. The wedding occurred on her seventeenth birthday and when I was but twenty-two. We had two children, both boys. The struggle between devotion to my family on the one hand and duty to my country on the other, was most trying to my sensibilities. My spirit had been caught up by the flaming enthusiasm that swept like a prairie-fire through the land, and I hastened to unite with the brave men of the mountains in organizing a company of volunteers. But what was I to do with the girl-wife and the two little boys? The wife and mother was no less taxed in her effort to settle this momentous question. But finally yielding to the promptings of her own heart and to her unerring sense of duty, she ended doubt as to what disposition was to be made of her by announcing that she intended to accompany me to the war, leaving her children with my mother and faithful "Mammy Mary." I rejoiced at her decision then, and had still greater reasons for rejoicing at it afterward.

The mountaineers did me the honor to elect me their captain. It was the first office I had ever held, and I verily believed it would be the last; for I expected to fight with these men till the war ended or until I should be killed. Our first decision was to mount and go as cavalry. We had not then learned, as we did later, the full meaning of that war-song: "If you want to have a good time, jine the cavalry"; but like most Southerners we were inured to horseback, and all preferred that great arm of the service.

This company of mounted men was organized as soon as a conflict seemed probable and prior to any call for volunteers. They were doomed to a disappointment. "No cavalry now needed" was the laconic and stunning reply to the offer of our services. What was to be done, was the perplexing question. The proposition to wait until mounted men were needed was promptly negatived by the suggestion that we were so far from any point where a battle was likely to occur, and so hidden from view by the surrounding mountains, that we might be forgotten and the war might end before we had a chance.

"Let us dismount and go at once as infantry." This proposition was carried with a shout and by an almost unanimous

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Charles Scribner's Sons

EXAMPLE OF MAGAZINE PAGE

From Scribner's Magazine. Composed by the Wynkoop Hallenbeck Crawford Co. on the Monotype Machine

H.C. HALLENBECK, PRESIDENT AND TREASURER

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226 TO 236 HAMILTON ST., ALBANY

New York, January 4th, 1902

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In regard to your machines I have to say that after the year or more use of them we are convinced that they are the best from many points of view. The new dress of type, at each edition of a publication; varied faces at one position of the key-board; in general work, if required, a 7 inch width column, or an exact justification of many columns at casting machine on galley at one time, so needful in tabular work; the making of sorts whatever may be needed as work is progressing; thereby avoiding the great expense we were formerly under with type foundries; and using metal over and over again for new work — are features which give essential value to the "Lanston."

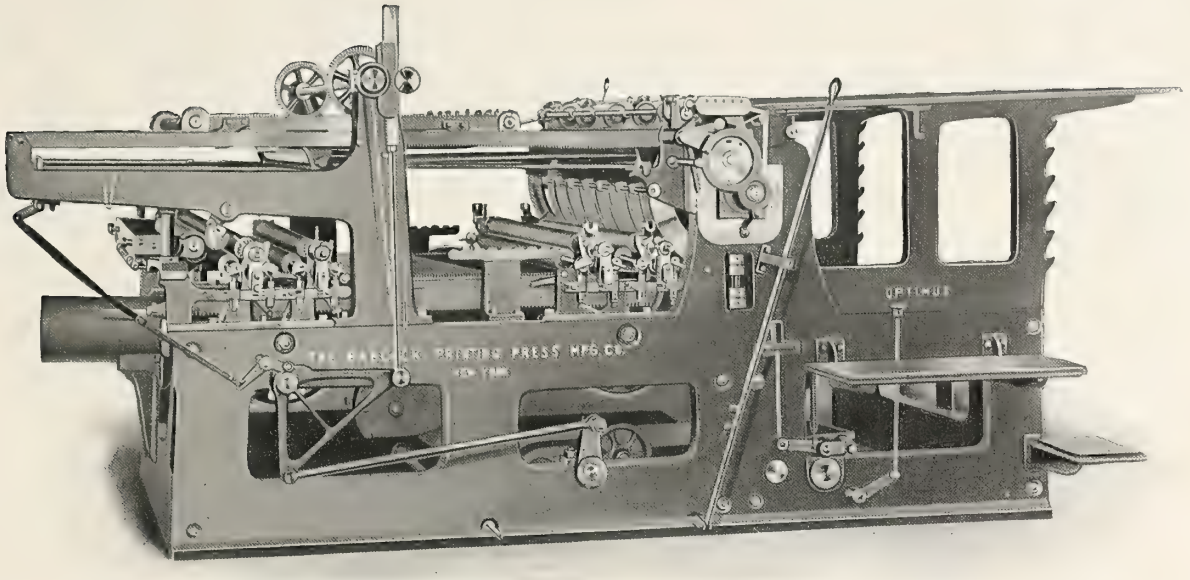
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Respectfully,

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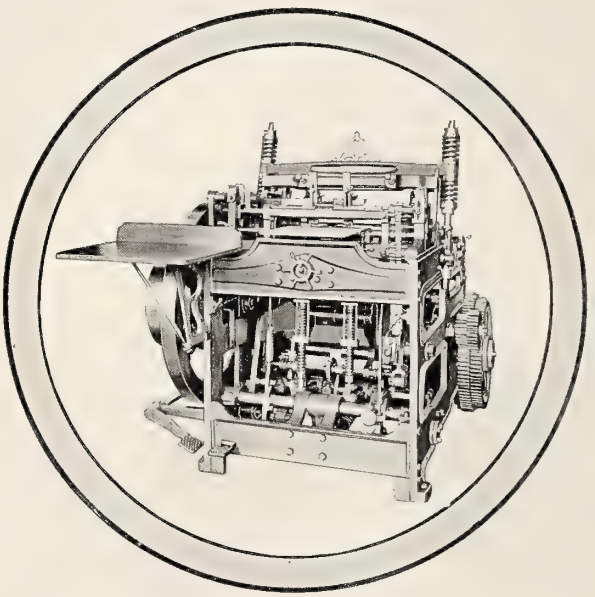
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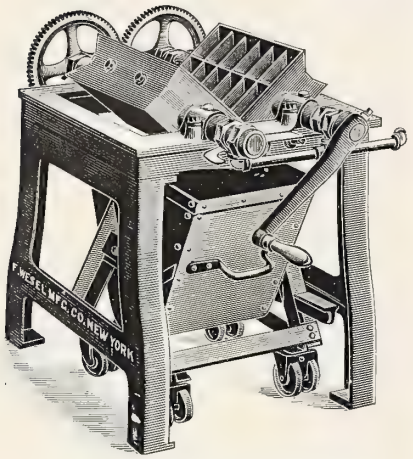
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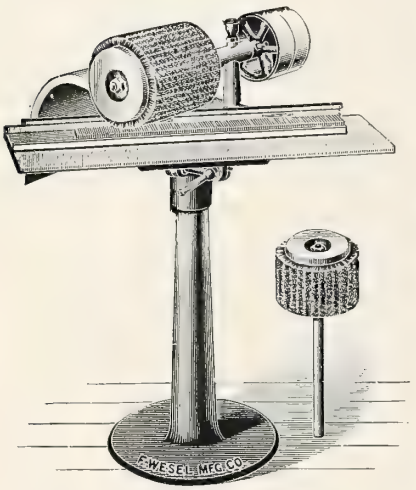
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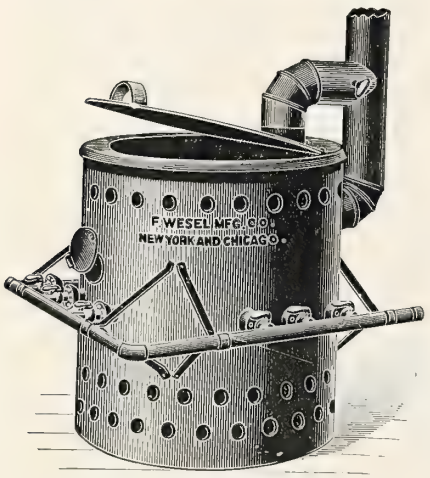
FOR LINOTYPERS



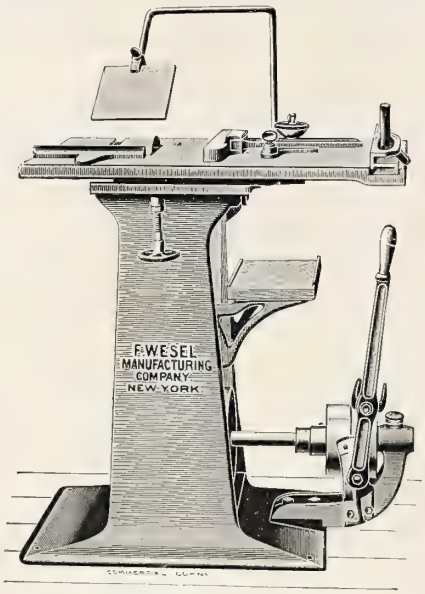
Wesel Ingot Casting Apparatus
With Water Cooling Attachments and Self-emptying Iron Truck.



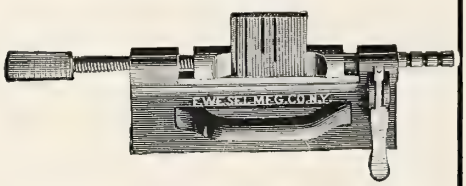
Wesel Linotype Brush Machine.



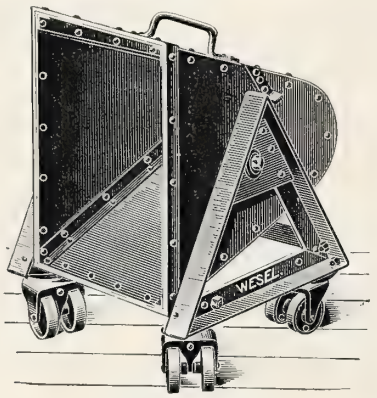
Wesel Gas-heated Metal Furnaces, also Coal Furnaces.
250, 500, 1,000 lbs. capacity, - - $20 and upward.



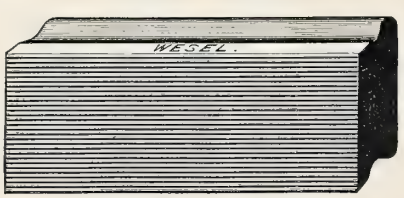
Printers' Saw Table.
Without Shootboard and Plane, - - - - - - $80
With Shootboard and Squaring Plane, - - - 95



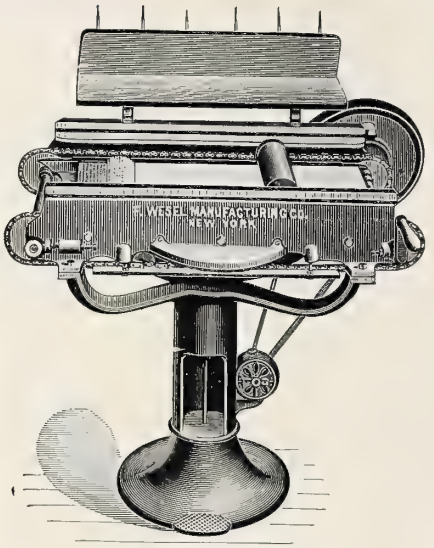
Linotype Slug-cutting Attachment, No. 2.
Can be used on any Saw Table.



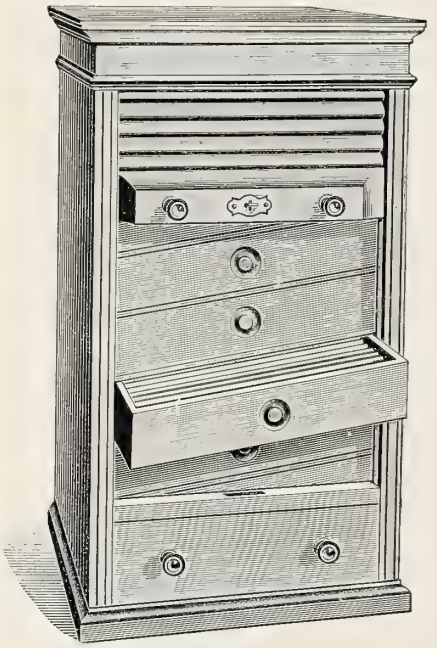
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Wesel Linotype Planer
With Corrugated Rubber Face, - - - - - - 50c.



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"You touch the treadle and the press does the rest."



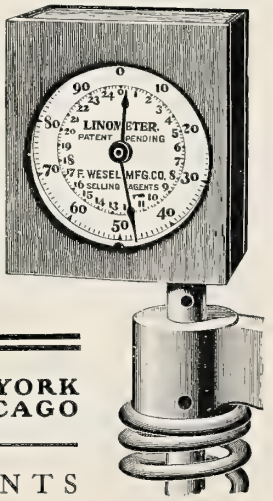
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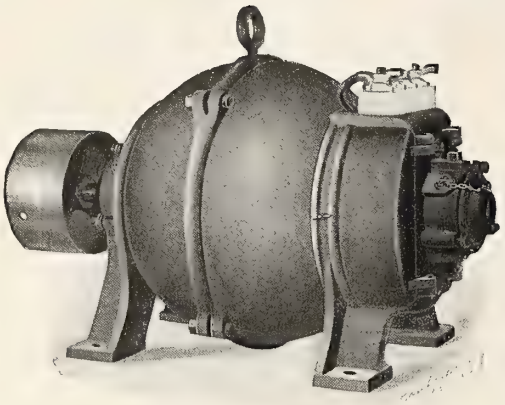
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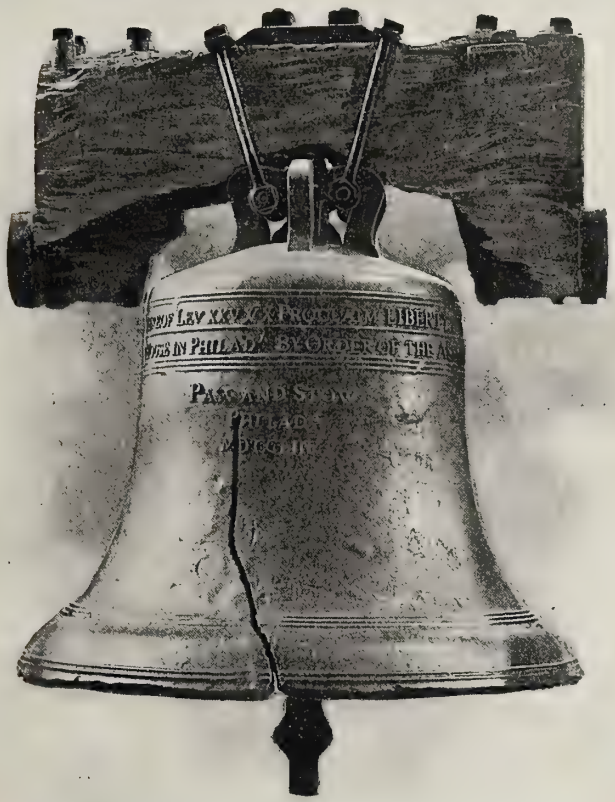
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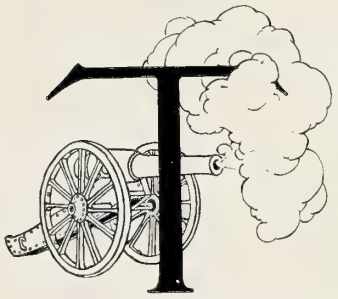


THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXI. No. 4. CHICAGO, JULY, 1903. TERMS { $2.50 per year, in advance. Foreign, $1.35 per year extra.

TECHNICAL EDUCATION AND THE UNION.

BY W. B. PRESCOTT.



THIS review of the Commissioner of Labor's report on "Trade and Technical Education" is devoted to an exposition of the attitude of trades unions toward the system. Naturally, one turns to see how the unionists of Great Britain and Europe regard the matter, for it is apparent the transatlantic unionist takes more interest in educational questions than does his American confrère. There, and especially in Great Britain, many unionists are members of school boards and similar bodies, while with us the office-seeking workingman mistakenly thinks that educational boards are beneath his notice. Whatever one's preconceived notions may have been, he is constrained to admit as he rises from a reading of this report that Continental unionists are more closely identified with the trade and technical education movement than are English-speaking workingmen on either side of the Atlantic. There are rational reasons for this, the two principal ones being, perhaps, the high value placed on education — the right to acquire which has been dearly bought within recent times — and the active interest displayed by employers. The report furnishes ample justification for the statement that our apathy is not attributable to any fear that technical education will prove inimical to trades unions. Leaving the report for a moment, readers of THE INLAND PRINTER will recall Mr. Hilton's article in the April issue on the St. Bride's Foundation. In it we are told of the interest taken in that institution by Mr. J. C. Drummond, who was for many years secretary of the largest local union in the world — the London Society of Compositors. So far as known no one has ever assailed the quality of Mr. Drummond's unionism or questioned his zeal or sagacity in advancing the interests of the laboring people, so that his support of technical education may be taken as almost conclusive testimony that it is beneficial rather than detrimental to unionism. The character of Mr. Drummond's advocacy is of importance and should be taken into consideration. He did not merely make a speech or write an article on the subject. He has done immeasurably more than that — for seven years he has devoted much of his leisure to furthering the system. When we keep in mind the man and his achievements, we may be sure such self-sacrifice is not made for a cause of little merit.

Returning to the report, we find that British unions were at first "suspicious" of technical schools, but "by the exercise of tact and by making some concessions" they have been won over to the schools. Some of the "concessions" demanded are repressive and born of an indefensible selfishness, but the secretary of Britain's greatest trade union — the Society of Engineers — declares "the sentiment in favor of the schools and a broader policy is steadily growing." Among bookbinders there is a fear that the schools may turn out partially trained, cheap labor, and some of their unions refuse to take decided action for or against the system until they are able to see results in this respect. These doubting Thomases must constitute a minority,

for we are told: "Technical schools are considered valuable to workmen (bookbinders), but there is a strong sentiment in some unions against the schools admitting any persons as pupils except those actually engaged in the trade, and some of the schools have been waited upon by deputations from unions urging such a course. The unions have not assisted the schools financially, but they have, in some instances, advised with the school authorities concerning the selection of teachers."

And further on we are informed, on presumably union authority, that "under present shop conditions it is almost a necessity that a boy should attend a school. The tendency and practice in the shops to keep a boy on one or two subdivisions of the trade prevents him from becoming proficient in the trade as a whole. Employers solemnly engage to teach a boy his trade, and then use him for their own profit by making him efficient in one or two of the simplest operations only. This kind of training must necessarily be supplemented by the schools to enable the apprentice to learn the more complicated and delicate operations of his trade."

The views of the British journeymen printers are given as follows: "Representatives of typographical unions generally regard trade, technical, and continuation (night) schools as valuable to workingmen. One says that they are of the very highest value. Another believes they are valuable, but thinks they should confine their teaching to those already engaged in the trade. Still another regards them as valuable in a few cases, but not generally. Most of the unions give the schools their moral support, and one gives a prize to the most successful student member and makes an additional donation to the prize fund of the local school. Members of unions are instructors in some of the schools. All of the union officials answering these inquiries state that they would patronize technical schools if they had sons who desired to learn a trade, and, indeed, many have sons attending such schools. The schools afford means for obtaining knowledge supplementary to that gained in the shop during apprenticeship. A boy is not expected to learn a trade from the knowledge gained in a technical school, but with this knowledge he is better equipped than are those without it, and he will rise higher in his trade. Technical training should continue after starting to work in order further to improve the mind."

Thus we might go through the roster of British unions and find all possible shades of opinion expressed, except that of actual hostility to technical education. An unequivocal declaration that such an education is indispensable is followed by the halting endorsement of the carpenters, who admit that the "schools are very useful to the community, though the workingman is believed to gain less advantage than the employer." Occasionally we read of a union agitating to have a school or a class established, and the printers' unions are, by no means, the only ones that give prizes or make donations, nor do they enjoy a monopoly of having members act as instructors in the schools of Great Britain.

There are no chapters on "The Attitude of Labor Unions" in the sections of the report dealing with France and Germany, but there is abundant proof of the friendship of the working people for trade and technical education. The fact that in both countries a great number of schools are state-aided serves to demonstrate this. Of the many schools fostered by the French unions, we may take the Trade School of the Paper and Paper Goods Makers' Association, at Paris, as, in some respects at least, typical. It was founded in 1868 "for the instruction of apprentices and young workers in both commercial and industrial pursuits in the paper and paper-goods industries. It is managed by a committee consisting of representatives of the union and of the subscribers and donors. Its objects are: (1) 'To encourage among apprentices and other young employes of both sexes a fondness for work, application, and good behavior in the factory, the store, and the home; (2) to raise the level of trade knowledge while completing the general education; (3) to arouse emulation and develop manual skill in order to train apprentices to become high-class workers.'" The courses are comprehensive, ranging from a study of raw materials, the history of the paper industry and the part France played in it, and the leading commercial routes to the "tracing, cutting out and putting together all sorts of pasteboard work." The attendance on January 1, 1898, was 172, and a year later 162, and the receipts and expenditures during the school term of 1898-99 were:

RECEIPTS.

Subsidies —	
From the State	$ 694.80
From the department	193.00
From the city of Paris	579.00
From the chamber of commerce	48.25
From trades unions	250.90
From individuals	1,691.17
	$3,457.12
Deficit made up by members of the administrative committee	172.96
Total	$3,630.08

EXPENDITURES.

Salaries of professors and assistants	$ 694.80
Salaries of secretary and overseers	270.20
Material and supplies	392.98
Rewards to pupils	1,058.13
Expenses of stated functions, exhibitions, excursions, etc	629.46
Other expenditures	584.51
Total	$3,630.08

Considering the wide range of studies pursued at this school, and that its courses are designed to reach many not embraced in organized labor, the contribution from the unions can not be looked upon as niggardly.

Industrial legislation in Germany declares that "the

guilds have specially the right to organize and direct trade schools," and to a great extent such institutions are under the direction of the bodies to which the system owes its initiative in the musty past. Like the French, the German people expend comparatively large sums of public money on trade and technical schools, and the tendency is toward a greater activity in that direction.

Under the present Imperial industrial — not educational — code, workers less than "eighteen years of age may be required to attend an adult school," and "employers are required to give the necessary time . . . to their workingmen under eighteen years of age who attend . . . an adult school" in certain circumstances. Here, as elsewhere, organized labor is found ranged on the side of secondary education. If it were not, governmental activity would be subsiding rather than increasing.

Turning to that portion of the report dealing with the sensational and bewhiskered Leopold's bailiwick, we are told that Belgian unions "encourage their members to educate themselves." A prominent member of the Brussels printers' union, which took a conspicuous part in founding the "trade school of printing" in that city, recites at considerable length the trite story of the difficulties which beset the present-day apprentice in a printing-office. "Their trade education is wholly neglected," he says, "and on reaching the age of manhood they are incompetent and *shiftless*, and render the struggle for the betterment of conditions of labor more and more difficult."

In Switzerland the trades unions have always given state-aided trade and technical schools their moral support; "at times," according to the head of the Secretariat Ouvrier, "they have organized and maintained small practical courses for workingmen in localities not provided with state or communal trade schools." A most advanced stand in favor of trade education is taken by the Swiss engravers' union, which admits no one to membership who has not been through a technical school, and allows no shop apprenticeship.

The antithesis of this view is furnished by the summary of replies received from printing-trades unionists of the United States. There we are told that the "trade" school — where a boy is supposed to be taught a trade thoroughly — is a delusion and a snare, a mere money-making scheme, professing to teach what it does not teach — a trade. Some European employers take issue with this conclusion and assert that proficiency in composition can be more expeditiously acquired in a trade school than in a printing-office. Such schools are said by American unionists to cause an abnormal influx of young men into trades already overcrowded, thereby disturbing the natural law, and producing a condition which tends to depress wages. It is admitted that industrial, technical and continuation schools and schools of design have their uses, but no enthusiasm on their behalf appears on the surface. "It is thought" some unions in the North Atlantic States might be induced to give their moral support to night schools, if courses were arranged to supplement office work. The following may be taken as epitomizing the views of the union printers who corresponded with the department:

"No boy should be sent to a trade school, at any rate not for the purpose of learning a trade, as for that purpose he could do much better in the shop. The opportunities for learning the printing trade are ample, and knowledge gained in regular office and shop work is much more satisfactory and practical than knowledge gained in a school. It is still possible for a boy to become a good printer by an education gained in the printing-office alone. It is only in the larger offices that the tendency to specialization in the trade is marked."

This rosy view concerning the limitations of specialization is flatly contradicted in the statement "signed by a number of prominent printers and publishers of Boston," appearing in a circular issued by the North End Union of that city referred to last month. It may be still *possible* for a boy to become a good all-round printer by the education a printing-office affords, but the question is, Does the average boy measure up to that standard on the completion of his apprenticeship? If he does not, then there is room for improvement.

Doubtless the data before the compiler of the report justified the assertion that union printers were not disposed to give a warm welcome to any plan involving technical education. But it should not be forgotten that a few typographical unions at one time set up Linotypes in order that their members might have an opportunity of becoming more proficient workmen, while others made special arrangements with owners whereby an opportunity to master machines was opened to union printers. Owing to the peculiar conditions then existing it would be a stretch of the imagination to say that the acts referred to were an endorsement of technical education. But it is a fair deduction to say that once convinced that its members, or any considerable number of them, could improve their condition by increased knowledge of the art, the union would help them to acquire that knowledge. To the writer this seems most natural, as unions must of necessity stand for the highest standard of workmanship. No one ever heard of a union's economic efficiency being impaired because its membership was composed of the cream of the craftsmen, while we all know of unions that were worse than failures simply because they did not embrace among their members the most desirable workmen. So far as known, there is no case recorded where a printing-trades union has antagonized technical education, and we do know that such institutions have been approved by local organizations. We also know that since the report was written the International Typographical Union has given its specific endorsement to the Inland Printer Technical School, which, to say the least, does not betoken hostility.

Resuming consideration of the report, we soon find that many American unions take warmly to the idea of technical education. The Plumbers' Union, of Brooklyn, for instance, has for ten years coöperated in the direction of a class in plumbing "and awards certificates to those showing satisfactory proficiency, which entitle the holders to admission to the union." The sheet-metal workers seek to have as many school graduates as possible in their unions, as with them they "are better able to control the trade." The brewery-workers' unions give their moral support to brewing schools because they "give indispensable training, which would require an unreasonably long time to get in a brewery." Other schools report that they have the active support of local unions of various crafts, and in a few instances American employers and unions coöperate in providing for supplemental trade education. An illustration of this is found in the following excerpt from "the working rules and apprenticeship system of the Master Builders' Association and Bricklayers' Union, No. 3, of Boston, Massachusetts":

"Recognizing the fact that special instruction in the fundamental features of the bricklaying trade (which instruction shall comprehend education of both mind and hands, so that the individual shall gain a proper knowledge of quantity and strength of materials and the science of construction) is of as much importance as special instruction in other trades or professions, and, realizing that the chances of an apprentice to get as much instruction as he is entitled to while at work on buildings is necessarily limited, the parties to these rules agree that they will join in an effort to establish an institution in this city (Boston), where all the trades will be systematically taught; that when such school is established they will unite in the oversight and care of the same and will modify these rules so that a reasonable deduction shall be made from the term of an apprentice (not less than three years as fixed at present) by virtue of the advantage gained through instruction in said school."

The promise of a reduction in their period of apprenticeship in a well-paid trade, such as bricklaying is, constitutes a great inducement to youths to advance themselves in this way. Since the foregoing "rule" was adopted such a school as the one mentioned has been started by the Massachusetts Charitable Mechanic Association, but there is no information at hand as to its popularity among bricklayers' apprentices.

Across the imaginary line, the Technical School at Toronto "aims to impart practical and scientific instruction to the artisan and working classes," and of it we are told: "The Trades and Labor Council has done a great deal toward advancing the interests of the institution. Out of the twenty-one members of the board of management fifteen are representatives of various labor organizations, and the labor bodies of the community have, in every possible way, given the school moral support and endeavored to promote its welfare." This school occupies a building valued at $75,000, is equipped with scientific apparatus which cost about $7,000, and its yearly expenditures are between $10,000 and $11,000. All expenses are defrayed wholly by the municipality, and students are not subject to charges or fees of any kind. While the subject has not been before American trades unions in its broadest aspect the Canadians have pronounced on industrial, trade and technical education through their Trades and Labor Congress, which is analogous to the American Federation of Labor, and the central labor body of Toronto. The probabilities are that if required to pass an opinion on the matter, American unionists would take practically the same position as the Canadians, who set forth their views fully, if somewhat lengthily, in the following preamble and resolution:

"Whereas, the Toronto Trades and Labor Council, composed of delegates representing fifty organizations of the various trades and callings of the city of Toronto, and the Trades and Labor Congress of Canada, representing the workers in general of the whole Dominion, have always supported and are in favor of technical schools, the purpose of which is the training and education of artisans, mechanics and wageworkers generally in such subjects as will promote a technical knowledge of mechanical and manufacturing arts, and affording such instruction in those branches of science and applied art as is required by the various industrial pursuits of the masses of the people, and especially calculated to benefit those engaged in the manufacturing industries or artisan occupations;

"Be it resolved, That the Toronto Trades and Labor Council and the Trades and Labor Congress of Canada have always been and are still opposed to the introduction into our public educational institutions of any system of industrial or manual training wherein is taught the use of tools used in the trades, or which embraces the imparting of practical knowledge of such trades to the pupils of such institutions, inasmuch as we regard such systems as a serious menace to the interests of the already underpaid and generally handicapped mechanic, and believe that such innovation would still further endanger the position at present occupied by the skilled worker in his efforts to better his condition. We believe that the partially trained mechanics under the industrial or manual training system would be used against the skilled workers at the pleasure of the employer. We believe, also, that this hothouse training would be detrimental to the pupils themselves, inasmuch as the partial knowledge they would gain would prove a restraint to their ambition in some other direction, for which they might, by nature, be better adapted. Furthermore, we believe that the time that the wage-earner can usually allow for his children to attend school is no more than sufficient for them to acquire an ordinary education, without devoting any of such time to the study of things which may not be of any use to them in after years in the battle of life."

Brevity has not been a characteristic of these articles, yet many pertinent and illuminating features

of Colonel Wright's report have been ignored, and those interested in education of this character could not do better than secure the bulky volume from the Department of Labor at Washington, D. C.

The report emphasizes the need of some sort of supplemental education to fill the void caused by the ever-increasing tendency to specialization and the almost total lack of an apprenticeship system. It also proves beyond a doubt that the movement has met with the greatest measure of success where employers have worked hand in hand with unions wherever they happened to be in existence. To arouse interest among apprentices will ever be somewhat difficult, as the young are not prone to admit their deficiencies, but if either the employers or the unions of the craft should array themselves in opposition, the best-equipped school and most capable teachers could make but little real progress.

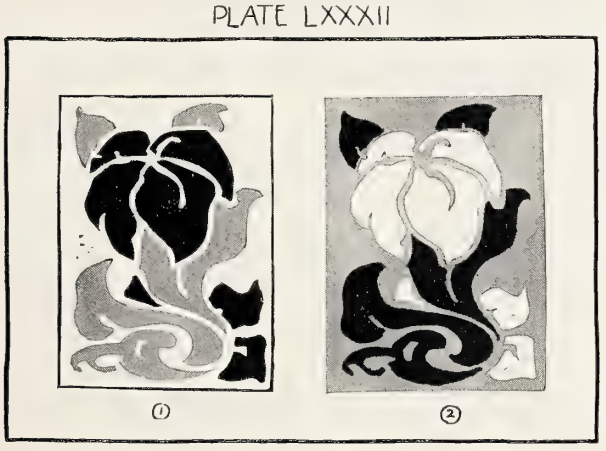
Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.

NO. XIII.— BY E. A. BATCHELDER.

IT was shown that there were ten combinations of two tones each in the scale of five neutrals. There are likewise ten three-tone combinations at our command. To any one who has gained sufficient control of the instrument to strike a contrast of two related notes, a few experiments with three-tone compositions will suggest a much wider range of possibilities. An exhaustive series of experiments with these ten three-tone arrangements leads one to the conclusion that they are not equally serviceable. The first three plates accompanying this article show some of the results of this work. A comparison of the two figures in Plate LXXXII gives all the advantage to the second example.

PLATE LXXXII



In both figures the same three tones, black, white and half-tone, have been used. But while the first is harsh and uninteresting, the second is a pleasing composition. In the second there is a balance of three tones; in the first the element of balance is missing. *Tone balance means the use of three, or more, tones separated by equal contrast intervals.* In Fig. 1 the contrast of black-white is so great that the contrast of white-half has not sufficient force to attract its share of attention. The flower has been unduly emphasized at the expense of the leaves; the unity suffers because we are unable to grasp the result as a whole. In Fig. 2 the half-tone has been chosen for the background, and

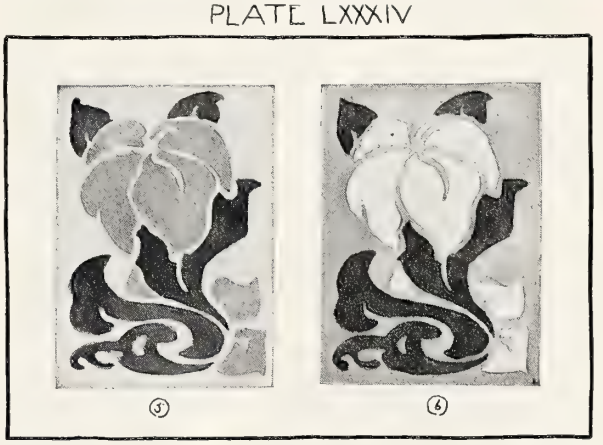
PLATE LXXXIII



this makes the contrasts equal; black-half, two intervals toward the dark end of the scale, is balanced by white-half, two intervals toward the light end of the scale. In other words, the attractive forces of black and white are the same on a half-tone ground.

If we have a design in which it seems desirable to emphasize some particular feature, the first illustration might prove acceptable. But the occasions when these

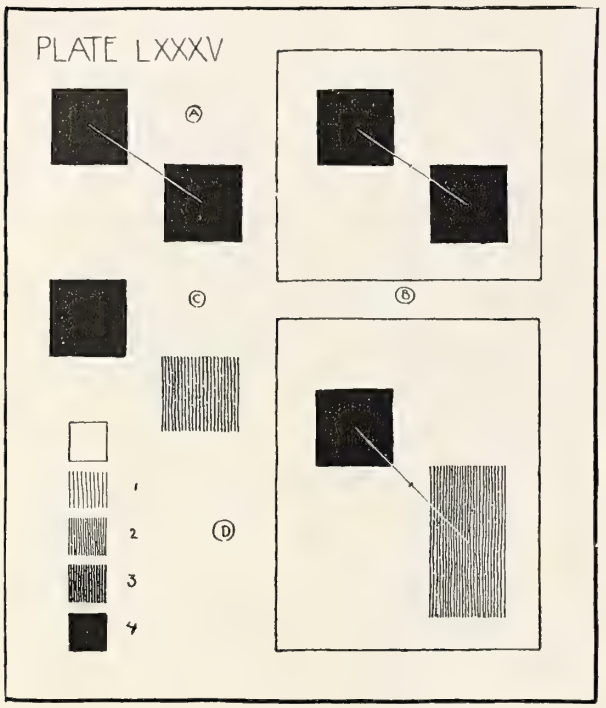
PLATE LXXXIV



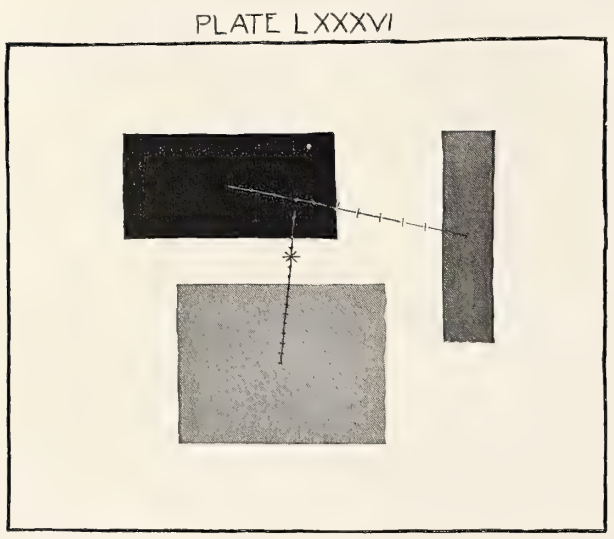
unequal contrasts are desirable do not occur as often as the occasions when a carefully balanced tone arrangement will prove best. If you will observe three tone designs and compare those in which the idea of tone balance has been ignored with those in which the contrasts have been equalized, you will find innumerable examples in which improvement is possible.

Now let us compare all six of the illustrations shown in the first three plates, from the point of view of tone balance and tone harmony. Plate LXXXII, Fig. 1, lacks balance, as we have seen. It lacks harmony because the contrasts have not enough in common. Fig. 2 has balance because the attractive forces are equal. It has more of harmony because the half-tone serves as a common ground on which the contrasts may "reconcile their differences." Fig. 3 is a better har-

mony because the tones are brought into still closer relations; the balance also remains. But in Fig. 4 the wrong tone has again been chosen for the background and the balance is destroyed. The same applies



to Fig. 5; it is more agreeable than Fig. 1, even though it is unbalanced, because it is more harmonious. But by once more equalizing the attractive forces we have a better expression of the subject in Fig. 6. And so, of the fourteen tone schemes through which this little sketch has passed, we will choose Figs. 2, 3 and 6 as the most satisfactory; they illustrate the unity that will



be found in any design in which balance and harmony of tones have been properly considered.

But there is another proposition that entered into the making of this design, and to this question we are now prepared to turn.

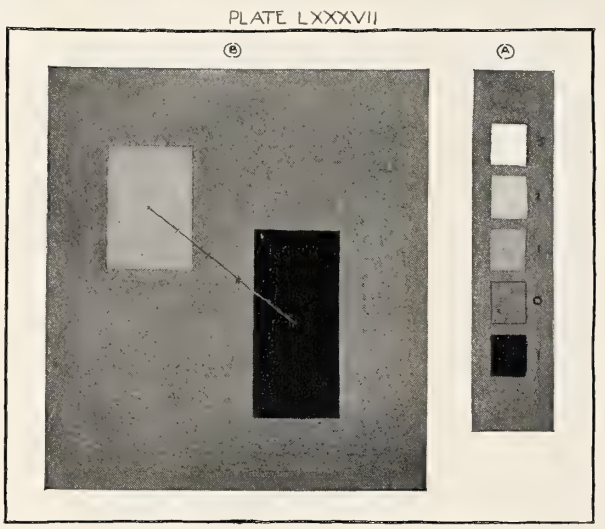
It is necessary to recall your attention to the fourth article in the present series, in which a demonstration was given of *measure balance* as applied to forces of black and white. The same law must enter into a composition in which tones other than black and white are involved. As a result of those demonstrations the following law was stated:

"Equal measures of equal contrasts will balance at a point midway on a line connecting the centers of the measures."

"Unequal measures of equal contrasts will balance on a line connecting the centers at distances that will be in inverse ratio to the measures."

Now it becomes necessary to understand the application of this law to measures in which the contrasts are *unequal,* in order to strike a consistent balance of all the elements that enter into the making of a picture or a design.

In Plate LXXXV (A) are two measures of black. They will balance at a point midway on the line connecting centers, as in (B). Now, supposing we change one of the contrasts to the half-tone, as in (c), it is apparent that the two forces are not equal in attraction.



If we still wish to balance them at a point midway on a line connecting centers, it becomes necessary to double the quantity of the lesser tone, as in (D). The truth of the statement is evident; but what is the law on which it is based? A glance at the little scale will show that, with white as a background, there are four contrasts. "The force of a spot of paint is its measure multiplied by its contrast." In (D) the measure of black may be represented by (1); its contrast is (4); the product is (4), which is the attractive force of the black spot. The measure of the gray spot may be represented by (2); its contrast is (2); the product is (4), the attractive force of the gray spot. Thus, as the attractive forces are equal the spots will balance at a point midway on a line connecting centers.

Now, supposing (D) is taken and the black spot is changed to light, how can the balance be secured? The conditions of the problem are different; but the same law applies. Here is the statement — work it out for yourself. The measure of light is (1); its contrast is (1); the product is (1), the attractive force

PLATE LXXXVIII



of the light spot. The measure of the half-tone is (2); its contrast is (2); the product is (4), the force of the half-tone spot. It is necessary, then, to divide the line connecting centers into *five* parts, four for the light, and one for the half-tone. If the point thus gained is made the center of an enclosing form, a proper balance of attractions will be secured.

Let us balance three spots in which both measures and contrasts are unequal, as in Plate LXXXVI. The measure of the dark spot is (1); its contrast is (3); the product is (3), the attractive force of the dark spot. The measure of the black spot is (2); its contrast is (4); the product is (8), the attractive force of the black spot. The measure of the half-tone spot is (3); its contrast is (2); the product is (6), the force of the half-tone spot. Here then are three forces to be balanced. The attraction of each spot is represented by the figures:

(3) for the dark;
(8) for the black;
(6) for the half-tone.

We will balance dark and black first; then balance these two with the half-tone. On a line connecting the

PLATE LXXXIX



centers of the first two spots, *eleven* spaces must be made, eight for dark, the lesser attraction, and three for black, the greater attraction. Now to find the balance-point of all three spots the first two must be

balanced with the remaining half-tone. The ratio here is eleven to six. The half-tone requires eleven parts of the line; the other two tones need but *six* parts. This point becomes the center of the enclosing form.

If you will work out the process through one more illustration, the *law* should then be sufficiently demonstrated.

In Plate LXXXVII is a spot of half-tone and a spot of black to be balanced on a dark background.

PLATE XC



With dark as a background the intervals of contrast are as shown in (A). In (B) the measure of the half-tone is (2); its contrast is (1); the product is (2), the force of the spot. The measure of the black spot is (3); its contrast is (1); the product is (3), the force of the spot. Their relative attractions then are as *two* to *three*. To balance on a line connecting centers the half-tone spot must have *three* parts, the black spot *two* parts.

With the above examples as a basis, solve these problems:

Balance one measure of black with three measures of half-tone, on a white background.

Balance two measures of dark with five measures of half-tone, on a white background.

Balance one measure of black with two measures of light and one measure of dark, on a white background.

Balance two measures of dark with three measures of white, on a half-tone background.

If you can do these problems you will *know* the law of balance and will understand the why and wherefore of one of the things that counts for unity in the composition of masses.

The three accompanying plates are illustrations of balance and harmony of contrasts, as applied to a bit of representation. It is always an interesting problem to take some little sketch and use it as a basis for a two, three or five tone arrangement, endeavoring to gain a consistent balance of the various attractive forces. Mathematics will not help you here; it is a test of the judgment acquired by experience. It is very much like learning to read; the grammar and the dictionary are useful beyond doubt, but it is not until you can get along without them that you are able to read.

(To be continued.)

Written for THE INLAND PRINTER.

LEXICOGRAPHY.

BY F. HORACE TEALL.

LEXICOGRAPHY — the art of making dictionaries — has had a peculiar evolution, resulting in a fixed method of arrangement, so that all dictionaries are made on the same general plan. The first lexicography consisted in the making of glosses — marginal explanations of unfamiliar words, or of familiar words in unusual senses or applications. When these glosses had accumulated sufficiently, they were gathered into one separate work. A natural advance from this was the lexicon of the whole body of the common language, and the next, and a very important development, was Dr. Johnson's exemplification of word-uses by quotations from literature. Practically no change in lexicographic method has yet followed this, the growth being mainly in additions to the vocabulary and in inclusion of encyclopedic information.

Strong objections have been uttered to inclusion of technical and scientific words in dictionary vocabularies, and to multiplication of definitions, notably by R. C. Trench and by Richard Grant White. These two writers also assert that words made by attaching a prefix or a suffix to a familiar primitive should not be included; for instance, White declares that, since "trust" must be defined, and every one knows what

"dis" adds to the meaning, it is an insult to every one who knows enough for a dictionary to be useful to him to place "distrust" in the vocabulary and define it. This is not in line with the perfectly natural development of lexicography, and need not be further discussed here. It does, however, especially in connection with the rest of White's animadversions, suggest a possibility that the writer himself did not mention — that of making a word-book convenient in size and even more comprehensive in its record than any yet made. This might be done by giving mere lists of various classes of words, of unquestionable usefulness as a mere record of spelling, even if for no other purpose.

Meantime those we have must suffice, but the best should be the one most used — if only we could know one as actually best. As matter of fact, that is a knowledge not at command. Who is to decide? Even the poorest work is sure to be thought best by many people, the votaries of each one including presumably good judges. A newspaper article summarizes the judgment of a writer of whom it says, "He is, both by reason of his education and his occupation, fully competent to pronounce an opinion." That opinion is that, viewed merely as a word-book, the British publication called Stormonth's Dictionary may be taken as the most authoritative and convenient of them all. It was this same dictionary that was said to have been brought by a student to the president of a collegiate institution, to show authorization of some use of a word in a composition, and to have been tossed contemptuously by him into a waste-paper basket. Thus we see how far apart scholars may be in their opinions on such matters.

One of the most positive facts in lexicography is not sufficiently recognized by most people, and is emphasized too strongly by a few. Its records are imperfect, and naturally never can be perfect. It is not true that anything must be right because it is in a dictionary, and many words are as good as any others although they are not in any dictionary. Some newspaper writers have expressed these facts so carelessly that their readers might naturally think their meaning was that dictionaries are not worthy of any credence.

The newspaper in which the strongest contempt for dictionaries was expressed said that the only work of the kind made according to a consistent and scientific plan is still far from completion. In the work alluded to an adventuress is defined as being "a woman on the lookout for a position." No definition could possibly be more inadequate or inaccurate. Its only possible literal meaning is that any woman who seeks a position is an adventuress; and this is not true. The "consistent and scientific plan" does not prevent error. But it would be hard to prove that the plan is any more consistent and scientific than that of any other large word-book. The truth is simply that the plan is more detailed in matters of history, and the work is purely a word-book, with no encyclopedic features and no pictures.

While present-day lexicography is far from perfect, it gives us a practically full record of the words of the language — their form, their sound, their meanings, and their appropriate settings as distinguished one from another. In all respects these records are far in advance of the common understanding of them. Lexicographers have, at least from Johnson's time, increased the potential usefulness of their work continually, and those for whom it is done have not kept pace with the advance by increasing in ability to make use of it. Mere spelling can, of course, be ascertained at a glance and comprehended (i. e., of each word as found) by any person. Methods of indicating pronunciation are arbitrary, and can not be mastered in any dictionary without consulting the key that is always furnished in each dictionary; but the writer knows by personal experience that many persons have false ideas of pronunciation, simply because they have not sufficiently consulted the key.

Definitions have multiplied, in keeping with actual differences of meaning, so that in many instances the one really pertinent is not immediately at command, but must be found by comparison and discrimination. Often some actual difference in the nature of its application necessitates another definition for the word, and many mere objective differences of connection are sometimes covered by one definition. Thus, as one of the simplest instances, no definition is given of "foot" which will account directly for the expression "the foot of the street"; nevertheless, that phrase is beyond challenge as an established usage, and in fact is meant to be included among the expressions covered by defining for the foot of a class, or the like. Persons who should know better have asserted that "the foot of a street" is not good English, giving its supposed omission from the dictionaries as the reason for the assertion.

One of the most inclusive works ever made was forced to save space by running together long groups of words somewhat unimportant, and was accused of omitting "bifurcate" and some other words because they were not found in the regular principal order. This was the most radical departure yet made from the straight alphabetical arrangement, but every large work needs more attention to its arrangement than a mere glance in the regular succession in some cases.

One very common misunderstanding is the supposition that every quotation is given as authorization of the word in the use for which the quotation is given. This is often very far from the editors' intention. In the Century Dictionary "firstly" is defined for use at the beginning of a series, firstly, secondly, etc., and its condemnation is left to a quoted passage from De Quincey. Evidently, the quotation in this instance is not for authorization. The most frequent intention in citing passages from authors is merely to exemplify usage, but sometimes it is just the opposite.

Lexicography is the most useful source of information about words, notwithstanding some inevitable imperfections.



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Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
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F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
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H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
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FINANCIAL.

FINANCIAL conditions became complicated with the developments of the months of May and June, and a feeling of uncertainty respecting the immediate future has been uppermost in the money centers. Acute development of the situation followed the numerous local labor disturbances. Primarily the causes are much deeper seated than those due to the unions, but little attention had been paid to them, because the stream of business activity ran along smoothly until the labor troubles pressed upon the attention of practical men the disturbing features that have been developing in the past two years. Back of all is the tremendous expansion in the imports of the country, and the much smaller expansion of exports. Thus far in the fiscal year there has been an increase of $110,000,000 in imports, against an increase of $35,000,000 in exports. The grain shipments have not been up to expectations, and the increases are practically represented by the raw cotton shipments.

The fiscal year ending with June shows an importation of $500,000,000 in manufacturing material, while our entire manufactured export business will be about $400,000,000. That the expansion in home consumption has reached its limit is confirmed in the reduction of the price of pig iron by the Southern Association to a figure which it is hoped will preclude further foreign imports. Canada was the first to recognize the danger in bringing material from Europe by placing a high tariff upon foreign iron, which was rapidly drying up her own production. This turned the stream to the United States, just at a period when consumption was lessening. The iron and steel interests declare that the outlook is favorable for the continuation of business to the limit of home production.

The past three years have witnessed an enormous expansion in our iron trade, the backbone of industrial activity. We have supplemented the local production in the past year with an import of $50,000,000 of iron and steel as against $24,000,000 the previous year. The import of $500,000,000 manufacturing material in the year compares with $415,000,000 the previous year. These heavy foreign purchases have contributed to an unsettlement of the financial markets. While foreign balances were held back for a year, the pressure this spring forced out considerable gold without any material reduction in the exchange market, showing a continuation of large unsettled balances.

Fortunately for the business interests of the country, the speculative markets have been receding, and consequently demands for funds have been lessened. True there has been very little reduction of the aggregate loans carried by the banks, but the absence of any fresh demands has permitted a shifting of the burden without any pressure upon the legitimate business interests. Since the high stock market values of last September there has been an average reduction of thirty per cent in values. The losses to the speculative contingent have been heavy; but profits were large in

the periods of promotion and expansion, and in the reaction nothing more than paper depreciation has resulted. The public has been well out of the stock gambling business, and those who hold dividend securities have not suffered any inconvenience, for all of the paying properties continue to report good earnings, and the returns as a rule are now on a five per cent basis as against a three per cent basis of last fall.

Fortunate for the banking and business interests has been the gradual slipping away of security values. The margin operator has been shaken out without loss to the principals, and purely business demands have been promptly met by the banks. The loans have contracted on the speculative side and expanded on the business side. The high rates for money which prevailed all winter and well into the spring fell to a normal figure, and the larger borrowers have provided themselves with funds to carry them over the coming harvest season, when the interior demand will be expanded again.

The serious side of the money market has been the accumulated surplus of the treasury, due entirely to the heavy custom duties. This is illustrated by the monthly statements. That of June 1 shows an increase in the month of $3,526,000 over expenditures. In the same period the circulation medium was increased $9,620,000, while the amount in active circulation increased $7,791,000, practically $2,000,000 of the increase being held by the treasury. The national bank circulation under the refunding scheme expanded $15,291,000. There was a contraction of $5,858,000 in gold, due to the exports of the month. Without this national bank-note increase, the condition might have been an acute one, for, with exports running close to $20,000,000 on the spring movement, and the treasury piling up $6,575,000 surplus in three months, there would have been no ease in money rates, but rather an increase of rates, which, with the labor troubles and general uncertainty, would have been attended with disaster.

The drought in the Eastern and New England States, and the floods in the West, have restricted agricultural production. The Government's estimate on the cotton production is the smallest in years, and the floods will undoubtedly be reflected in smaller wheat and corn production. The extent of these can not be measured at this time, but they have the present effect of making financial people cautious. P. S. G.

THE ATLANTA INCIDENT.

"THE Atlanta Incident" has had something of a run as a popular caption in the official craft press, and thereby hangs a tale of unique doings — that is, unique for the American printing trades, though similar conditions have not been unknown in other industries, notably in the building trades. The strike, or lockout, as it is variously designated, of the compositors in the Gate City of the South resulted from an attempt to enforce the provisions — or a construction thereof — of a peculiar agreement that was the product of an unusual situation. Until about three years ago the business in Atlanta was in what is commonly called "a bad way." With few exceptions, the offices had at one time or another been managed by that sure sign of financial distress, a receiver, and the wages of journeymen were anywhere from 80 cents to $1.50 a day. There was much unrest among the workers, and on the initiative of the unions conferences of employers and employes were held to consider ways and means of bettering the condition of the trade. One outcome of these meetings was the adoption of an agreement, the preamble to which (written by an employer) asserts:

"It is the intention of the employers to foster and build up the labor unions connected with their business in such manner as to create skilled and intelligent workmen, to better the condition of their employes, and to prevent the possibility of what is known as 'strikes'; and it is the intention of the unions to coöperate with the employers in everything to build up the printing and allied business of Atlanta, and to place the city on a basis whereby the employers can make at all times a fair and legitimate profit on all work."

According to typographical union authority, when the agreement was signed it was specified that the unions were dealing with individual firms. Naturally, as their self-interest was subserved thereby, the employers organized, choosing the name of the Employing Printers' Club and affiliating with the United Typothetæ. It is alleged that the Club gave evidence of developing into a "close corporation," and, on motion of the unions, the agreement was amended so that any "reputable employer" might become a party to it. Among the members of the Club was a representative of the printing plant of a patent-medicine concern which occasionally enters the field as a competitor for certain classes of work. This concern looked with envious eyes on a job being done by a regular commercial printing firm, and secured the supposedly "phat take" by methods which constrained the Club to impose a penalty of $500 — part or all of which was to indemnify the firm which lost the job. The patent medicine people refusing to pay the fine, the firm was expelled from the Club. The agreement contains clauses requiring the unions to "coöperate with the employers at any time should any other unions or employers cause trouble," and to forbid their members working "for any employers who are not parties to this agreement." It was the Club's opinion that, all things considered, the offending firm had violated the agreement, and it (the Club), therefore, called on the unions to "strike" that office. The bookbinders, pressmen and stereotypers (the latter, however, subsequently reversed themselves) took this view, the pressmen's international president telegraphing the local union, "If fourteen proprietors are against one, stick to the fourteen," which proves Mr. Higgins to be an opportunist

of high degree. The typographical union demurred, saying it was not incumbent on the unions to discipline members of the Club, and also that the language of the agreement could not fairly be made to bear the construction placed on it by the Club. The compositors suggested that the question at issue be submitted to arbitration, but the employers refused to do so, holding the intent of the agreement to be so palpable that such a reference was unnecessary. The other workers contend that the typographical union has changed front on the proposition, having previously given assent to the Club's construction; they further claim that the present course of the compositors is impolitic in that it endangers the stability of an arrangement that has proved of great material benefit to all concerned, as well as placed the union in an attitude of hostility to what the pressmen call "legitimate printers." The denouement came when some of the Club members gave notice that they intended to conduct "open" offices, so far as their composing-rooms were concerned, and introduced non-union men. This was doubtless done with the intention of provoking a reprisal; at all events, the compositors accepted it as a declaration of war, and promptly quit work, claiming the employers had violated the agreement, thus precipitating a lockout, while the other parties refer to the affair as a strike.

As is the fashion nowadays, the contestants rushed into court, and the legal fraternity and court attaches will benefit from the proverbial ill wind. The union insisted on personal service of all writs, and it is said one firm that applied for a blanket injunction paid about $1,500 for one restraining against violence; which, as injunctions go, is well nigh valueless. The primary cause of the trouble — the patent-medicine firm — is suing the other employers for $50,000 damages. And there are others to hear from.

Whether there has been a violation of a contract, and who are the violators, are questions now before the courts, and, if persisted in, these cases will be watched with interest. It would seem to the lay mind that if the courts in this instance hold the popular judicial view of what constitutes restraint of trade, the agreement, as interpreted and enforced, will be declared illegal. Such arrangements are workable just so long as the interested parties are satisfied with them, but when they are brought into court by some dissatisfied person and examined in the light of the law, there is usually a different tale to tell. They are among the things that can be done by "common consent," and determined opposition jeopardizes success. Some years ago, the Knights of Labor frequently compelled employers to pay a portion of the expenses of a strike or boycott by making the payment of a stipulated sum one of the conditions of "settlement," and the system flourished in New York like the wicked are supposed to thrive. It did not lack defenders, who argued that it was correct from any and all standpoints, just as the successful nation in a war mulcts its defeated antagonist in great sums for war indemnity. Ultimately, it got into the courts, and the judiciary gave it the ugly name of blackmail, putting one or two of the most active promoters of this "equitable compulsory system," as some one called it, behind the bars as a warning to others. This is not written for the purpose of insinuating that the Atlanta Club has attempted to levy blackmail, as the fact that the penalized party was a member of the Club, and subject to its laws, would probably preclude any such charge being made in a legal sense. Nevertheless, there is a possibility amounting to a probability that its methods will not be approved by the courts. W. B. P.

CONTROLLING THE SITUATION.

"W. B. P., in a well-known trade paper, comes out very strongly in favor of a sub. list and the rotary system on newspapers. Let's see, isn't that the most popular thing on non-union sheets? None of it in ours, thank you. W. B. P. wishes for a system that will allow the pipe line to work, so that it won't interfere with the internal workings of the office." Thus "X," of Buffalo, New York, in the *Typographical Journal.*

The foregoing is a fair sample of the strange mixture of misrepresentation and ignorance of existing conditions that passes as "smartness" or wisdom with the noisy class which is responsible for nine-tenths of the impractical and indefensible laws on union statute books. I have not come out "strongly in favor of a sub. list" for the very good reason that we have it in substance if not in name. It is reported on good authority that at the typographical union convention of 1901 the officers admitted as much, and also intimated that if the energy and power of the organization were to be directed toward the rehabilitation of the "anti-sub.-list law" it would prove a waste of effort. The correctness of that view can not be successfully assailed, and the reasonable inference is that the officers know the members either tacitly recognize the law to be impossible of enforcement with machines in operation, or else they do not wish to see a return of the days when subs. were so numerous and so — well, in charity, let it go at that. Under the circumstances, I urge that the law should be repealed, as no conceivable benefit can be derived from carrying dangerous dead wood.

The writer would be the last one to advocate what "X" calls a "pipe-line" system. In these columns and on other appropriate occasions I have contended that foremen should be unhampered and absolutely free from restriction in the selection of their forces, always excepting, of course, that men should not be discharged on account of any views they may entertain or advocate. "X" and those who think with him are in agreement with this view to such an extent that they deride foremen as incapable who permit their employers to select their forces for them (and I have no particular quarrel with them for that), but they insist that the union shall interfere with the foreman's

prerogatives. If it be desirable that the man who is responsible for the output of an office should not be interfered with in employing help by his employer, how much more desirable is it that the union should not hamper him? The so-called radical's position on this question is more than mischievous — it is worse than ridiculous. Then "X" would have us believe that sub. lists fostered favoritism in the awarding of situations. If he will take the trouble to consult the laws, he will find it was after — not before — the abolition of sub. lists that "favoritism" became such an evil as to demand frequent attention at the hands of union lawmakers. Suspicion and dissatisfaction at the bestowal of situations — and favoritism in disposing of them, if you wish — were the natural and troublesome offsprings of the "no sub. list" régime. Then many subs. were merely tolerated in an office, and when a situation was given out they were ignored, with the result that there were outcries about injustices being done the older subs., every one seemingly losing sight of the fact that to allow those so ignored — which was evidence that they were unsatisfactory in some respect — to continue to sub. in an office was of itself something to be thankful for, and argued strongly against the foreman being malicious in making his selections. To attribute the real or supposed evils existing in non-union offices to the presence of a sub. list is a transparent absurdity. If there be anything in it, what, then, becomes of the good old days of the seventies and early eighties, when sub. lists were in vogue, and for a return of which the old-timers are always sighing? Instead of holding up the non-union office as a bugaboo, it devolves on "X" and his ilk to show why the union should waste time in attempting the impossible while there is so much profitable and needed work to be done; and, if they ever do that, they should next enlighten their fellow members as to where and when the union becomes endowed with the moral right to dispose of what does not belong to it — the situations.

W. B. P.

RELATION OF THE EMPLOYER TO THE FOREMAN.

SHOULD an employing printer make a confidant of his foreman? Yes. So far as may be necessary to give him a thorough understanding and appreciation of the needs, the requirements, the exigencies of the business; so far as may be expedient to acquaint him with the workings of the office as well as the mechanical force; so far as experience shows to be the part of wisdom. So far, and no farther.

This is much more than will be conceded by those printers who look upon a foreman merely as one whose pay is a little higher than that of a journeyman, and who is supposed to see that the work is gotten out on time, but do not regard him as one to whom respect ought to be given, aside from this part of his duties.

But this is erroneous. Mr. Isaac H. Blanchard pointed out, at a recent Typothetæ meeting, that the foreman was in reality the working partner of the business office, and that all the systems and schemes and knowledge of actual or possible costs in the world would be quite useless without the right man to see that the information gained in the office was put to best use in the workroom. In order to do this intelligently, the foreman must be given much of this knowledge and taught how to use it. When he does this, he becomes a valuable adjunct, a tangible asset. It is truest economy to acquaint him with these facts, for, by their use, he is enabled to administer the duties of his position to greater advantage and with greater profit.

Among some printers, too, there prevails a fear that if the foreman is made familiar with methods of business he will soon resign to engage for himself, to their own detriment and that of the trade in general. This is not always true, and I think that in a majority of cases those foremen who yield to their wish to "start a little office" would be far less likely to do so, were they made cognizant of the countless pitfalls and dangers that confront all who enter upon a business life without thorough business knowledge and sufficient preparation. And those who did start, being fully equipped, would be in position to do far better for themselves and others.

For every reason, then, it would seem wisest that the foreman should be the confidant of the proprietor.

R. C. M.

AN INDUSTRIAL PACIFIER.

CITIZENS' alliances have been adding to the gaiety of nations by their activity in some of the Western cities. Speaking broadly, these organizations are manifestations of a desire to combat organized labor in the avowed interest of civil liberty and that sort of thing, though it is said that some of the purposes and methods of these same alliances will not bear the light of day — at least, they are not injunction proof. But all that is another story. The mission of this paragraph is to relate an incident of the alliance-union war in Denver, which illustrates what experienced unionists can do. All the smaller and younger of the trades unions had become involved in the series of lockouts and strikes that afflicted that beautiful city during the merry month of May, until it was said ten thousand workers were idle. The struggle was approaching an acute stage, when the Denver Typographical Union was invited to participate and assume its natural position as leader of the labor forces. Enjoying to the full the benefits derived from organization and appreciating thoroughly the elements that make for success in a union, the printers reviewed the situation with much care and refused to become combatants. This was not, however, preliminary to a desertion of the unfortunate workers in the breach, as Denver union was true to them as well as loyal to the interests of the community. Undaunted by the failure of the State officials and the ubiquitous prominent citizens to settle the difficulty, the union declared its intention to endeavor to do so. A committee, composed of five experienced trades-union-

ists, were appointed for that purpose, and it applied the mechanism of mature unionism with such good effect that within five days from the committee's appointment the industrial disturbance was among the things that were. This committee apparently wasted no time and made no false moves. Its first step was to secure the coöperation of five business men, and then invite the chairman of the arbitration board of the local Chamber of Commerce to act with what had come to be known as the "peace committee." Then came the task of devising a basis of agreement which the contending parties could subscribe to without loss of dignity or honor — two intangible factors which give no end of trouble to the peacemaker in the average labor dispute — and which would at the same time give promise of resulting in a speedy and fairly satisfactory settlement. Finally, such a basis was found. Employes were to be allowed to retain membership in their unions; the boycotts and lawsuits arising out of the strike were declared off; so far as possible, the workers were to be reinstated in their positions, and all pending disputes relative to wages or hours were to be settled by arbitration in accordance with a method outlined by the peace committee. The spokesmen of both parties expressed themselves as satisfied with the result, and Denverites, again at work, voted the typographical union "it," as one of the newspapers expressed it in a cartoon. Here we have a labor war which was widely heralded as an example of the woeful effects that follow in the train of organized labor. Yet when the oldest, and probably the most insistent, exponent of trades-unionism took a hand in the fray it was to bring order out of chaos and make reason prevail where hitherto there had been senseless crimination and recrimination. Furthermore, these union men succeeded where others had failed because they had been schooled in the business of selling labor — they are in the habit of discussing among themselves and with employers all phases of the relationship existing between employer and employe, and they also know something of the effect and influence of economic laws on those relations, as well as of the limitations of trades unions. If they were well-to-do they would be called sociologists and public-spirited citizens, but, being poor and unionists, it is the prevailing fashion to malign men of this character under the designation of "labor agitators." The Denver committee was not composed of passive members of the union — if such had been the case, nothing would have been accomplished. Every member has the reputation of being an active, rock-ribbed union man, and several are known as such throughout the length and breadth of the union's jurisdiction. Their names are: M. Grant Hamilton (chairman), F. C. Birdsall, G. T. Williams, W. F. Boardman and W. H. Montgomery. W. B. P.

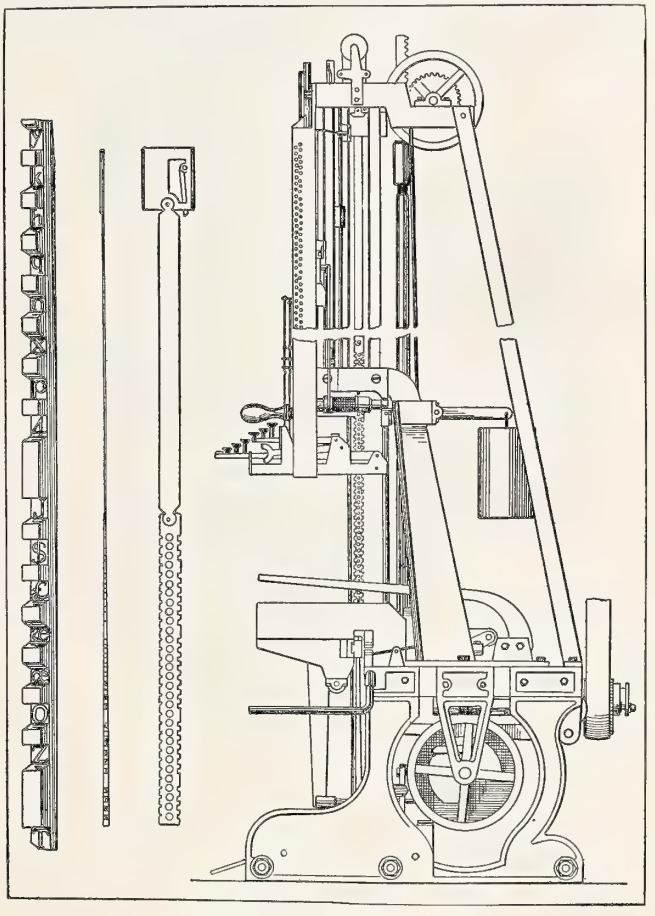
I HAVE been taking THE INLAND PRINTER for the past six or seven years, and would not miss a number for anything.— *Henry M. Schmit, Toledo, Ohio.*

Written for THE INLAND PRINTER.

COMPOSING MACHINES—PAST AND PRESENT.

NO. X.— BY JOHN S. THOMPSON.

TO Ottmar Mergenthaler belongs the honor of being the original inventor of slug or line casting machines. The Linotype was the culmination of seven years of fruitless struggling to produce a machine to displace hand composition by various means. Transfer processes, impression letter by letter and line by line into papier-maché, all had their place and use in developing the inventor's mind and preparing it for his

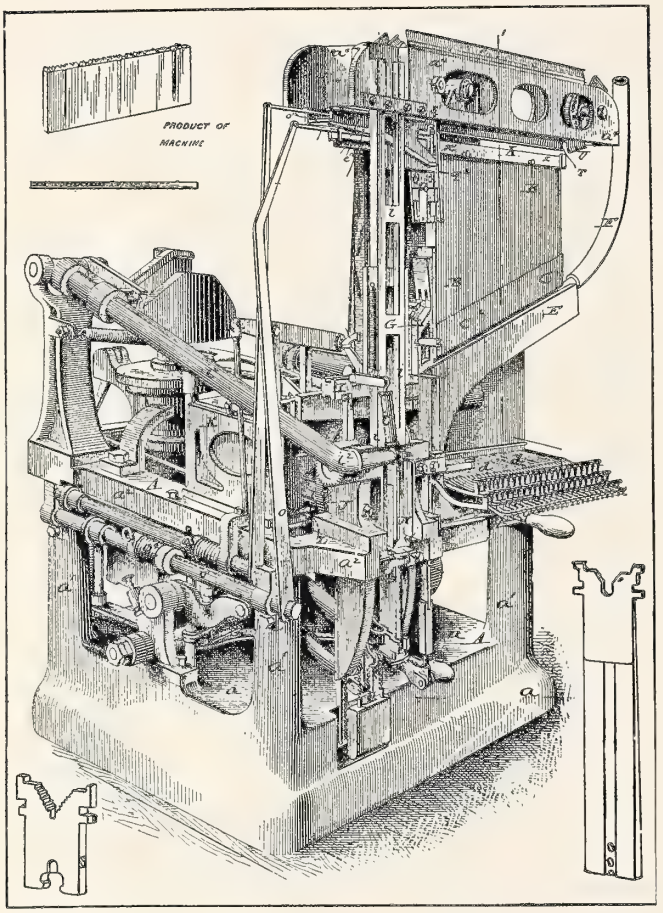


THE FIRST LINOTYPE MACHINE — 1883.

crowning success. The Linotype has revolutionized composing-room methods, and more than eight thousand of these machines are in use to-day in all parts of the civilized world.

In 1883, abandoning all attempts to produce a machine on the lines previously prosecuted, Mergenthaler conceived the idea of assembling a line of dies or female matrices and casting into them molten metal to form a complete slug or line of type. Two machines were built and the idea proven entirely practicable. In these machines the letters were stamped on the edges of upright bars, each bar containing the letters of the entire alphabet, the operation of the keyboard acting to set up stops which allowed these bars to descend to the proper distance, when a cast was taken from the aligned matrices. The wedge justifier, over the invention of which litigation afterward developed, was incorporated in the second machine built, in 1885.

The impossibility of making corrections as soon as discovered led to the conception of the independent matrix machine, which was next built in 1885, and this marked the advent of the Linotype as a new factor in the printing world. Over two hundred machines of the new pattern were constructed, sixty of which were sent to England, leading newspapers in both countries



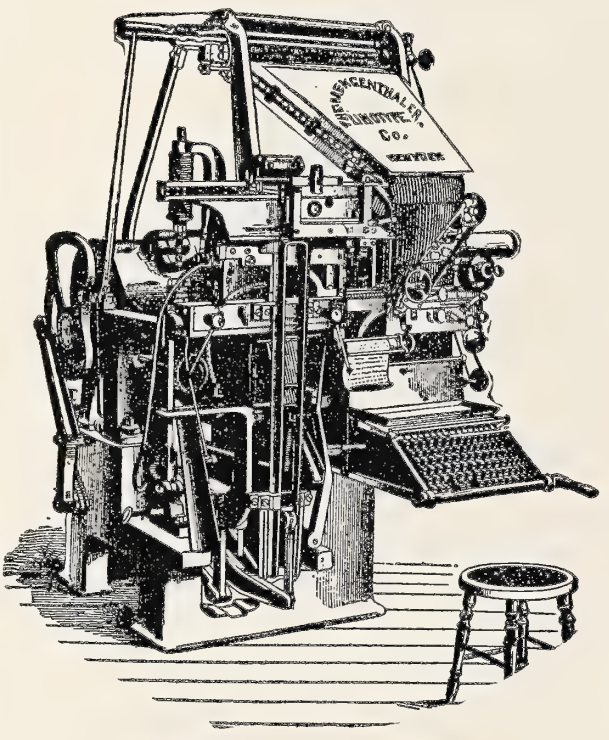
THE SQUARE BASE LINOTYPE — 1885.

installing them. This style of machine would scarcely be recognized as a Linotype by users to-day. The matrix channels were upright tubes, an air blast was required to blow the matrices into the assembler, and electricity was employed in its operation. These objectionable features were eliminated in the next pattern invented by Mr. Mergenthaler in 1890. This machine was a vast improvement over the previous style, and with the exception of its square, massive base, weighted justification levers, and other minor details, resembled the present form of Linotype. Hundreds of machines of this pattern were constructed, and found ready sale. Factories were established in Toronto, Canada, Manchester, England, and Berlin, Germany, the American factory being removed from Baltimore to Brooklyn, New York. Mr. Mergenthaler's active connection with the company ceased at this time, though he continued to make improvements on the machine until the time of his death, which occurred in 1899. Under his contract with the various promoters of the Linotype, the inventor received ten per cent of the cost of building the machines made in this country until the year 1890, when a royalty of $50 on each machine sold was accepted in its stead, which royalty continues to his heirs.

To avoid the use of the double-wedge justifier, which was then in litigation, in 1894 Mr. Mergenthaler invented and built 225 machines equipped with a step-justifying device, using a graduated single wedge, this device giving uniform satisfaction to its users, but this construction was discontinued when the patent in question was purchased by the Linotype company.

Another style of Linotype was invented by Carl Muehleisen, superintendent of Mr. Mergenthaler's factory in Baltimore. This was called the "Twin" Linotype, it being equipped with two magazines and two keyboards, side by side, but assembling the matrices at a common point, the idea being to increase the capacity and range of work done by the machine, a single magazine containing but ninety characters. Several of these machines went into use, but the invention of the two-letter matrix simplified the process and arrived at practically the same result.

The Linotype has developed, step by step as experience directed, and improvements are still going on.

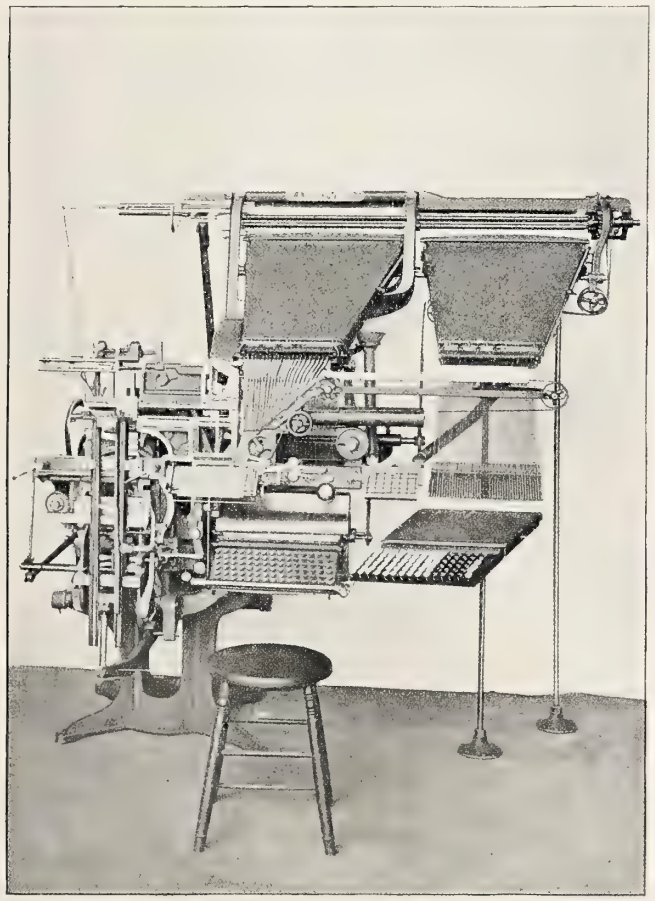


THE SQUARE-BASE LINOTYPE OF 1890.

The symmetrical column base has improved its appearance, while the product has been gradually perfected until little is left to desire in this respect. The two-letter matrix, universally adjustable molds and quick-change attachments bring all classes of straight composition within its range, while experiments are being conducted with a view of enabling tabular matter to be set which requires vertical brass rules. The latest Linotypes permit any size of type from agate to pica to be composed in any length of line from five to

thirty ems pica, and equipped with double magazines, recently introduced, enables matrices to be drawn from either at the will of the operator. Fifteen different languages are now set on the Linotype in as many different countries.

Linotypes are so universally used that the mode of their working is familiar to nearly every one. Briefly stated, the operation of the keyboard releases a small brass die, representing the letter, which falls by gravity to the assembling point. Long steel wedges are



STEP-JUSTIFICATION LINOTYPE WITH "TWIN" ATTACHMENT.

dropped between the words, and the line when full is conveyed to a point in front of a pot of molten metal, where the wedges are driven upward to justify the line and the dies presented to the mold which forms the body of the slug. After the cast is made the matrices are elevated to the top of the machine and returned to their proper channels to be used over and over. As each matrix for a certain character has a certain number of teeth on its upper edge from which it depends from rails which end when its proper channel is reached, the matrices drop unfailingly into their respective compartments. The slug, bearing the characters received from the matrices on its printing edge, is trimmed by knives on the bottom and sides, and deposited in a receiver — a solid lin-o'-type.

The machine occupies twenty-five square feet of floor space, weighs nearly one ton and is run by a quarter-horse-power motor. As high as fourteen thousand ems nonpareil per hour have been set on the Linotype, the average speed of all operators being about five thousand ems per hour. The cost of the machine, minus late improvements, is $3,000.

(To be continued.)

Written for THE INLAND PRINTER.

STATIONERY STYLES OF THE SMART SET

NO. IV.— BY FLORENCE HEATH.

THIS is indeed the age of the engraver's art, and not the least of his labors is the invention of new lettering or rather the remodeling or varying of the old types to satisfy the ever increasing craving for change in the engraving of invitations, visiting cards, etc., for the polite world. Fashion having decreed that old English letters should supersede in elegance and popularity the correct simplicity of script, society, after a couple of years' indulgence in this old-new form, while still approving it desires it in a new dress.

"Is there not some little detail which will distinguish my new cards from those of the past two seasons?" asks the hostess of many entertainments, and forthwith the ingenuity of the artist must be brought into play. Some recent very effective results of his labor it may be well to describe for the benefit of those who are searching for novelty which does not pass the boundary of good taste.

For example there is the two-toned shaded old English type with heavy outer lines and the inner engraving of perpendicular strokes instead of the slanting lines of the regulation shaded old English as it has been known heretofore. Another variation is the early shaded old English with drop letters in light tone and broad type.

The Roman type has also undergone some changes under the name of Parisian Roman. This style shows the broad Roman letter outlined with a shaded insert, making a heavy center with light outer edges.

This style is printed on rather light-weight paper, of the conventional size for such invitations, and folds once through the middle, the engraving being of course

Mr. and Mrs. Gustav Franklin
request the honor of the presence of

at the marriage reception of their daughter
May Louise
and
Mr. Ernest Hammond
on the evening of Wednesday, the fifth of June
one thousand nine hundred and three
at nine o'clock
at 4848 Lake avenue
Chicago

arranged so that no word falls on the crease. The above shows the newest form of expressing the year of the marriage, "One thousand nine hundred and three" having the preference over "Nineteen hundred and three" for the nonce.

Admirers of the Roman lettering are also using the French Roman engraving, which shows a graceful

type, tall, narrow and spurred in contrast to the broad Roman letters, which look squatty beside the new variety. But whatever may be the choice of the bride-elect in the engraving of the wedding announcements, it is absolutely essential that the visiting cards of the newly wedded pair, as well as all of the cards enclosed with the announcements and the later postnuptial invitations, be of the same type that is chosen for the wedding announcements. A miscellaneous assortment of samples of the engraver's art is not desirable for the society man or woman.

At-home cards to be enclosed with the wedding announcements are showing a marked change from the form heretofore prevailing in the arrangement of the wording. Where formerly these cards read thus

At home
after July the first
Tarkio, Missouri

the present increase in the size of the card makes it possible to give more character to the appearance of the announcement as in the following:

Dr. and Mrs. Leland King Stewart

At home — Hazelwood Inn
after the first of July — Edgewater

The card of admission to the church, enclosed with the above at-home announcement, is correspondingly pretentious and reads: "Please present this card at Sixth Presbyterian Church Vincennes avenue and Thirty-sixth street." No punctuation mark of any kind is permissible on the correct invitation, whether it be for a wedding, tea or reception. Invitations for evening entertainments are preferably engraved on a double sheet, while the single card is used for afternoon affairs. This rule is not invariable, however. For the hostess who entertains often the following correct form, which may be completed in writing, is very convenient:

Mr. and Mrs. Samuel Barrett Edmonds
request the pleasure of

company at
on
at

310 Lake Shore Drive

With a supply of these cards on hand it is not necessary to leave an order for the engraver every time it is desirable to entertain, as the blank space permits the insertion of the word form of entertainment. Thus the card may be issued for a dinner, dance, musicale or card party as fits the occasion.

The habit of using visiting cards instead of engraved invitations for informal afternoon entertainments, while not strictly correct, is very generally finding favor because of the ease with which these impromptu invitations may be sent out. In view of this custom the style of visiting card, which places the address in the center, directly beneath the name, has the advantage over that with the street and number engraved in the lower corner, the former leaving more room for remarks, as in example 5.

Mrs. Ernest Harmon Everett
323 Michigan avenue

The day and hours of the "at home," and even the name of a guest to be met may be inserted without crisscrossing in and out between the engraving, the card preserving a neat appearance. Where, however, regular at-home days are engraved on the card, the older form of placing the address in the lower right-hand corner and the day in the lower left-hand corner is more satisfactory.

The newest thing instead of the small note paper or the visiting card for regrets, is the correspondence card in fabric finish, in size about like the ordinary post-card and in thickness what is called a three-sheet card. This comes in white and all the paler tints in vogue for stationery, and the plain or embossed monogram may be used with it if desired. This correspondence card is quite the fad of the moment, and indeed there seems to be no reason why it should not last for some time.

With the hot weather at hand one of the smartest entertainments for the hostess of the summer home is the *fête champètre*. For the outdoor evening affair of a formal nature it is customary to issue invitations very similar to those for the formal indoor reception, the names of both host and hostess appearing on the sheet, which should be a double one. The cards read "Mr. and Mrs. Hartley Smiley request the pleasure of Mr. Horton Eaton's company on Thursday July the twenty-second from eight to eleven o'clock Oconomowoc Wisconsin," and to the left in the lower corner should be engraved the nature of the entertainment. If the lawn party is an afternoon affair the invitations may be issued in the name of the hostess only.

(To be continued.)

A MARVELOUS METAL.

Marvelous results are expected from experiments now being made with radium, the new metallic substance which is so rare and precious that it was rated at first at $1,000,000 per pound, but has since been reduced to $900,000. It is said that there are only two pounds of radium now in existence, and only one grain of it, $60 worth, so far has come into the possession of America, the particular owner being a New York electrical engineer. The metal is the discovery of Madame Sklodowska Curie, a Polish woman who is associated with her husband in scientific work in Paris. Radium is a white crystalline powder, a combination of several metals, with an illuminating power that casts the famous Röntgen rays literally in the shade. Its rays, it is said, can pierce three feet of iron, take photographs in closed trunks, and burn through metallic cases. So far as is now known, radium retains its full strength perpetually. Its rays travel almost as fast as sunlight. Professor Curie, the husband of the discoverer, says he would not dare trust himself in a room with a kilo of pure radium, as it would destroy his eyes, burn the skin off his body, and perhaps cause instant death. From carrying a small metallic case, containing a small bit of the metal, under his arm, he sustained a burn which was fifty days in healing.—*Leslie's Weekly.*

Written for THE INLAND PRINTER.

THE PRINTER FROM TUCSON.

BY THOMAS WOOD STEVENS.

AS young Staynor wandered back to the office of the Sundown *Gazette,* after his customary midday repast, he mumbled to himself certain considerations highly derogatory to Sundown as a city, and to the *Gazette* office as a field for his endeavors.

"This town," said he, "will never amount to a row of hen's teeth. It's so dead, and the corpse so dry, that nobody will come and bury it."

This had been young Staynor's opinion ever since his arrival, but on this day it came home to him with a new force. The deserted streets lay baking in the white sunshine; there was not so much of visible life as might be indicated by a Mexican loafing in the doorway of a "dobe." The entire male population had gone down to San Filippo, to see the roping contest, and Staynor felt himself more alone than ever. Yet, on returning to the office, he was not agreeably surprised to find some one there before him; he had seen no horse outside, but on entering he was greeted rather cordially by a man who sat by the empty stove in the shop, having disregarded the "No Admittance" sign which decorated the door between the composing-room and the front office.

The visitor was Mr. "Grizzly" Bray, known to the present owners of the paper as a six-year "dead" subscriber; Mr. Bray had, it was said, driven a yearling calf into the *Gazette* office, and demanded that his subscription be booked and continued "till the calf had growed and was et." To which bargain the former editor had agreed, only stipulating from the top of the case rack that Mr. Bray take the calf out of the office until it could be otherwise disposed of.

When Staynor first came to Sundown, and was told this story, he looked with some admiration on Grizzly. But the gentleman had done nothing of equal merit since, and that was in a time when Staynor had lain awake nights waiting for somebody to "shoot up the town," as narrated in western fiction. In the long inglorious peace that followed, Grizzly's halo had faded away.

So Staynor returned to his seat by the window, and the society novel, that had at least the merit of reminding him now and then of civilization, which to Staynor meant Cleveland, Ohio. After a few minutes Grizzly crossed one leg over the other and remarked, "They had some little trouble down to San Filippo this mornin'."

"That so," said Staynor, coldly.

"Yep. Somebody shot Bill Marshall."

"Gee," exclaimed Staynor, forgetting about civilization, "How'd it happen?"

"Dunno. Bill got ugly, and somebody up and plunked him."

"That's bully. Did they catch the fellow?"

"Hadn't when I left."

Cross-examination developing the fact that Grizzly knew no more about the matter, conversation lagged. There was a long pause.

"I hear," said Grizzly, that you've got a new printer coming from Tucson this week."

"Yep."

Another pause.

"I used to be a printer myself."

"Did you?"

"Yep. I could stick a snag of type when I was in form."

Staynor made no reply. "Don't you believe me?" said Grizzly, in the voice of one wronged by suspicion. "Sure I believe you," said Staynor.

"Why I'll bet you ——"

There was a sound of hurrying hoofs in the street outside.

"What's that?" asked Grizzly, in a disinterested voice. Staynor looked out.

"It's Murray and four — yes, five — other fellows, all riding like the devil."

"Where are they going?"

"They're stopping at the Palace Bar."

"Are they going in?"

"Nope. Just hitching. They're coming down the street, all but one, and he's staying with the horses. Murray's stopping at Roderigo's barber shop."

Grizzly arose languidly, stretched himself, and remarked, "They want me."

Staynor looked around quickly.

"Yes, they want me; fer shootin' Bill Marshall; I didn't think Murray would have sense enough to come here before night."

Staynor started to close the window; his shaking hand went through the paper that was pasted across the sash where a pane of glass was missing. "Gee," said Staynor, wringing his fingers as though they had gone through the glass and been frazzled accordingly. Grizzly took off his coat and hung it up behind the door.

"Now listen to me," he said with an authoritative voice. "I'm that new printer from Tucson, if anybody asks you. Gimme that eye-shade. Where's that old black coat of Riley's? Thanks. Now go in the other room, and don't let them come in here. I'll be sticking type. If they look in the door it won't matter. Take your book."

Grizzly took off his spurs and put them in the pocket of the editor's coat. Staynor went into the front office with the book. They waited several hundred hours, and Staynor read all that time from one page, and could not get the sense of that. He only knew it was something about Lord Connyrauch being bored at Mrs. Glassmere's house party. Inside, the type clicked slowly, as though the compositor were preoccupied.

In course of the desperately quiet ages, Murray opened the door and came in, closely followed by his four lieutenants.

"Seen anything of Grizzly Bray?" he asked, sharply.



From oil sketch by
Miss Alice Cleaver,
Art Institute, Chicago

"I USED TO BE A PRINTER, MYSELF."

"N-no," said Staynor. "I — I don't know him."

"Who's in there?" Murray waved his left hand toward the composing-room door.

"Our new printer — fellow from Tucson."

Murray peeked through the transom. Staynor shivered.

"All right. When'd that duffer arrive."

"This morning."

Murray started to go out. Staynor drew a quick breath. One of the men stopped and growled.

"The h — l you say," said Murray. "There's been no train, and that kind of cattle don't ride ponies."

He swung back and thrust the door open. There was a noise of many guns, of broken glass, and loud cursing. Through the smoke Staynor saw Murray and his men go as one bolt into the composing-room. In an instant more the storm-swept office of the *Gazette* was empty. Staynor, very white and babbling things profane to himself, went into the composing-room and picked up the stick that Grizzly had just been using. Without knowing what he was about, he read:

local col 1. MUST

Our esteemed fellow-citizen, Mr. James Bray, familiarly known as "Grizzly," left the city Tuesday afternoon foi an extended journey. He does not expect to be in our midst for some time Mr. Bray's departure is regretted by many prominent people of the visinity. especially as he left no definite word in regard to his future address. It is safe to suppose, however, that he will return to our charming city ere the sands of his genial life are run out. Here's luck to you, Gr

THE EDITOR'S TRIBUTE.

The representative of the Great Western Typefoundry, *Pointers,* of Kansas City, Missouri, says that the editor of the *Greensburg Signal* printed a picture of his wife in a recent issue of his paper and dashed off the following verses, entitled "Why I Wed Her," to go under it:

It was not because she's handsome,
Though she is,
So they say;
And I guess it must be true, 'cause
I hear it
Every day.

Neither was it that she's gracious,
Tho' she is,
To my mind;
And as gentle as an angel,
And as pure,
Sweet and kind.

Nor was it because she's wealthy,
For she's not —
Not in gold —
And that counts for very little,
Anyway,
We are told.

But it was because I loved her,
With a love
Most intense;
And because I had discovered
Her good, hard,
Common sense.

SOUND ADVICE.

The discussion of the subject of prices charged for printing has brought us from W. H. Wagner & Sons, Freeport, Illinois, the following letter which was sent in reply to a customer:

DEAR SIR,— Yours enclosing $1 for one cut, No. 1201, received, and same has been forwarded by mail to-day.

We note what you write in regard to our prices on cuts being high, but we do this for a purpose, which is that we do not care to foster low-priced, cheap competition.

We notice that you quote R. C. cards at 45 cents for 100 or 80 cents for 250, etc.

How you can figure any profit at these prices on this class of work we fail to see, and if the time and figures which we present herewith are only approximately correct you will see that you are the loser.

Figuring that it will take ten minutes to take the order, fifteen minutes for composition, ten minutes for lock-up, fifteen minutes for printing, ten minutes for distribution, thus making one hour in all, which, at but 40 cents an hour, with 5 cents for postage, etc., and 5 cents added as cost of the one hundred cards, which is very low, will make them cost you 50 cents, and you offer to print them for 45 cents. What we have stated applies to other quantities as well.

Where do you make your money to pay for taxes, rent, insurance, wear and tear on type and machinery and other items of expense that occur in conducting a business?

You should certainly get 90 cents for one hundred cards, including postage.

We do not wish to dictate what prices you should charge, but simply wish to draw your attention to the fallacy of making such extremely low prices when you could get plenty of work at the right prices by turning out work of good quality.

Assuring you that what we have written has been done in a friendly spirit, we are Yours fraternally, W. H. WAGNER & SONS.

A NEWSPAPER TEXT-BOOK.

Two Pennsylvania colleges, Swarthmore and Bucknell, have chosen the Philadelphia *Public Ledger* as a text-book to be used as a model of journalism in their classes in literature. It is a pretty compliment to the *Ledger,* which has long been one of the most respectable papers in America, and highly acceptable to a large constituency. As a family newspaper for Pennsylvania, the *Ledger* is admirable, and the Swarthmore and Bucknell young men will find profit in studying it; but of course they will not learn all about newspapers from that journal alone. The *Ledger* has never got very far, for example, in developing the possibilities of type, color, pictures and the ingenious combination of morality, fireworks, politics and sensation, in which other journals of the time so conspicuously excel. Some colleges now give slum courses in sociology. To a like end Swarthmore and Bucknell might profitably give slum courses in journalism, and for that, of course, they will need to supplement the *Ledger* with other papers. It should be made clear to the students that newspapers nowadays are made, like coats, to fit the user, and that the quality of a newspaper, taken in connection with the character of its advertisements and the size of its circulation, tells the informed observer a good deal about the character of the population that supports it. No student of newspapers or of humanity can afford to ignore the newspapers that are made for the millions, by the million, and sometimes by millionaires.— *Harper's Weekly.*

"WHAT YOU HAVE TO DO, DO QUICKLY."

It is doing things that counts. To know how to do things may or may not be valuable according to the use that is made of the knowledge.— *Retailer and Advertiser.*

ALWAYS SO.

I am a new subscriber to THE INLAND PRINTER, having subscribed just last spring, but this fact goes to prove that it does not take age to cultivate a warm friendship for so valuable a product of the press as THE INLAND. Although out of the printing business for the present, I do not want to miss a number. It will serve to keep alive the memories of a printer's career, and, like vaselin on a composing-stick, prevent one from becoming rusty while out of use.— *Samuel Whittaker, Kansas City, Missouri.*

THE VACATION SEASON

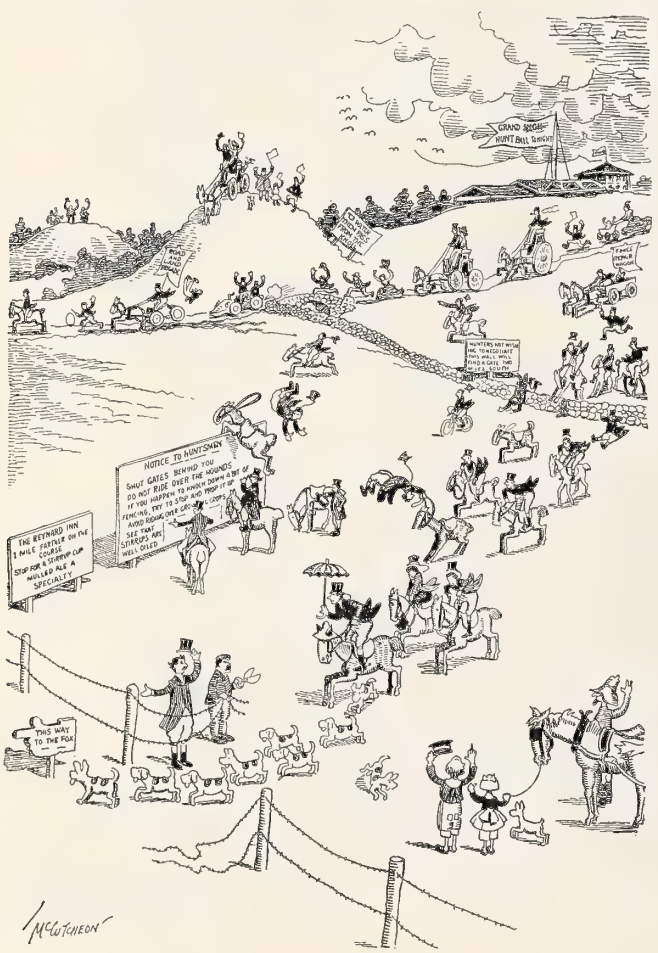


ENTERTAINING PRINCE HENRY



Ten Minutes in St. Louis

AT LAST WE ARE TO HAVE FOX HUNTING NEAR CHICAGO



A BOY IN SUMMER-TIME



The Pirate Chieftain — *"We're Surrounded by perils. Behind Us is a Herd of Wild Buffaloes, on One Side Is an Unfriendly Shore Swarming with Hostile Natives, and in Front of Us Are Breakers and Deadly Reptiles."*

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

IN his introduction to the book, "Cartoons by McCutcheon," Mr. George Ade notes two points of distinction between John T. McCutcheon and other cartoonists; these being his lenient treatment of public men, and his frequent incursions into other than political fields. Both are excellent points for Mr. McCutcheon, although they do not seem quite so unique as Mr. Ade seems to think. Several of his colleagues have both these methods in common with Mr. McCutcheon. There are other things in which he is not so easily approached.

It is by no means logical to suppose that McCutcheon invented either boys or dogs. Yet it is a fact, recognized in the mind of the general public, that both — or at least several types of both — when used for humorous purposes, are his peculiar property. No one else has drawn ("created" is the phrase) just such dogs or such boys. And they have made their author known as far as the Anglo-Saxon has forced his iron fetters round the world. Yet if you will watch a half-grown pup for half an hour — watch him when he is between the moods of playfulness and slumber, when he is out on the porch in the sun, and when every insect becomes to him alternately a miracle and a deadly bore — he expresses both viewpoints and all that lies between — and you will see that McCutcheon has not by any means exhausted the comic possibilities of his dog. The same may be said of the boy, though the period of observation should, of course, be extended.

Mr. McCutcheon's book gives a fairly representative collection of the ideas that have made him famous. In a very interesting article, recently published in the *Saturday Evening Post,* he has told all about his work, and has formulated the creed by which he conceives it. His book shows clearly how well he sticks to his text.

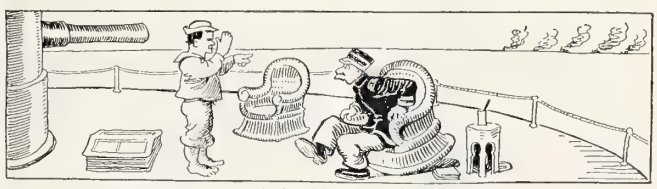
Thus he makes a plea for gentleness and humor as opposed to rancor and sarcasm; and lo, we find that this plea is backed by every line he draws. As a result of this, no less than because of his intimate and homely originality, he is known and beloved throughout the land. When he does turn his attention to serious matters, his argument has added to it all the weight of public affection; meanwhile the "powerful" cartoonist stirs his momentary breath of dissension and hate — and is disregarded and forgotten.

When we think of the number of opinions, both political and social, that are formed and grounded by the newspaper caricaturist, obedient as he is to the policy of his paper, we see how valuable a thing is this absence of violence in the leaders of the art.

McCutcheon has been particularly happy in the material he has used in his series drawings; and, as he himself explains, the use of the series has been something of a boon to him. While his pictures of the boy were running, for instance, the series bridges the difficult days when the regular search of the news columns disclosed no brilliant possibilities. In fact, while he has disclosed many "honest shifts of the profession," he has also shown his own special cleverness in taking advantage of them — which is, perhaps, sufficient reason for their disclosure. A series, if it fails to hold the popular interest, is the most melancholy thing imaginable — unless it be a dull serial story, which amounts to a number of pages that stand like grave-stones in each number of the magazine until the dismal affair has been cleared away. There is much of truth in the phrase "the cartoons that made Prince Henry famous."

Even richer in humor than the pictures that celebrated the visit of the sailor prince is the series beginning with "The Vacation Season," and including "Reading the Declaration of Independence," "Circus Day," and the college cartoons. These are executed, like the "Social happenings at Bird Center," in the manner of crude open-line woodcuts, and they represent what is, to most people, McCutcheon's most effective method. A large number of figures is shown in each, many independent groups, each with a dramatic action of its own, are used; the result is a panorama of fun which merits close attention for several minutes. The author's unusual skill in

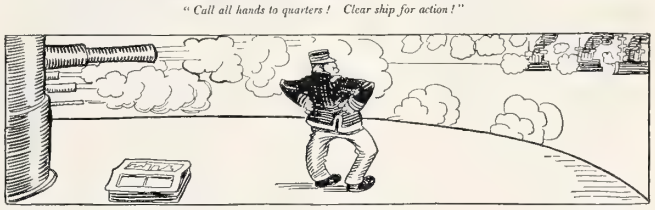
THE NAVAL MANŒUVRES AT NEWPORT



"The enemy's fleet has been sighted off the starboard quarter, sir."



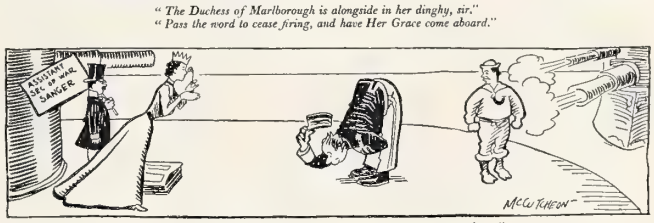
"Call all hands to quarters! Clear ship for action!"



"This reminds me of Santiago."



"The Duchess of Marlborough is alongside in her dinghy, sir."
"Pass the word to cease firing, and have Her Grace come aboard."



"Ah, delighted, Your Grace. I hope this noise has n't annoyed you."

the portrayal of emotions and intentions by the simplest means renders the small figures as interesting as much larger ones might be in other hands. His open and more striking effects are not often so good, partly, perhaps, on account of the careless drawing in which he indulges when he attempts to get away from the caricature vein.

The series dealing with the doings of society is also done with great felicity and considerable insight, the "Horse Show," the "Fox Hunting" and the golf pictures being crammed with delightful observations; also the diversions of the multitude ("hoi polloi," in McCutcheon's phrase), "Sunday in Lincoln Park," and "A Trolley Ride along the North Shore," etc., are overflowing with a most satisfying good-nature.

There is no artistic subtlety about McCutcheon, no special cleverness of composition, no beauty of handling. But he

always tells the story with perfect directness, and, more important than anything else unless it be his sense of common, vital humor, he always has a story to tell.

The book, published by McClurg & Co., is rather attractively put together, and artistically though not too securely bound. Some of the pictures are slightly blurred in printing, as though the plates for the book had been made from proofs instead of the original drawings, or had been much used. An index to titles of drawings would have added more to the book than Mr. Ade's introduction.

* * *

They come more frequently than the seasons, more surely than the harvest — the high-minded ones who denounce the limited edition. Usually the detractors are extreme socialists, who have some slippery trick of turning the vices of the great socialist bookmakers into coruscating virtues; occasionally they are like Mr. R. Coupland Harding, strenuous individualists who denounce the socialists along with the rest of the subject — commingling alien dust in common and intimate damnation. But none of them seem to consider the question from the ordinary viewpoint held alike by those who make and those who buy the books.

It does not seem to me that there is any special crime in the printing of three hundred copies of a given book. We will suppose it is to conform, as nearly as may be, to the ideals of the designer and publisher; that it is to be made permanently and soundly on hand-made paper; that the presswork is to be of a certain standard, and the type of a nature which the designer considers appropriate; that it is to be decorated or illustrated thus and so; and bound as its makers desire. Good. Now, let the text be what it will, if it is worth all this thought from men who know enough to do the thinking, there are not many men who want to read it, and a far smaller number who want to buy.

Then, when the book is done, a number of those who want and could buy are not pleased with the type, or the paper, or the decoration, or the binding; purely a matter of personal taste — to which all men have a legal right. But note how the demand for the book has dwindled; after all, it was the publisher and the designer who wanted the thing most. It is always so, if the thing is worth while.

The publisher foresees the dwindling of the demand. He knows not many will want the book as he wants it. But he has put money into the decoration, and hand-made paper is expensive stuff. Only three hundred can be sold — this much he knows. So he calmly figures up what the book has cost or will cost, adds his profit, and announces the price; surely all this is legitimate enough.

At the last he puts a number on each volume and says that three hundred, but no more, have been issued. For this he has several reasons. In the first place, the notice in the book gives an individualistic — perhaps selfish — pleasure to certain of the buyers; they like to say, very absent-mindedly, "Limited edition," when they take out the book to show to a friend. In the next place, it forces the people who intend to buy into remitting promptly, and keeps the publisher from holding the volumes on his shelves — and his investment tied up — for an indefinite period. And lastly, if fickle Fame should ever turn her face to him, he knows that his work, his dream, can never be confused with others, and that in the libraries of the distant future each book he made will be known and valued, and the work he wrought to suit himself will keep his name alive.

Surely nothing here goes beyond the limits of praiseworthy endeavor; the whole proceeding is distinctly better, ethically and economically, than most of the affairs that pass under the name of legitimate business.

Aside from these considerations, he would be a bold man to say that books made in limited numbers are not better, from a craftsman's standpoint, than the ones turned out by the million. The mere fact that they are higher in price, and that the difference goes into the work and material, would indicate the possibilities of a better result — just as in all other crafts. And perhaps the highest merit of this class of work is in its value as a pattern, a model, a source of new thought and new inspiration to the makers of more humble wares.

Whether they have been socialists or not, practically all the publishers of limited editions have worked along the lines noted, and for virtually the same motives. Here and there we have seen dishonesty among them, as when the stated limit has been grossly exceeded — and communistic pretensions have not remedied this form of fraud in some of its most flagrant cases; and now and then we see the limit of the edition used to justify curious juggling with the prices of the completed books.

For one, I fail to see where the consideration of socialism enters into the proceeding. It is merely a ghost of some ideas that have been tangled up in the craft by some of its most gifted workers, and it is now played upon by lesser men, for their own advertisement. The ghost is weary, but they will not let it down. Nobody makes limited editions as an argument for a change of social and economic conditions. That part of the game is graft.

Workers in other crafts who dedicate their efforts to the production of artistic luxuries are permitted to work in peace; they do not have the socialistic bogey thrust upon them. Nobody bothers the jewelers, or the worthy gentlemen of Italy and France who purvey our bric-a-brac. Only the makers of books are affected, and they are touched solely because some of their number constantly pretend to be preaching a philosophy, when they are really engaged in making a meager living by a very pleasant form of trade.

And whatever the *Philistine* may say, no true book-lover fails to feel the little thrill of satisfaction that comes when he opens a good book of limited edition, especially if he finds his own book-plate inside the cover. And, too, there is a joy in knowing that some authors are not mendicants at the great and withal kindly doors of commercialism.

At its worst, I think it probable that the crime lies not in the limit, but in the statement of limit; which is not really vital at all. Anyway, the human race is plagued by deeper wrongs than this, and surely the curses that have fallen in this direction might have been better aimed.

"FLAPDOODLE" IN THE POSTAL SERVICE.

A new book of regulations for the guidance of the public is soon to be issued by the Postoffice Department, in which one of the subjects treated will be that of torn stamps. The postoffice officials are quoted as saying that the ignorance of the public in regard to the use of torn stamps is "almost universal." A torn stamp can not be used under the rules of the department, and yet thousands of people, it is declared, are in the habit, when a stamp has been accidentally torn, of pasting it together and putting it on an envelope. It seems to us that in this rule, of the existence of which the public is so strangely ignorant, we have an excellent specimen of the petty, stupid and utterly needless regulations and restrictions which the department at Washington has introduced into the postal service for no other end, apparently, than to make the use of the mails by the people as costly and embarrassing as possible. If the rules of the service were as few and simple as they should be the department would not need to issue an encyclopedia to teach people the art of mailing a letter. If a new and unused postage stamp is accidentally torn, as often happens, there is no earthly reason why the possessor of it should not adjust the two parts and use it on a letter, and any rule requiring that letters so stamped shall not be delivered is a silly piece of official flapdoodle.— *Leslie's Weekly.*

Written for The Inland Printer.

SLUG 6 AS A CHAUFFEUR.

BY LEON IVAN.

SLUG 6 having ratiocinated the labification of casework till his viesta assumed an olivater hue, with such prospects of obtenebration that he was compelled to acquire the foliage of the nicotine plant prepared for mastication by obtestation, he then took a course at the Inland Printer Technical School, doing so well by punching the keys that he boarded at a hash foundry with the chauffeur for A. Million Billionaire, Esq. Slug 6 and the Choff. got locked in the same form and made many a run two-on when the machine needed exercise. One Sunday morning Slug 6 met the feeder according to copy to take a ride, but the Choff. had a display head, having just got home from a dance and it looked as if their stock was out, but Slug 6 pleaded that he had subbed till he knew the keyboard, so the Choff. gave him the quoin key and told him to go to the hell box with the machine, as he intended to commit suicide anyway if his head did not get better.

On the way to the barn Slug 6 explained to the feeder that the automobile ran as easy as a Miehle, so that if he would run the caster they would punch 'em up all right.

"I don't even know," said the feeder, "how to set the fountain."

"It's all right. Skim the pot and look wise. The die case is set right. I'll see we don't trip her up."

"Well, if there's no make-ready, I guess I can fly stock all right."

"It's as easy as punching up sorts."

"Don't blame me for spoilt stock."

"It's only a first proof, anyway. It's early yet, with plenty of waste, and we'll have a wide margin."

"Well, I can hold her down if it ain't a close register."

They got the machine out of the barn and ran a few tokens down the boulevard at slow speed till they came to a railroad crossing, when Slug 6 thought he would like a couple of picas, though he allowed that the copycutter said they were to keep it solid when he gave out the take. Neither did the feeder want anything, because he knew a bunch of skirts down that way and would like to pick up a phat take.

"Oh, we don't want no two-nicks in this outfit."

"These ain't no w. f.s. They are S. & S. C. She is all O. K."

"Yes, you'll steer me up against the old style antique, with a lot of extra justification, while you pull sorts for the daisy."

"No, I won't; there is phat tabular work down there and I am a fine feeder, all right."

"I don't see how they like your s——."

"I slip-sheet everything I get off, so I don't offset."

"And I'll be on the extra list."

"You can run on the old overlay, and won't need to shift your guides, because my girl has a fine sister; you used to be struck on her down at Booker's."

"You don't mean that paper-covered, half-bound thing—little Gluey."

"She is tailor-made, whole cloth, full gilt, and don't run in straight 16s any more. You won't be no back number if we call them up. They often talk of you."

"What about the chairman?"

"My card is all right with the deputy. When it ain't, I throw a few hot slugs into him and it's all O. K."

"Well, run it up; I am a sticker."

The feeder threw her off in front of a cottage vignetted with morning-glories and had hardly got away from the dingus before the door opened and a young lady appeared with a full-faced smile to give him his time, and he introduced Slug 6 to his best girl and the company, including little Gluey. No persuasion was needed to induce the girls to make an impression on the neighbors and as the boys had had no breakfast they were quite willing to try some hand composition while the girls got on their top sheets. Slug 6 thought German antique style of cookery was regular double-priced tabular work, while the feeder dug into the pie with avidity.

"Say," said Slug 6, "there's no fins on this."

"I should say nit; regular deckle-edged stock; goes down to the guides every time."

"I am glad we did not skip this spool, but I don't see how you got in here."

"Lize is running a stitcher. I have got her under contract to stitch for me as soon as I can get to the other end of my machine."

The girls lost no time trimming their stock and getting into their cases. Gluey was rather bashful in meeting the advances of Mr. Slug 6, who she said used to be pretty limp half calf when she first knew him.

"Well," said the feeder, "he had a lot of short runs on bum stock in them days and couldn't make no show, but now he is on the best machine in the shop."

"He seems to cut flush," rejoined the girl.

"You bet he don't have no quads work up."

"He always was real morocco, if he was blind-tooled."

"Gold ornaments was not in style for comps. in them days."

"But he was not even sprinkled on the edges."

"Well, he was a square lock-up, with a good register. I think he wants some one to run his chambers."

"Get out; I would not gather with him if ——."

"Well, that ain't my funeral, and I can't feed no more."

"Stock bum?" inquired Gluey.

"No; full count; how about you?"

"Thirty," replied Slug 6, "and the 'Billy' is getting tired waiting, so if the ladies are ready and Mrs. —— will excuse us, we will travel."

They had a fine ride, though both seats were so crowded that there was not a thin lead to spare and everybody pretended they wanted a few picas more room till they got back to the cottage when they bade farewell to the ladies and prepared for home.

But, alas, the machine went on the bum. Slug 6 kicked the vibrator and punched up dashes; the feeder crawled under the rig to see if the register rack was right and did things that must have pied his die case, for the matter he cast up was unfit for publication.

"The scale drum is off, or we ain't got enough wind."

"No; the shoo-flies don't set right."

"I think the indicator is wrong. Shove over the foot-stick. The jogger don't work."

"No; tighten the tympan and push her off the center."

"I guess she is out of tarcolin and ought to be washed up."

"Did you forget this?" inquired a feminine voice.

"Well, I should say yes. I never thought of the quoin key," said Slug 6 as he reached for the missing link that he had left behind while talking to Gluey, who wanted to tell him something, but said she would not have let him do it, only she wanted to see if he had been drinking.

"Gluey is all right," said Slug 6 like a footnote, when they got back home, "and if she wants to sub. for me she can hold my cases every pay night any time she'll go before the sky pilot and sign the scale."

"I don't think you'll have much trouble getting her into the union," said the feeder.

SOMETHING NEW FOR EVERY ONE.

I am anxiously awaiting the July number, and please do not forget to send it. I am all the time learning something from The Inland Printer, and I do not see how I could possibly do without it.—*Daniel Barbey, Saratoga Springs, New York.*



IDYLLS OF THE COUNTRY.

No. 2.— The Glorious Fourth.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

IDENTIFYING CAPITALS AND FIGURES.

To the Editor: MARBLEHEAD, MASS., May 16, 1903.

Every printer knows there are fonts of job type that need a pretty true eye to discriminate between capital "O" and figure "o"; likewise between capital "I" and lower-case "l." This is apparent when lines have been pied and types have to be considered singly. Would it not be a good plan for typefounders to put some identifying mark on the "O" and "1"— say an extra nick high up on the body? N. ALLEN LINDSEY.

"FOLLOW-COPY" LAW.

To the Editor: CHICAGO, ILL., May 30, 1903.

In the April issue of THE INLAND PRINTER is an article written by W. B. Prescott, entitled "The Degenerating Influence of 'Follow-copy' Laws," which, to my mind, is about as far from the actual present-day facts as it could possibly be. At the beginning he says: "Occasionally some level-headed journeyman protests against the tendency among printers to insist on copy being prepared to the last dot, thereby making the straight-matter compositor's work as nearly mechanical as possible." Later on he also says: "Looking at the matter from the somewhat low plane of self-interest, printers are standing in their own light when they seek to avoid responsibility by shifting it on the editorial department."

I wish to state very emphatically for the benefit of Mr. Prescott and all proprietors and foremen, that Horace Greeley copy is, or should be, a thing of the past. As the Linotype is an improvement over hand-composition, so should there be an improvement in the copy. It is more important that copy should be "prepared to the last dot" for an operator than it is that it should be so when printed, because of the fact that every second spent in deciphering copy, determining punctuation, correcting mistakes, etc., *decreases the output and increases the cost.* It is a fact that can not be successfully contradicted that where an operator can "follow copy" he will not only decrease the number of typographical errors but will increase in speed as well. Output is what the proprietor is after when he purchases a Linotype, but he does not seem to realize that the changed conditions in this department demands a change in the others. I would like to ask for what an editor or reporter is employed? Is he supposed simply to put words on paper, using no knowledge of capitalization, punctuation or the rules of the English language; or is he expected to write intelligently and comprehensively? To do the latter, he must use "caps" and "points," and it is just as easy for him to learn and conform to the "style" of the office as it is for the operator. This editor or reporter who is writing the article, knows, or should know, what meaning he wishes to convey to the public and the editing necessary to do so — but what of the operator who gets hold of a piece of poorly edited copy? In the course of the shift he will probably get a ten or fifteen line "take" in the middle of the article, and, if it is correctly edited, he will have it "up" in a jiffy. But suppose "points" are left out and the phraseology is complicated — what then? The operator sets up the following: "What do you think! I'll shave you for nothing and give you a drink!" But after he has composed a few more lines he discovers the meaning to be entirely different, thus: "What! Do you think I'll shave you for nothing and give you a drink?" This is only a sample of what occurs many times during the day, and is, in itself, sufficient to show why the copy should be edited before it is given to the operator. Of course, he could reset the lines immediately, but that does not save the office any money. "But why does not the operator read the 'take' entirely through before starting to compose it," some one says. "It would take only a minute." Yes, that is true — only a minute. But a minute is five lines (a fair average of nonpareil, thirteen ems), and an operator gets, say — for example — forty "takes." Now, what have we? Forty "takes," forty minutes; five lines a minute for forty minutes is two hundred lines, which is equal to fifty-two hundred ems, and both proprietor and operator are losers.

Mr. Prescott says the operator should know that "President Roosevelt was not Governor of New Jersey," but he says nothing about the ignorant, absent-minded or careless editor who wrote it. He also insinuates that an operator should be a mind-reader, or know more about how editors and reporters wish their articles to read than they do themselves. What is the result if the operator changes copy, and which, by the way, he is seldom authorized to do? Nine times out of ten when the proofreader gets the proof he will not be satisfied with the change and will alter it to suit himself, or change it back to the original — often when the operator has made it read correctly. As a rule the proofreader takes no care to arrange the alteration so it will make even lines, but writes "any old thing" that may cause a "run-over." A great saving would be effected if the proofreader would use a little judgment by cutting out or substituting a smaller word, so the operator could make a correction without a "run-over" to the end of the paragraph.

It is astonishing how little proprietors and foremen know about machine composition. When they awake to the fact that every alteration made on the proof and every minute the operator spends in trying to decipher or edit copy is money out of their pocket, then they will demand that the copy shall go to the machine in perfect shape. There is no valid excuse for an editor or reporter sending copy to the composing-room that needs changing in any way. They are the ones who are supposed to know whether George Frisbie Hoar is a Senator or a Representative, and whether a comma is needed here or a dash there to convey the proper meaning of the sentence.

If Mr. Prescott's contention is correct, why not turn the reporter's notes over to the operator and tell him to compose the article? It would be just as sensible as to ask him to waste time trying to decide the punctuation or whether or not the article is written as it should be, and still keep up his speed. An operator's fingers, mind and eyes are flying along at a six thousand an hour gait and he already has too much on his mind to ask him to assume responsibilities that should rest with those who prepare the copy, and who are too often incompetent in their line of work. Copy in book and job offices can very seldom be followed, and for this reason it should be given to the proofreader or some one well versed in the style of the office, to put in proper shape. In this way it is possible for an operator to set a clean proof and maintain a fair speed — otherwise he is losing valuable time and decreasing the output.

Some time ago some one (I have forgotten who) stated in this publication that an operator in a book and job office should average 200,000 ems a week, but he did not say under what conditions. A few days ago I had sixteen changes on my machine — different sizes of type and measures. Now, will some one please tell me how, under these conditions — or even with eight or ten changes (which is an every-day occurrence in our office) — an operator is going to edit and

revise copy and set 200,000 ems in forty-eight hours. Every change in measure or size of type makes it more difficult for the operator to keep up his speed — it takes a few minutes to become accustomed to the new conditions — and if he can "follow copy" he more quickly rallies. But suppose he is having some trouble with the machine — a matrix fails to drop, or he strikes a certain key and "they drop double," or his metal is too hot or too cold, or he is setting a wide measure and has to watch very closely that he has not exhausted all the matrices in some one channel, or any of those annoyances that occur every day. These demand his attention, and when compelled to handle poorly edited copy his mind is distracted from the machine and keyboard and the result is a bad proof and decreased output.

Mr. Prescott says: ". . . . It should be the aim of every compositor to 'fill in' copy, correct palpable errors of grammar and of fact, and to punctuate without regard to the editor's marks." "A union that adopts legislation tending to make the members sharpen and use their wits is building well, for it is materially assisting the compositor to make of himself a more important element in the production of printed matter, and therefore one less easily dispensed with than if he were a mere 'keypounder.'" And this is from our ex-president. Talk about a man blowing hot and cold with the same breath! Mr. Prescott, you are "talking through your hat." Should the above legislation be adopted the result would be increased labor for the operator, for the reason that employers would secure the services of cheap writers — boys and girls — and the copy would be in even worse condition than now. The employer is getting full value now for his money, and should the time ever arrive when such legislation is adopted I shall cease to be AN OPERATOR.

MR. PRESCOTT'S REPLY.

Much of the above criticism would necessarily have remained unwritten had "An Operator" borne in mind the fact that in the offending article the employer's interests were not considered; the purpose was to sound a note of warning against the union fostering conditions which tend to cheapen the art and the value of its workaday followers. Nor was the adoption of any legislation advocated, though the writer advanced a plea for the abrogation of some mischievous regulations. Usually it is the part of wisdom for workers — and especially when they speak through their unions — to allow employers to determine for themselves which is the most advantageous business method to pursue, and not rush in with gratuitous suggestions concerning the best manner by which the output may be increased and the cost decreased. "An Operator" seems to be under the impression that "follow-copy" laws were adopted with the object of facilitating production. It is possible they have that effect, but what moves their advocates is a desire "to make things easy." Assuming the union should cling to such provisions on the ground that they confer benefits on the employer, is our friend sure that thoroughly edited copy is the cheaper? He talks as though an editor's time were valueless, but it, too, costs the publisher money, and there really is a question as to whether it is more profitable to have a $40 editor or a $25 operator spend a few minutes in straightening out a tangle. Then, we must not forget the frequent occasions when lack of time prevents any attempt at editing, and the compositor or proofreader, preferably the former, should be equal to the occasion. But the union can safely leave all questions of cost to be determined by the best authority — the employer.

"An Operator" is fearful that with such restrictions removed there will be deterioration in the editorial force. If such should happen, what business is it of the union's? If a publisher sees fit to dispense with proofreaders or machine tenders, he may do so and the union will not pretend to interfere. It is, therefore, hard to imagine why it should practically, though indirectly, insist on the employment of a large and efficient editorial force.

Our correspondent is mightily disturbed because so much time is lost in making office corrections, though he does not demonstrate how the practice is detrimental to the worker, who is paid by the hour or week, irrespective of whether he is employed at correcting or setting straight matter. On his own showing, the policy gives employment to more men and thereby increases the amount paid out in wages — two things not usually inveighed against by the workingman and his garrulous friends. "An Operator" to the contrary, "output" is not the Ultima Thule of all proprietors. A few still have an eye for typographical appearance, and require good spacing, while many more can not be deterred from striving after a measure of correctness by the specter of increased cost.

The assertion that under "follow-copy" conditions there will be a decrease of typographical errors and an increase of speed sounds plausible. Nevertheless, observations sustain the correctness of the theory that as many errors are the result of carelessness and ignorance. The operator who is sufficiently well-informed intelligently to change his copy and careful enough to do it, will also exercise care to prevent typographical errors. While the field investigated is too limited to permit of the result being taken as conclusive, yet it is of interest to know that inquiry among offices employing about two hundred printers elicited the information that those men who change copy most frequently not only set the cleanest proofs, but, as a rule, are in the front rank as to speed. Mr. Stubbs, who holds the record, and has the reputation of being very careful of his "motion," does not seem to regard a little "editing" as at all injurious, as he makes a practice of improving on copy when he can do so, and has been known to reconstruct every sentence in long takes. At all events, one seldom, if ever, hears it urged against a man that he is too capable in this respect, though many have lost good positions because they did not "use their heads." It is suggested that, in job offices, copy should be edited before it is given to the operator. Let us suppose a staff composed equally of men who edited their copy and of men who did not, has any one the slightest doubt as to which half would be "laid off" first when a reduction of the force became necessary?

"An Operator's" primal error lies in his idea that speed is the most effective element in wage-getting, just as many people engaged in mechanical pursuits believe that strength is the great factor. It may be that in individual cases speed or strength occasionally overshadows all other considerations, but we must look at the question from a broader viewpoint than the personal one. If we keep the entire craft in mind, we shall find that many elements go to make up the wage-getting power. Speed and endurance are among these — and powerful elements they are, too — but greater than these is intelligence, the injection of which into any work will produce the best and most lasting results. It is not admitted that the abrogation of "follow-copy" laws would impose more labor on the operator, but it is claimed it would encourage the employment of intelligence, the wage-earning factor that produces the best returns. If it can be shown that deftness and endurance are superior to mental power as wage-earning agencies, then union legislation should be directed to the development of those qualities; if, on the other hand, the application of intelligence to the work in hand promises greater remuneration and increased prestige, the union should encourage its members to utilize their most productive quality. Our correspondent says that unless we insist on copy being thoroughly edited, publishers will be able to secure cheap boys and girls as editors. If that be true, it is also true that if we compel copy to be "edited to the dot," sacrificing all to speed, employers may in time hire cheap labor as operators. "An Operator" thus shows by his own reasoning that the exercise of "brain power" by the printer will make his services more

indispensable to the publisher than they are to-day, and, I take it, that is what we should be striving for. If the union be more interested in the welfare of printers — present and prospective — than in that of editors, its duty seems to be plain, notwithstanding "An Operator's" threat to leave the business in case he has to busy his mind about punctuation, capitalization, etc. W. B. Prescott.

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.— Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address The Inland Printer Company, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Facsimile Simplex Keyboards.— Printed on heavy ledger paper. 15 cents.

The Mechanical Details of the Linotype, and Their Adjustment.— By Frank Evans, Linotype machinist. $3, postpaid.

The Linotype Operator's Companion.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

The Linotype Manual.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

Correct Keyboard Fingering.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

Stubbs' Manual.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

Facsimile Linotype Keyboards.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

The Mechanism of the Linotype.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in The Inland Printer. Fully illustrated; 128 pages; cloth, $1.50, prepaid.

THINGS YOU SHOULD NOT FORGET.

Don't forget to run in your pi before changing magazines.

Don't forget that pi tube when brushing out the magazine.

Don't forget to change the font distinguisher when changing magazines.

Don't forget to lock both magazine and keyboard before changing magazines.

Don't forget to see that keyrods are connected to verges before removing keyboard cam frames.

Don't forget to straighten the guides of magazine back entrance after removing clogged matrices.

Don't pound the keys when the letters fail to respond — it won't do any good. Keep cool and locate the cause of the trouble.

The scale for machinists and operators in San Francisco has been raised 50 cents per day, making day work $5 for machinists and $4.50 for operators, and night work $5.50 for machinists and $5 for operators.

The Mergenthaler Linotype Company is making matrices to produce two-line black figures in advertisements, in twelve, sixteen and twenty-four point sizes. Two matrices are required to produce a complete figure, the upper half being on one slug and the lower half on the slug below. When the two slugs are brought together a two-line figure is presented.

Columbus (Ohio) union recognizes machinist-operators in its recently adopted scale, giving them $5 above the scale for acting in the capacity of machinist. Operators receive $19.50 for forty-eight hours' work, and machinist-operators $24.50 for day and $27.50 for night work. Linotype machinists receive from $19.50 for three machines to $25 for from six to ten machines. Offices using three or more machines are compelled to employ a machinist.

The Linotype machines in Kansas City and Topeka, Kansas, were temporarily put out of business by the recent floods in those cities. The inundation of gas and electric light and power works caused a reversion to hand composition in most of the offices, though the Kansas City *Journal* managed to keep four machines going by means of improvised blow torches under the metal-pots. Sixteen cases were put up on the Kansas City *Times*, and the hand compositor enjoyed a short season of prosperity.

Linotype operators continue to be in great demand, notwithstanding the number being turned out by the various schools, which are now practically the sole source of supply. The large number of small-city daily papers installing Linotypes results in a steady call for the services of operator-machinists who are willing to work for the local scale, generally about two dollars less than the scale paid in large cities. As many persons would rather work in the small towns than in the cities the situation is relieved in the city offices, and the result is shown by advertisements in the San Francisco and Chicago daily papers seeking the services of Linotype operators and operator-machinists.

Distributor-box Lift.— A. B. C., Battle Creek, Michigan, writes as follows: "We installed a new machine recently, and almost from the beginning, thin matrices were bent in the distributor-box, two of which I enclose. I do not think the rails could be worn, and the lift appeared to raise them sufficiently high. As the difficulty continued, I altered the lift, and have not noticed the difficulty since. From the mats., which I send, was this the cause of the trouble? I want to be sure, for my own enlightenment." *Answer.*— Without doubt the cause of the bending was failure of the lift to raise the matrices high enough to clear the hooks on the rails, and the screws, catching the ears of the matrices, would bend them. Thin matrices are more likely to be bent in this way than the thicker ones.

Long Primer or Brevier? — E. C. S., of Sedalia, Missouri, writes: "I am a Linotype operator of seven years' experience, and in that time have erected and placed in successful running order nine machines. In all of my experience this is the first place I ever worked where I have been watched — that is, kept 'tab' on. My average output is from twelve to fourteen galleys of 'slush' in eight hours. The matrices are brevier and the slug produced is of long primer size, or leaded brevier, I would say. The office maintains that as long as I am setting a long primer slug the matter must of necessity be measured long primer. Now, what do you say? I say brevier, and it would be brevier if it had half a dozen leads attached to it as a shoulder. One thing more. I am up against a coal-oil burner in this shop, and you know what that means, and together with all sorts of manuscript copy and various other little trials that a machinist-operator is compelled to contend with, do you not think that twelve galleys of corrected, leaded brevier is a fair eight hours' work?" *Answer.*— The contention of the office is not tenable. You are not setting a long primer or any other kind of slug. You are setting brevier type, and the slug is made automatically by the machine. Whether or no the product should be measured as

brevier both ways depends on local agreement. Sometimes the operator gets the benefit of the lead and sometimes the matter is measured brevier one way and long primer the other. The latter is probably the fairer way, as leading the type requires no thought or exertion on the part of the operator. Certainly twelve galleys of this matter is a big day's work.

The Empire Machine Company has taken a new lease of life and is presenting its new machine, combining an automatic justifier, the McClintock, which has been experimented with for several years. The new machines are being built by the Ottmar Mergenthaler Company, in Baltimore. Abner Greenleaf, for many years connected with the Linotype company, is president of the Empire company.

Prefers Mouthpiece Clamp.— P. O. P., writing from Minneapolis, Minnesota, says: "In the last issue of The Inland Printer I read with interest about the trouble the mouthpiece clamp has given others. I, too, have had some of it, and thought a suggestion might be proper. Have had two of these out and replaced them. The only trouble I could see was that in putting the original mouthpiece in place the work of filling in with white lead or other substance used was not thorough. In each of these cases I used white lead and putty, well mixed, and allowed it to bake before casting slugs. Both of these mouthpieces have been running very nicely since and have never leaked around the edges. In January last I installed a new machine in our shop — we have two — and this had a style of mouthpiece crucible which was new to me. The mouthpiece was fastened by the old method, called a "gib"— a narrow wedge driven in. The crucible came forward flush with the mouthpiece on the upper edge and very nearly so at the bottom. This caused the drip from the vents to form a thin cake on the crucible between it and the mold wheel. For a few lines these cakes dropped into the box meant to receive them; but not very many, for soon the metal gathered on the crucible and prevented the mold from lining up, causing back squirts. I worried through two weeks, trying all temperatures, thinking the fault mine. But at the end of this I concluded it was because there was no space between the mold and crucible to allow the vents to discharge freely. I then took out the metal-pot and cut off, with a hack-saw, a piece one-half inch thick, one inch wide and across the whole mouthpiece crucible. This left the mouthpiece free on lower edge and made a deep hole in the crucible below it. Having smoothed the surface I drilled holes and tapped them, fitted on a clamping piece made in a machine shop, not having time to send for one. I used tap screws with heads on instead of studs and lock-nuts, as used by the company. They will draw up tighter and stand more pressure. The piece cut off was nearly twice as thick as the clamping piece and thus there is a space of over one-fourth of an inch between the mold wheel and crucible below the mouthpiece, giving free exit for the ventage and preventing metal from collecting on the crucible front. This crucible now looks like those made by the Linotype company and has given no trouble since the change."

Another Case of Poor Metal.— An operator-machinist in Wilkes-Barre, Pennsylvania, sends a sample slug which plainly indicates a large mixture of type metal with the Linotype metal and writes: "I am in trouble and hope you can give me a little assistance. We are having trouble with sunken letters in slugs. Even when run with a full pot and uniform heat the sunken letters are something fearful. We have had metal men here who claim the metal is all right, and the machinist has opened the vents until the mouthpiece drops continually, but without improvement. It seems to me that the metal is too brittle — seems like glass — and that the admixture of lead might remedy the trouble. What do you think?" *Answer.*— The quality of the metal is certainly very poor. It is such as would be obtained by melting up old stereotype plates and type — unfitted for the Linotype. The best plan to pursue in cases of this kind, where the quality of the metal is suspected, is to send a sample pig to a reliable metal house, and order temper metal to mix with the old material to bring it up to the required standard. The proper proportion to mix with the old metal will be advised, and the expense is slight.

Treatment of Linotype Metal.— A letter from the Redlands (Cal.) *Facts* contains a query regarding the proper treatment of metal in remelting and says: "What, in your opinion, should be the amount of depreciation in Linotype metal per year? We started in the latter part of October last with one thousand pounds of metal. Upon taking an inventory about the middle of April we found that we were in the neighborhood of 175 pounds short. Is that an extreme? We have remelted about twice a week. Before putting the scrap metal in the pot we place two or three potatoes in the bottom, held down by an iron arrangement, else they would, of course, come to the surface as soon as sufficient metal was melted to release them. The metal is boiling almost all of the time, after it begins to melt. It takes us about two and one-half hours to melt enough to make 144 pigs, using the mold sent out by the Mergenthaler people. When we have sufficient dross to warrant, we remelt it and from it take a quantity of black dirt, which we are saving until we get enough to warrant further cleaning. In getting our figures we weighed in this dross. We would like to hear what you say as soon as possible, as it might cause us some loss if we are using the wrong method of cleaning. Parties who claim to be experts in the matter of cleaning metal say we are getting our metal as clean as possible, as clean as it comes from the factory. Possibly we are getting it too clean. We shall appreciate an early reply." *Answer.*— There should be little appreciable loss in the bulk of metal if account is taken of the residue from the remelting furnace. The quantity of usable metal will probably depreciate ten per cent in six months, owing to the loss through oxidation, etc.,



D. R. Wickersham.



Thos. A. Ismond.



R. H. Straub.



Frank Wiles.

GRADUATES OF MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

but this residue is itself salable to metal dealers. As large a remelting furnace as practicable should be used, as in remelting a quantity at once a better admixture is obtained and the metal kept of more uniform quality. Thorough stirring should be given it when molten, and if a small quantity of the metal flux sold by the Mergenthaler Company is added, the oxides will be released and the metal thoroughly cleansed, every particle of metal being precipitated from the dross, and the skimming from the furnace be nothing but oxide of lead in the form of a light brown powder. The skimmings from the metal-pots of the machines should be melted with the slugs in the furnace and not allowed to accumulate and be melted separately. It should not take more than one hour to melt five hundred pounds of metal, and as soon as the metal reaches a molten condition and the metal is fluxed the gas should be turned off and the metal ladled out. If the heat is allowed to remain under the metal for any length of time after being melted the temperature may rise high enough to burn up the metal, reducing it to a heavy black powder. This would certainly result if the metal is allowed to boil, as stated by our correspondent.

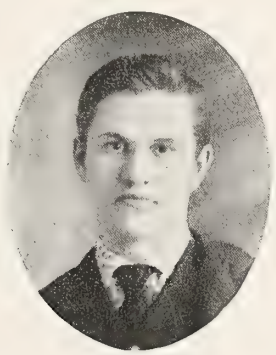
THE INLAND PRINTER TECHNICAL SCHOOL is now located on the fourth floor of the new H. O. Shepard Company building, 120-130 Sherman street. The accommodations are unsurpassable for the work. More than 150 pupils have been enrolled since the school was opened, and the classes, both night and day, are always full. The capacity of the school is now twenty-four persons. Several ladies are taking the operator-machinist course and showing great aptitude. Pupils from British Columbia and the Northwest Territory on the west and from Boston and New York on the east show how cosmopolitan the attendance is at the school. Graduates of the school run against funny propositions sometimes, tending to show that some machinist-operators and machinists in charge of plants might be benefited by a course in the school. A recent graduate writes the following to the school: "The office in which I am employed has but the one machine (Noah model). When I took it, the vise automatic was tied up and put carefully away in a drawer. I asked the day man what he did when he got a tight line. His answer was: 'The metal squirts out, the machine stops and I have a hell of a time sometimes.' He explained to me that with 'that thing' on there, the machine stopped every time he had a line a little tight, so he took the danged thing off. I put it on and reset it, but every night I find it thrown out of adjustment again. Another experience I had the other day while visiting another office. The operator was setting nonpareil matter twenty ems wide. He came to copy marked 'Dbl. col. 9½,' it being the intention to insert a column rule in the remaining pica. There was, perhaps, one hundred lines of double column matter. The operator asked the machinist, who is the assistant foreman, how to set it. After figuring some on the wall back of the mill, this machinist said: 'Run in twenty-one em quads without bands and finish out your line with text. That will make a face measure of 9½ ems. Then the make-up will attend to the rest of it.' When I asked this machinist if there was not a better way to do it, he gave me a look that chilled me, but he almost immediately asked: 'How would you do it?' and intimated that this was a chance to show off some of my $60 worth of Chicago. When I became satisfied that he really did not know and thought I was in the same fix, I sat down and set his assembler to 9½ ems, moved the left-hand vise-jaw to cast a 9½ em face, and ran a line in. When the slug was ejected he took it out of the pan, examined it, and without any apparent change of countenance said, 'Oh, hell,' and walked away. Now, what I want to know is, what did he mean?"

THE highest record ever made in France on the Linotype was that of a Parisian linotypist, who recently in one hour composed 260 lines of minion, all corrected except the last take of sixty lines.

C. W. BOWERMAN, secretary of the London Society of Compositors, visited the United States recently as a member of the Mosely Industrial Commission to investigate American industrial methods, and reports that visiting various American printing-offices he was surprised at the absence of "hustle" which he had been led to believe was the cause of the discrepancy between the American and British Linotype operator's output, stating, in fact, that he had seen men at home working at much higher pressure upon a precisely similar class of work.



J. H. Dunlap.



Abe Isaak, Jr.



J. H. Titus.



W. E. McIntire.

GRADUATES OF MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

SAMPLES of the latest faces cut by the Mergenthaler Linotype Company are here shown:

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these *different substances* were various. The tiles and brick were impressed with a stamp when in a

8-POINT NUMBER ONE.— TWO-LETTER.

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. *The modes of writing* on these different substances were various. The tiles

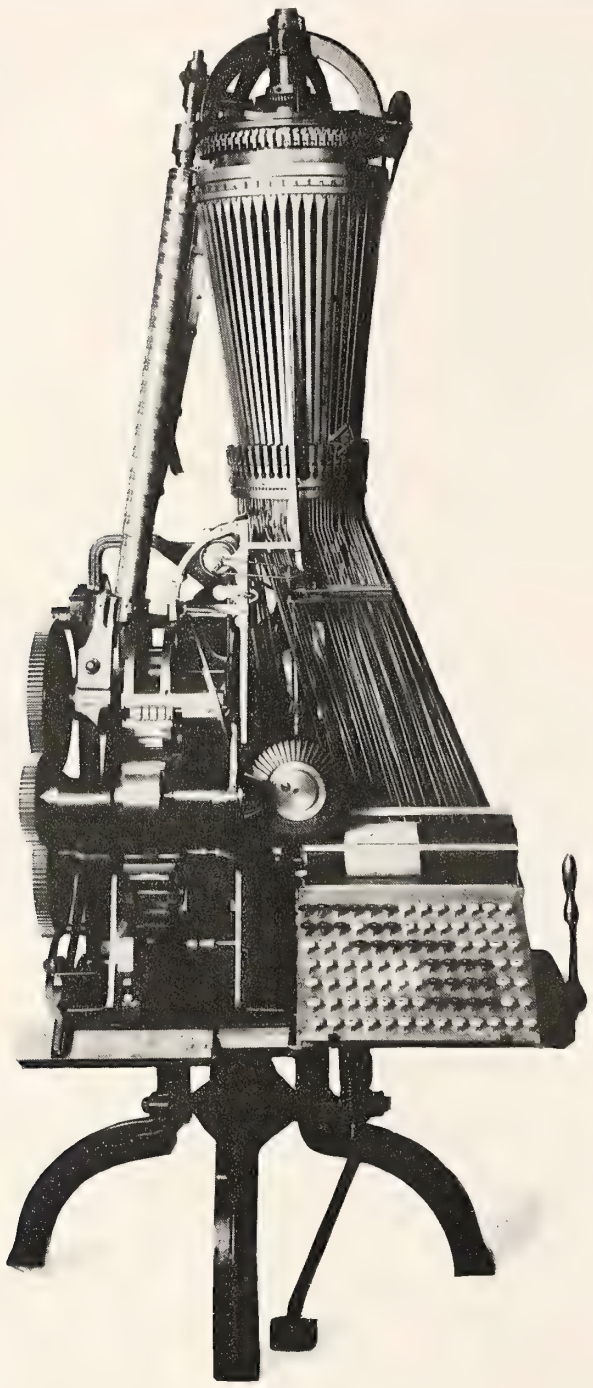
12-POINT OLD STYLE NO. 1.— TWO-LETTER.

The most ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a soft state;

8-POINT ELZEVIR GOTHIC.

THE FOWLER COMPOSING MACHINE.— Through the courtesy of Charles L. Hine, THE INLAND PRINTER is enabled to show for the first time a reproduction of a photograph of the Fowler composing machine, the invention of Joseph C. Fowler, now of

Baltimore, Maryland. This apparatus assembled steel dies, with compressible spacers between the words, the dies being of the male or cameo order. The line was overset and brought to measure by side compression, the dies being then stamped into a soft metal blank. While this metal blank was dropped



THE FOWLER COMPOSING MACHINE.

down before a pot of molten metal to form the matrix from which a slug or type-bar was made, the matrices were elevated to the top of the magazine and returned to their channels. Unfortunately for the Fowler company, litigation in the Patent Office prevented the marketing of this machine, priority of invention being awarded to P. T. Dodge, of the Mergenthaler Company, on a form of Linotype machine of the same general character. The Fowler patents, which were issued January 29, 1895, are now owned by the Monoline interests.

RECENT PATENTS ON TYPESETTING MACHINERY.

Slug Feeder for Linotype Metal-pots.— Luigi Cesna, Rome, Italy. No. 722,284.

Assembler Mechanism for Linotypes.— No. 722,353. Base trimming-knife. No. 722,354. G. A. Bates, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York.

Molten Metal Pot-feeder for Linotypes.— John S. Thompson, Chicago, Illinois, assignor to Mergenthaler Linotype Company, New York. No. 723,073.

Mold for Linotype Machines.— Carl Muehleisen, Berlin, Germany. No. 725,861.

Line-delivery Carriage for Linotypes.— S. J. Briden, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 726,019.

Matrix-centering Mechanism for Type Machines.— J. S. Bancroft, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, New York city. No. 725,653.

Linotype Galley.— F. E. Milholland, Brooklyn, New York. No. 726,725.

Assembler Buffer for Linotypes.— P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. No. 726,412.

Type Controlling Device for Typecasting Machines.— F. Wicks, Esher, England. No. 727,046.

Machine for Justifying Type Lines.— B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, Cleveland, Ohio. No. 727,267.

Distributor for Duplex Magazine Linotypes.— P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. No. 727,914.

"THIS THING MUST END."

The stodgy-faced boy at the last table in the Public Library reading-room is having a struggle most serious. He has covered both sides of a foolscap sheet with a vague smudge over which he still labors. His twisted mouth follows the motion of his creaking pencil. Before him Greene's "Shorter History of the English People" lies open at the year 1688.

Of all the two pages, only so much is decipherable:

"The Abdicasion of Jams II.

"The english people had born a grate deel from James 2nd but when at last he gave birth to a son they said *this thing must end.*"— *Adele Marie Shaw in The World's Work.*

THE BEST OF ITS KIND.

We desire to take this opportunity of expressing our appreciation of The Inland Printer, which we consider to be the best publication of its kind.—*S. A. Woods Machine Company, South Boston, Massachusetts.*



THE MINNESOTA EDITOR'S RETURN FROM WASHINGTON.
Cartoon by R. D. Handy, Duluth (Minn.) *News-Tribune.*

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

ENAMEL FOR ZINC.—J. W. D., New York, does not remember that we have printed in this department an enamel formula for zinc. If he preserved a file of THE INLAND PRINTER, he would find many such formulas published within the last few years. However, here is one from the *Process Review* that is all right:

Glue	5½	ounces.
Albumen	2	ounces.
Water	10	ounces.
Bichromate of ammonia	150	grains.
Aqua ammonia	50	drops.

If the enamel cracks, add 15 grains of rock candy. After development the plate is bathed for one minute in chromic acid solution, 1 grain to 10 ounces of water. This bath should be made fresh every day.

A NEW COLLOTYPE PROCESS.— Messrs. Penrose & Co., London, send a booklet describing the "Sinop" process, which is an improved collotype. Instead of the processworker coating his own collotype plates as he does at present, the plates come prepared, either sensitized ready to be printed under a negative, or plain coated ready to sensitize in a bath of a two per cent bichromate of potash solution. Here in brief is the routine of the process: A sensitized plate is taken from the box, exposed in the printing-frame under a negative for two or three minutes at most, then placed under the water tap for ten minutes, drained and soaked in glycerin for fifteen minutes, all surplus glycerin blotted off, fixed to a printing bed and inked up with a printers' roller, and then printed from, the impression being taken in an ordinary copying press. A complete outfit for printing plates 5 by 7 in size is sold in England for $20. The process is admirably adapted for amateur processworkers, and when an agency is established in this country it will likely have a run.

ENGRAVING FOR THE LONDON NEWSPAPERS.— Mr. Edward Everard, of Bristol, England, tells most interestingly of a visit he paid to Carl Hentschel's establishment in London, where engraving for the daily and weekly newspapers is done. The following extract is taken from Mr. Everard's beautiful brochure entitled "A Bristol Printing House": "Returning to the head offices in Fleet street, an insight into the methods for producing pictures for daily and weekly journals was afforded. There are two establishments for this work, fitted with appliances for the expeditious output of half-tone and line blocks. The word 'now' is the pivot of journalism, from the editor's chair and the reporters' gallery and the machine-room, and the introduction and growth of illustrations in dailies is consequent upon the application of that same word 'now.' It may be expected, therefore, that the plant and staff is ample and of the best, and as the buildings are in the heart of the publishing colony, nothing is lost in the matter of time. 'In to-day and out to-day' is the fiat as to all pictures and sketches that are allotted to these departments. The firm is under a day and night and Sunday contract to turn out any line blocks for a certain illustrated newspaper in two hours, and was recently called upon to reproduce a double-page wash drawing for a weekly journal in seven hours. That is where photography supplants wood engraving in the time of necessity. Here, then, is one of the phases of present-day illustration, and as this claims to be the largest blockmaking house in the world, this slight sketch of its operations may not be without interest. Messrs. Carl Hentschel have four large works, nearly four hundred operators and a host of cameras, with ten gas engines ranging from thirty to fifty horse-power, and twenty dynamos to efficiently carry on their work."

THE KURTZ PATENT ONCE MORE.— *The Process Photogram,* of London, has an interesting article on "The Three-color War in the U. S. A.," from which the following extracts are taken: "A renewal of the attack upon the photomechanical craft appears to be impending in the United States in reference to the alleged patents of Kurtz for tri-color blockmaking, held by the American Colortype Company, of Chicago. We have heard those claims of the Kurtz patent before, and, as the old readers of *The Process Photogram* very well know, we have been at some pains to show (1) that the Kurtz patent is invalid by anticipation (Ives in 1881, Albert in 1891); (2) that the particular angle of crossing claimed in the alleged patent need not be used, and, according to Ives, is not the best. The facts of the matter were fully stated in our *exposé* of the subject in 1896, and we may briefly summarize an article in our issue of January of that year, which directly answers the claims of the proprietors of the alleged Kurtz patents. The Kurtz patent was taken out in 1893. In 1891 a very similar claim was protected on behalf of Dr. Albert (Patent No. 6634, 1891), and about October, 1895, a firm of solicitors, on behalf of the owners of the Albert patent, threatened suit for infringement, but the suit never transpired, and it was shown and acknowledged at the time that Albert's patent was anticipated by Ives in 1881, who in that year made tri-color negatives with a single-line screen crossed at an angle of 65°. *A fortiori,* therefore, there is no patent in the claim of Kurtz in 1893. However, as Ives and others have shown since the above early period of tri-color work, the angle of 60° is not the best, and the crêpe markings are still better removed by other angling. American process engravers can therefore afford to laugh at the threats of the company owning the Kurtz patent. We repeat the advice

given in 1899, when the matter was mooted in the U. S. A.: that a bold front in the United States will doubtless secure the same result as in England in 1896, with no more cost than a letter or two from a good lawyer."

Danish Newspaper Art.—A "Reader" sends the following with the illustrations reproduced herewith: "The Inland Printer for January contained an incidental reference to the style of the daily press in Denmark. Illustrations, which were formerly unknown, have become of frequent use during the last decade, and we give in this number a few examples of Danish newspaper art. The pictures are taken from *Politiken,* published in Copenhagen, and represent the different phases of a murder investigation. They are so well done in respect to the mere drawing that they can not be denied a certain artistic value. They are besides of undoubted historic value and offer a living illustration of the majesty of the law. It will be noticed that the judge himself appears as the mighty arm of justice, directing the investigation on the spot. He is easily recognized by his spectacles, his whiskers and his air of importance. The first picture represents, from left to right: the police officer, the murderer, the judge's deputy, the judge and the parochial constable. The second contains the additional figures of the district physician and the county 'physikus.' The third shows the father and sister of the murderer. We offer them as representative specimens of Danish newspaper art." "Reader" is right in calling attention to the artistic value of these Danish drawings. The knock knees and indifference of the alleged murderer is well shown. The respectful distance the crowd maintains while the judge is investigating, the doleful attitude of the father and the playfulness of the dog are realistic touches; still the yellow journals of Denmark have much to learn from our "Daily Dreadfuls." They should give the "X" where the murder occurred, the clots of blood, dotted lines to show where the victim was dragged, and then half-tone portraits of all the pretty girls in the case. Without these accompaniments no up-to-date murder case is considered illustrated.



DANISH NEWSPAPER ART.

Fire Insurance Complications in an Etching Plant.—Last month a paragraph in this department told how rats started a fire which burned out the etching department of an engraving plant. Here is a sequel to the story, showing the complications and delay insurance companies caused in settling the losses. The insurance of the large office building, in which the fire occurred, was held by several companies, while the furniture and apparatus of the engraving department was insured in a different company. In the burned-out etching department were several sinks, one for each etcher. When it came to adjusting the losses, the insurance company that held the policy on the furniture and apparatus claimed that the sinks, with their accompanying plumbing and waste pipes, were part of the building, while the insurers of the building held that the sinks were special apparatus and not the sinks and plumbing customary in office buildings. The contesting insurance companies were told that as the building and its contents were completely insured, it was a family quarrel which they must settle among themselves. It took them a week to come to a compromise, during which time nothing could be done toward refitting the plant. The moral to which is, that process people should, when dividing the insurance into building and contents, have the plumbing definitely stated in one of the policies.

Photographic Lenses.—Two lensmakers, Conrad Beck and Herbert Andrews, have written a book of 288 pages, well illustrated, which will give one all the information he is liable to want on the choice and use of photographic lenses. They have the following to say about lenses for processwork: The cost of a perfect lens is of no moment if it will save time or electric current, or if it will produce even a slight increase in the quality of the work. All lenses used for processwork are large and the imperfections which may pass unnoticed in a short-focus lens will ruin the work turned out by a larger one. The essentials are perfect freedom from central and oblique aberrations, and the only type which is thoroughly satisfactory is the orthostigmat or the anastigmat. Lenses of the rectilinear type may be used with very minute stops, but can not be recommended. For linework the definition must be such that the angles of two crossing lines show no spreading or filling at their intersection. Half-tone work does not make quite such stringent demands, but in order to make use of the differently shaped stops required, they must have a large aperture for at least a portion of the exposure; lenses for this work must also have very perfect corrections. Process lenses require to be specially corrected, because they are also used for copying at close quarters; a lens that is corrected for distant objects will not be so well suited for objects placed at a distance of twice or three times the focus. Moreover, as the wet-plate process depends specially on the violet and ultra-violet rays, these lenses should be specially corrected for this end of the spectrum. For three-color work lenses must be specially corrected for achromatism, as, if they have only the ordinary type of photographic correction, there may be a difference of an inch between the foci of the different colors in a long-focus lens (twenty-five inches). The price of this book on lenses is 75 cents. The publishers are Tennant & Ward, 287 Fourth avenue, New York.

The Metric System.—The paragraph in this column for May, page 253, entitled "The Confusion of Weights and Measures," has been copied freely. It has also been commended by the American Meteorological Society, of Washington, who purpose using it before the next Congress as an

additional argument in favor of the metric system of weights and measures by this country. The present bill for this purpose was introduced in 1901 by Mr. Shafroth and is known as Bill H. R. 123. Every processworker should write his Congressman to vote for this bill. The date for the adoption of the metric system as the legal standard for weights and measures is fixed at January, 1907, in order that every one may be acquainted with it. Still the metric system is simple to learn. Here is all there is to it:

THE NAMES OF THE METRIC UNITS.

Prefixes.	Units.		
	Length.	Weight.	Capacity.
Milli- = $\frac{1}{1000}$	Meter	Gram.	Liter.
Centi- = $\frac{1}{100}$			
Deci- = $\frac{1}{10}$ (The units are)			
Deka- = 10			
Hecto- = 100			
Kilo- = 1,000			
Myria- = 10,000			

Note.—Square and cubic units are the linear units squared and cubed.

THE RELATION BETWEEN THE METRIC UNITS.

One cubic decimeter of water weighs one *kilogram* and measures one *liter*.

It would be well for processworkers, when buying weights, to get them according to the metric system and translate their formulas into that system. Also in purchasing glass graduates, they can be had with both systems engraved on them, which would be a good way to get acquainted with the coming metric system.

The Earliest Work of Wood Engravers.— Many writers on the beginnings of wood engraving have attributed this invention, in Europe, to the demand for playing cards in the latter half of the fourteenth century. It was not pleasant to read that our art began by propagating the vice of card playing, which spread like a plague in those days. Church and state was obliged to legislate against card playing, and the engravers of playing cards were considered the most wicked of men. In *The Dolphin* magazine, for June, the Rev. Herbert Thurston, S. J., strives to rescue the reputation of the pioneer wood engravers from the charge of such depravity. It makes us rather proud of our calling to read from his pen that our predecessors at engraving must have been saintly men. To prove it he reproduces illustrations from the earliest block books found in the British Museum. Block books, it might be said, are the earliest examples of the illustrated book. Each page was cut upon a single block of wood. When the block was inked, the impression was taken by rubbing the back of the sheet of paper laid upon it. These separate illustrations were bound together and made the block book. The best executed and most popular of the first block books were on the subject "Ars Moriendi," or, as Caxton translated it, "The Art and Craft to Knowe Well to Dye," or in other words, "How to Die Well," the illustrations for which would make the wickedest zinc etcher of to-day sober up. Father Thurston continues: "There is no valid reason for maintaining that the invention of wood engraving was in any way due to the introduction of playing cards." And he quotes an eminent authority on the subject, M. G. Pawlowski, who says: "The art of wood engraving made its appearance at an epoch when sculpture and painting were universally recognized as the most important adjuncts of religious worship, and from the very first it met with exceptional encouragement as a process that was both rapid and inexpensive. It is therefore only reasonable to suppose that wood engraving must have been first applied to the production of pious pictures and ascetical books, and against this strong presumption no definite fact has as yet been adduced which will bear the test of criticism." So we can hereafter hug ourselves with the thought that the first engravers were good fellows after all, possibly as good as ourselves.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXIX.— WILLIAM BRIGHT, OF THE ST. LOUIS TYPEFOUNDRY.

The connection of William Bright with the typefounding business was nearly simultaneous with his arrival in America. He was the son of Samuel and Mary Farrington Bright, and was born at Hazel Grove, Cheshire, England, May 2, 1830, where he received his education. In 1844 he came to America, reaching St. Louis with an uncle in July of that year. The uncle died in the spring of 1845, and young Bright was left alone in the world, in a strange land, without friends or money. With the self-reliant energy and industry characteristic of his entire career, he faced the situation and sought



WILLIAM BRIGHT.

employment. In October, 1845, he found work as office-boy with A. P. Ladew, then the sole owner and proprietor of the St. Louis Type Foundry. Proving himself capable and worthy, he was steadily advanced through various positions during the next few years, as salesman and bookkeeper, until 1857, when he became a partner in the firm. When the business passed into the hands of the Cincinnati Type Foundry in August, 1860, the management was placed in his hands, the financial end to Charles S. Kauffman, and the superintendence of the foundry to James G. Pavyer. Early in 1861 the business was incorporated, with Charles Wells, of the Cincinnati Type Foundry, as president, and Mr. Bright, secretary. The quarters then occupied were found inadequate, and a new location was sought at 115 Pine street.

Despite the troubled condition of the country, and the fact that many industries were nearly or wholly destroyed by the war, the St. Louis Type Foundry prospered and grew. The trade of the entire Southwest came to St. Louis, and, as the armies moved to the South, the business seemed to increase. In 1865 Lemuel T. Wells, who had been president of the Cincinnati Type Foundry for a number of years, traded his holdings in that city for the stock held by the corporation of

which he was president in the St. Louis Type Foundry, and moved to St. Louis. Charles Wells resigned as president of the latter corporation, and Lemuel T. assumed that position, being elected by the stockholders at once.

As soon as the Civil War closed, the rush of business demanded increased facilities, and much new machinery was added. The company then began to build job and hand presses, and their machinery found a ready market in the West and South. In 1870 it became necessary to add a woodworking plant, and reglet and furniture, cases, cabinets and stands were turned out. In 1875 the business necessitated increased facilities and more room, and the woodworking and machine shops were moved to Broadway and Poplar streets, the typefoundry and warerooms occupying the entire Pine street premises.

The business was reorganized under a new charter in 1886, the first having lapsed, and this time William Bright was made president, James G. Pavyer vice-president, and Charles S. Kauffman secretary and treasurer. This arrangement continued until December, 1892, when the foundry was sold to the American Type Founders Company, the machine shop being retained by the old corporation. Later this was sold to the Pavyer Printing Machine Works. The plant of the St. Louis Type Foundry was continued as a separate branch until 1896, when it was consolidated with the Central Type Foundry branch. It was then Mr. Bright bought the electrotype and stereotype machinery in both branches, and he has since conducted the St. Louis Electrotype Foundry.

With the rapid development of the West and Southwest for twenty-five years after the close of the Civil War a large measure of prosperity came to the St. Louis Type Foundry. Its product was confined to plain romans and such job faces as are indispensable in every printing-office, until the wood goods and machinery were added. For a number of years a large paper trade was conducted by the firm, but in 1889 this was sold to the St. Louis Paper Company. To Mr. Bright's close attention to the management of affairs is due most of the success, though he had an able assistant in James G. Pavyer, who had charge of the foundry. Mr. Pavyer was a son of Benjamin Pavyer, who for many years conducted a typefoundry in Bartholomew Close, London, and with his father, James G., thoroughly learned all details of typefounding. He came to St. Louis about 1850, and was at once engaged by Ladew as a moldmaker. During his long career as superintendent of the St. Louis Type Foundry he patented several improvements in the mechanics of the business. Since he retired from typefounding, in 1892, he has given his attention to printers' machinery, in which he has been no less successful.

AN AMATEUR EFFORT.

An effort unique in newspaper annals is *The Globe,* published by two small school boys in Milwaukee. In none but the young, we fear, could the interest be sustained to the conclusion of the first-page serial:

1 The Globe.

TORPEDO BOAT No. 5.

:cont. from last time.:

They are heading for the sumbre outline of the distant land where he knows is the entrance to the harbor. By his side stands a young ensign, his assistant, looking fixedly out into the night.

TO BE CONT.

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer.* 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.— The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

G. M. CAPERS.—The repetition of the firm name is unnecessary in the side panel and the space could have been devoted to one or two descriptive lines.

C. H. HEBBELN, Davenport, Iowa.— The card is well arranged and a large amount of matter for a personal card is disposed in a satisfactory manner.

ERNEST HESS, Glouster, Ohio.—The blotter is a distinct improvement over previous efforts. In justifying caps and small caps be careful that they line at the bottom.

D. A. PORTER, St. Paul, Nebraska.— The corner-card in question is a very neat design. More judicious spacing would help the Hoover statement, and the "in account with" is entirely too large.

W. J. F. MALLAGH, Brantford, Ontario.— One suggestion we would like to make in the way of improvement in the bill-head is some reduction in its depth, say three picas. Otherwise no exception can be taken to it.

A. M. GRIST, Yorkville, South Carolina.—Too much border is an error in the composition of the Bethel cover. The outside panel could have been left off entirely and the inner one printed in the upper left-hand corner of the page.

E. R. CARROLL, Raleigh, North Carolina.— Better contrast in the way of type sizes would improve the samples shown. The advertising value of two lines next to each other is greatly increased by putting them in contrasting type sizes.

WYATT & HOLLAND, Coquille, Oregon.— As an evidence of work done under limitations, the letter-head is interesting, and the faults are those induced by a desire to make the most

of the facilities at hand. The margin is crowded by the type, and a plain double rule in place of the waved border at the bottom would be neater.

E. E. Snow, Decatur, Indiana.—Both of the headings shown are pleasing forms of the panel style. One possible improvement might be a slight increase in the type size of the main line and some reduction in size of the rest of the matter.

Alfred Fox, Fresno, California.—Effective simplicity might aptly describe the work under consideration. The composition is of a kind that will wear well. An improvement in the New Leaves booklet would have been the making of the front page



No. 1.

uniform in border arrangement with the inside. Shown is a cover-page on which but one suggestion can be made in the way of improvement. The ornament should be raised somewhat above the center of the space which it occupies. Otherwise it is a model that all students of good arrangement, in the way of job composition, should study. (No. 1.)

Emerson A. Geer, Coudersport, Pennsylvania.—The desire indicated in your letter is in some part already fulfilled, as the samples show one of the most necessary elements in good jobwork: restraint. The card is especially attractive on account of its simplicity.

Albert Klein, Chicago.—Rule borders and panels are not absolutely necessary in the construction of correct type designs, and if the material at hand is worn and battered it is better to leave them off, especially in work where neatness and finish are desirable. The catalogue cover is properly arranged, but the letter-heading will not do. Cut out the panel rules and reset in the professional style.

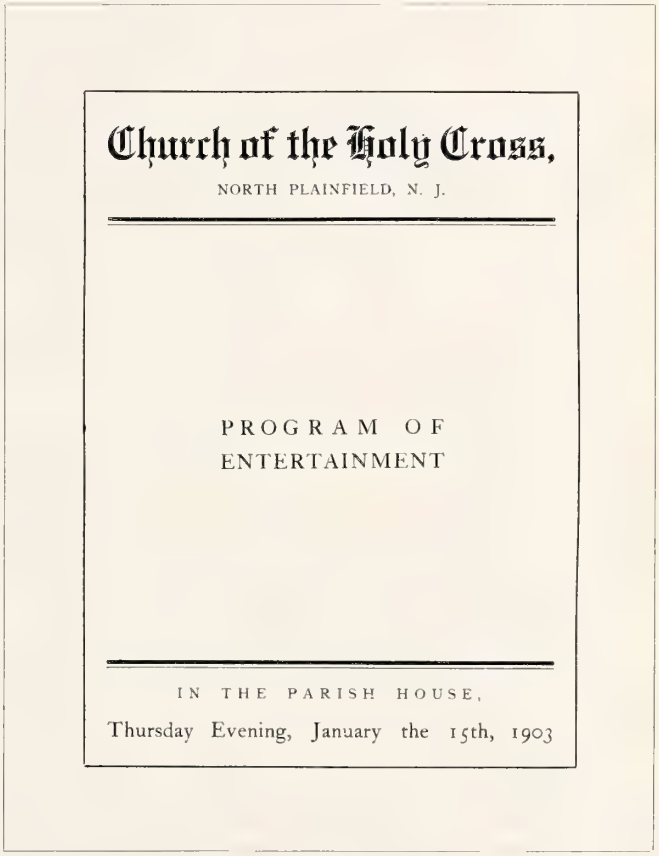
C. E. Sykes, Red Wing, Minnesota.—The reproduced letter-head possesses some attractions, partly on account of well-arranged type matter and by the use of a border which



No. 2

approaches very near to the grace of a brush design. The border is in a lighter shade than the rest of the matter, and the entire job is an artistic departure from the conventional. (No. 2.)

Stafford, The Printer, North Plainfield, New Jersey.—Among a collection of jobwork samples we have selected and reproduced a program title, not because it was the most elaborate but on account of the possible lesson it may teach



No 3.

that simplicity is the essence of the best printing. Placing the words in the center one-third the way down, instead of in center, would have given more distinction by conferring a pleasing irregularity on the design and an avoidance of the primness that precise and equal division of type lines will sometimes give. (No. 3.)

Carroll C. Allen, Farmington, Minnesota.—The card is original in arrangement, but is defective in several typographic details. The name of the town should be larger and the sentences composing the paragraph, at the left hand, should

commence each with a capital letter and end with a period. This is a departure from originality but will make it more readable.

De Witt M. Gordon, Nashville, Tennessee.—The reproduction shows a style of heading that possesses some elaboration



No. 4.

in arrangement, but is sufficiently simple to make a clear and neat design. It would be improved by raising the side panel some. (No. 4.)

W. West, Paris, Ontario.— The letter-head errs in several smaller details although its general design is pleasing. Perhaps the ornament might be left off without detracting from its beauty, and the top and bottom lines in the larger panel should be of equal length.

T. T. Volz, Cassville, Missouri.—The samples are composed in the usual good style, which, together with the readable type used, make them a proper exhibit of the "art preservative." One or two transgressions are apparent. The firm name is entirely too small in the Short note-head.

Edward W. Stutes, Spokane, Washington.— The Anderson bill-head is another case of different arrangement in that

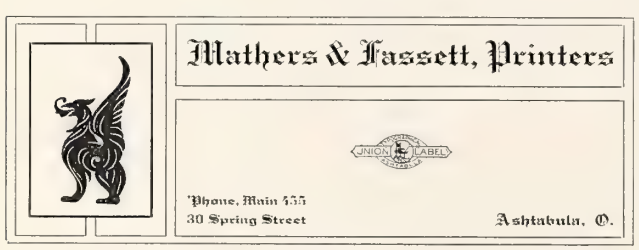


No. 5.

useful commercial form. More space between the words and less between the letters in the matter under the name would be better. (No. 5.)

J. W. Archibald, East Palestine, Ohio.— A border designed chiefly for ad. composition should not be used on a business card. More feature would be given the same card by increasing the size of the type used for the main line even if it were necessary to make two lines of the caption.

Mathers & Fassett, Ashtabula, Ohio.—The blotter shown is a good example of panel rulework and proper type display,



No. 6.

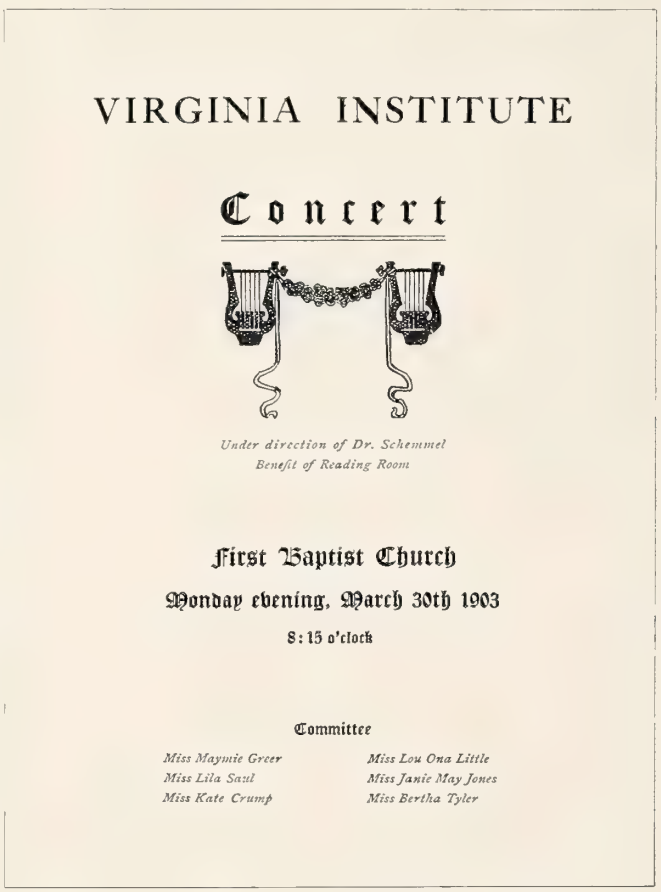
and has but one fault, perhaps. The griffin should be left off and a few lines of text substituted adverting in some manner to the business or some specialty. (No. 6.)

Ephraim H. Crane, Ludlow, Vermont.— The Book of the Fletcher Memorial Library is an attractive brochure from the typographic standpoint. Of course, it is easy to pick flaws, but no book is free from them, and sometimes we think they should be overlooked if the general plan and arrangement is pleasing and satisfactory. One improvement, not within the province of the compositor, would have been the use of a coated paper for the half-tones of the same tint as the laid paper used for the text.

H. C. Forward, Randsburg, California.— With the limitations spoken of it is not fair to give an adverse opinion. We note with pleasure one job printed in some other color than the conventional red and blue, which, to a large number of printers, seem to be the only colors apart from black that it is proper to use.

W. J. Brown, Clyde, New York.— A plain rule border is much more desirable than an ornamental border except for an advertisement, or any other kind of printing devoted to publicity. In a panel design printed in two colors the type should be in the darker color in order that the rule design may not dominate the lettering.

The King Printing Company, Bristol, Tennessee.— Good paper, good presswork and tasteful composition form a trinity the resultant product of which is much attractive printing.



No. 7.

We can not show the first two but only the last of these desirable elements, and reproduce a program title that displays good arrangement and appropriate ornamentation. (No. 7.)

Marshall Smith, Lebanon, Tennessee.— Many of the errors noticeable are those of selection and arrangement, a failure in one or two cases to properly understand and display the features of the job that require prominence. This is very evident in the Report blank, where the descriptive title of the job is placed in the smallest type.

John J. Emerick, Wheeling, West Virginia.— A tendency to overdo, in the way of accessories, should be restrained and care taken that the message of the type be not lessened by excessive ornamentation. The Parish Record cover errs very much in that respect, and unless the design could be printed in two colors and the extra ornamentation properly subdued by using a lighter color than the lettering, it would be very

much improved to leave off most of these non-essentials. The cover of a paper of that description should be plain, dignified and readable.

G. W. Jackson, Hamilton, Bermuda.— Both cards are somewhat faulty in arrangement, but the copy has more feature by reason of the contrast obtained by using the text letter in connection with a lighter and plainer face. In the resetting the way of lining caps and small caps at the top is wrong and the telephone number is too modestly typed.

D. Gustafson, Red Wing, Minnesota.—The two letter-heads shown illustrate two phases of correct typography. One is a good example of proper spacing and arrangement, the



No. 8.
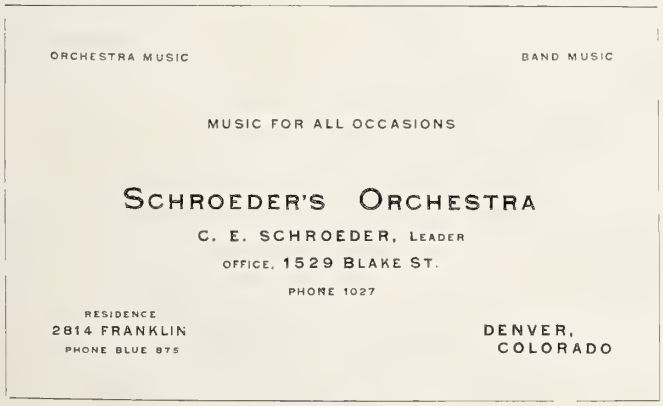


No. 9

other shows the possibilities of type and rule in the way of design. Both are suggestive and instructive and will require no explanatory text or analysis to demonstrate their fitness as profitable object lessons in commercial display. (Nos. 8 and 9.)

Wood's Printery, Logansport, Indiana.— A common error is the putting of insufficient space between the words of a letter-spaced line, causing them to run together and impairing the legibility of the matter. The envelope corner-card is very attractive and shows what artistic and satisfactory results can be obtained by the very simplest means.

Homer Bedford, Denver, Colorado.—The three cards shown are very unequal in merit. The one reproduced is in every way a correct bit of printing, but a reduction in type sizes and a somewhat different arrangement would have prevented an



No. 10.

evident crowding, as shown in the other two. The use of the logotype "The," as part of the title, does not look well. (No. 10.)

C. F. McLaughlin, Olney, Illinois.—The letter-head is very attractive, printed in the colors shown. As the telephone number is quite important, equally so with the street number, it should have been given more prominence. Perhaps the middle ornament could have been left out to advantage, the increased space being given to the display.

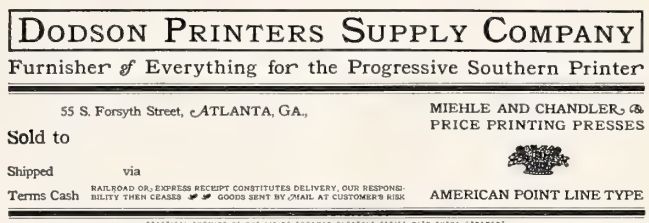
Hal Roorbach, Ennis, Texas.— Printed on orange stock in black, the corner-card has the merits of simplicity and strength. It is a case in point where effectiveness is gained at a mini-



No. 11.

mum of time and expense. The best printing is the simplest, and any elaboration may very often be a departure from the laws of right composition. (No. 11.)

Richard McArthur, Atlanta, Georgia.— Any variation in arrangement of the useful forms of business stationery are all acceptable, and we show one of a bill-head, which combines many desirable features. The use of a plain and readable



No. 12.

type, a very necessary qualification, and intelligent composition make it an interesting study. Initials of firm name and triple rules in red; the rest in black. (No. 12.)

Peerless Printing Company, Allegheny, Pennsylvania.— The reproduced heading is an attractive design, chiefly on



No. 13.

account of its irregular arrangement, which always, unconsciously perhaps, helps the eye to distinguish the different statements more easily. From the standpoint of utility more prominence should be given the address and telephone numbers, which might have been done without impairing the distinction of the arrangement. (No. 13.)

T. B. Cumbow, Florence, Colorado.—The card is well arranged. The only exception that can be made is inasmuch as it seems to be a kind of advertising placard some of the lines might have been given stronger display. It is an excellent advertising design for a book page, but for a placard it should be simpler and stronger, that "he who runs may read."

J. D. Bivins, Albemarle, North Carolina.—The Sibley bill-head is a good businesslike composition, although the words in the side panels should have been somewhat larger. The

envelope is a great improvement over the copy, but the non-use of ornaments and pointers is recommended. They are out of date. The Enterprise bill-head is too fussy. Try a neater and plainer style.

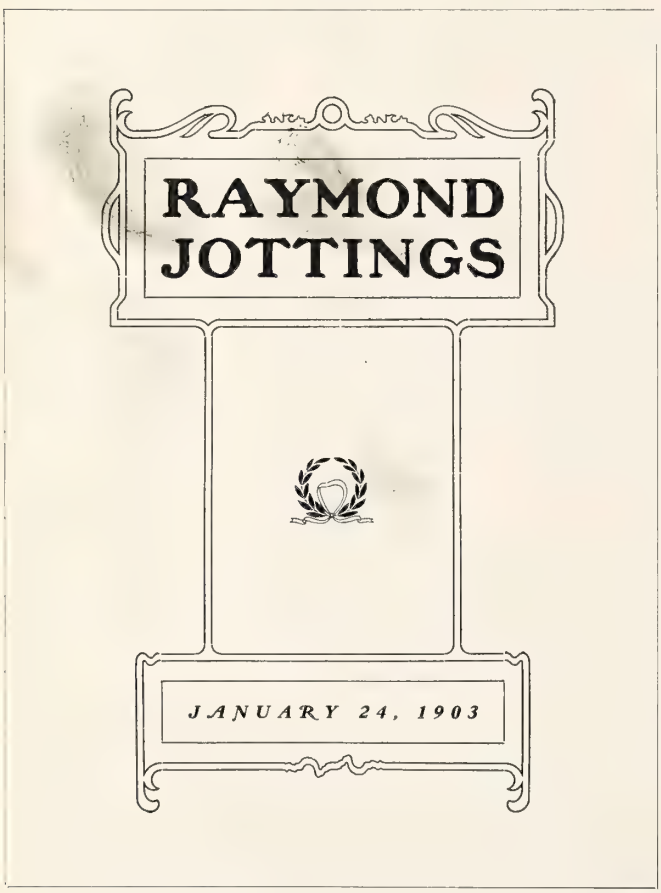
R. E. Merritt, New York.— The placing of the first and last letters of a display line in a much larger size is not in good form nowadays. The blotter would be greatly helped by using a very much larger line at the top. It is rather light headed in its present shape. The heading is well-arranged but a little bit vague, and could be improved by printing in a deeper tone.

J. Warren Lewis, Pasadena, California.— The cover-pages show the varied decorative possibilities of type and borders when assembled by intelligence and good taste. We repro-



No. 14.

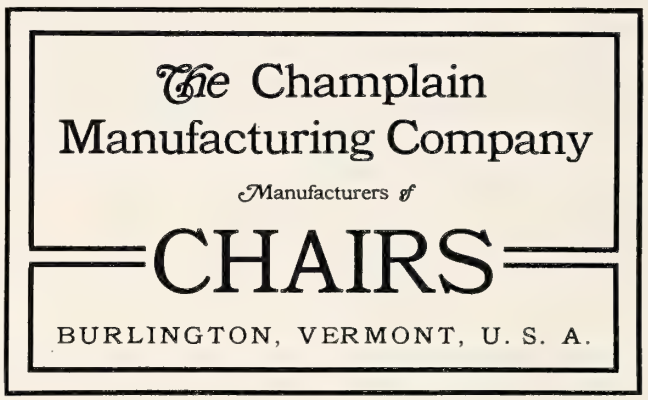
duce one, showing how effective contrast between type and border strengthens the former. The certificate shown is also a variant from the conventional, and is a suggestive arrangement for a form of that kind. (Nos. 14 and 15.)



No. 15.

Robert Beckham, Dublin, Georgia.— The Chautauqua letter-head is correct except in some minor details. The heavy rules on either side of the word "The" are unnecessary. When setting a panel design for one color a double rule is sufficient. If more are used confusion ensues, unless the center one can be printed in another color. This should have been done in the sample shown.

Will J. Cota, Burlington, Vermont.— One very important essential in display printing is the use of a legible type face. This, combined with intelligent and careful arrangement, will



No. 16.

always produce forceful and effective display. The cover-page shown combines these two requisites and is an admirable advertising design. (No. 16.)

J. Arthur Swingston, Conway, Arkansas.—The heading in question has distinction in several ways. The careful spacing and much white space allowance gives legibility to the lines. We think, however, that if the cut and the paragraph that break into the panel rules on either side could have been placed both inside in some way and the panel left intact it would have been an improvement.

F. E. Sisson, Cleveland, Ohio.— The use of a larger face, either slightly condensed or caps and lower case, would strengthen and improve the "Medicine" title-page very much. It lacks feature in its present shape. The same error is noticeable in another one, a program title, where the date is in the same size type as the title line. The "Declaration of Principles" title is an attractive and well-spaced design.

C. Franklin Reed, North Attleborough, Massachusetts.— We suggest that the firm name, in the Reed heading, be in the same type as the rest of the lettering. The two faces do not harmonize, for this reason: One is a copy of lettering done with a pen or brush and the other of a style used originally for engraving on metal or stone. The "Don't Waste" envelope slip is both attractively worded and printed.

T. J. Boyd, Cottage Grove, Oregon.— In the Central Bar bill-head the matter in the side panel should have been set in one or two sizes larger type, filling the space, instead of using part of it for unnecessary ornaments. Also the border inside the large panel could be eliminated. As the matter on the side is advertising for the town, its name should be larger and be placed in the panel, a blank date line being used below.

C. A. Wellsher, Washington, Kansas.—The calendar page is pleasing and dainty in arrangement, but the far removal of the initial from the rest of the main title, on account of the ornament surrounding it, is an error. This is especially to be avoided when the initial stands by itself in the middle of a panel design, surrounded by white space, so that it requires an effort to perceive the proper relationship of the initial with the rest of the word.

H. C. Hull, Coshocton, Ohio.— The samples are in the usual good style that such work demands, and shows that the

compositor possesses the most important qualifications necessary for the work, that is, an understanding of the fitness of certain type sizes and faces for the work in hand. In the Open Front bill-head the second display line should be a size smaller. The cover-page is a suitable design for its purpose, entirely proper, and shows no cause for dissatisfaction.

Everett R. Currier, Fitchburg, Massachusetts.— Programs are very often a source of unquietness to the compositor because the instructions accompanying them usually call for something extra fine. To a good many printers this means

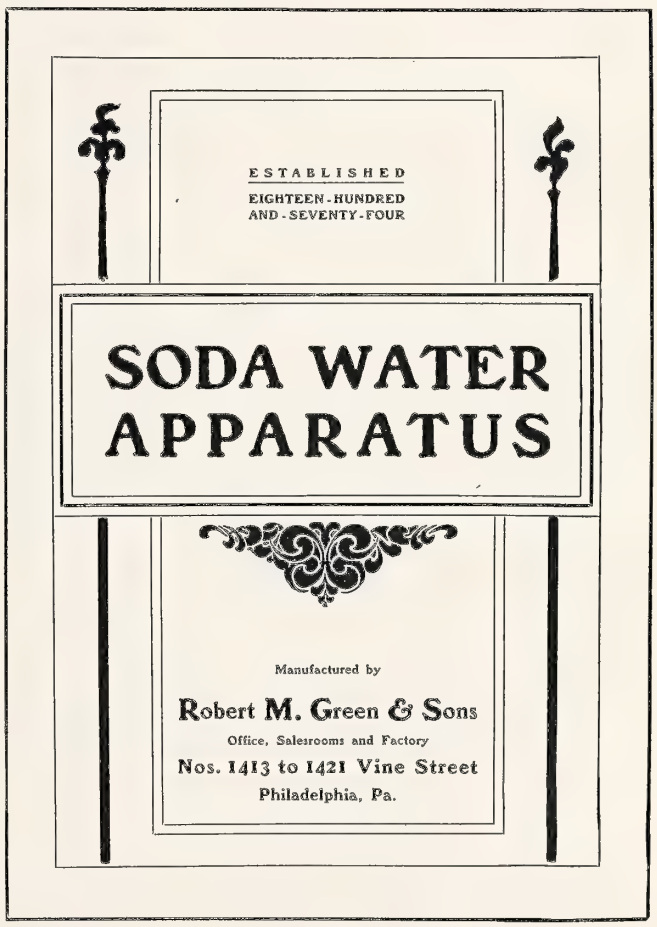


No. 17.

perhaps something bizarre or extremely ornamental, which is an error, as the best taste demands in this work simplicity, so far as the composition is concerned. Plain type and simple arrangement are the correct material and method of composition. These important factors in program work are very much in evidence in the samples shown. An error in one, however, is the placing of the performers' names in the same size type as the titles. One size smaller is the better way. The title-page shown is a well-spaced design and, although the border is somewhat heavy, yet the type is not crowded; the words "Christ Church" and "Easter Day" in red, the rest in black. Brown in place of black would have been an improvement in color, as the heavy cross and border are rather too prominent in black. (No. 17.)

Claflin Printing Company, Chicago.— The Spring Announcement is an attractive combination of color and type harmony. Printed on light green paper in a darker shade with rubricated initials, and set throughout in Priory Text, it combines two important essentials of correct printing: harmony of color and the accord resulting from the use of one series of type. We think, however, that it is not necessary to letter-space a line, especially a short one, in order to fill out the measure. If it will not fill the line with normal spacing, let it be short and centered, and thus more natural. This stricture applies especially to text letters, which are always weakened by letter-spacing.

H. S. Bertram, Philadelphia, Pennsylvania.—The decorative possibilities of type, rule and ornament are illimitable, and therein lies the chief charm and attraction of the printer's art. Original creation is just as possible by means of type as by any other medium, and correct and beautiful design may be evolved from the same source. Of course a type design is scarcely ever a design pure and simple, and the ornamentation must in no way detract from the legibility of the type lines of which it forms a part. We must always bear in mind this chief limitation to such decorative type designing, and that the message of the type is the dominant factor or note, the decorative features simply being accessories or adornments, to attract by their esthetic appeal to the eye, and so give to the type the added force of association with a clever and graceful arrangement. Such possibilities in the way of design are shown by the samples under consideration. Although widely varying in merit, some showing a tendency toward awkward arrangement and over-adornment, yet others display much appreciation of correct display and proper subordination of the decorative features to the type display. The Modern



No. 18.

Eloquence pages are a little bit weak and undecided and the Irving title would be improved by the elimination of the inside rule in the narrow panel and the use of a very much smaller ornament. We show an advertising cover-page, well arranged and with much decorative adornment, which, although rather complicated, does not overpower, but really adds to the value of the page by reason of its attractiveness. (No. 18.)

PROOFROOM
NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. 4¾ by 6½, cloth, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. 4¾ by 6½, cloth, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. 12mo, cloth, $1.50.

AGREEABLY.— H. H., St. Louis, Missouri, asks: "Should one say that a convention will be held in a certain place agreeable or agreeably to an invitation?" *Answer.*— Agreeably is the right word, because the construction demands an adverb, not an adjective. The word as used here modifies the verb, and it is the office of an adverb to modify a verb, an adjective, or another adverb.

A DIVISION.— L. W., Memphis, Tennessee, asks a question that will probably always cause trouble, as it always has done. It is this: "A compositor divided the word later (lat-er), and the proofreader marked it as being a word of only one syllable and not divisible. The compositor contended that it is two syllables and divisible. Which is correct?" *Answer.*— It is very bad typography to divide such a short word, except in very narrow matter. Such words, though, are as clearly two syllables as any word can be, and assertion that they are not divisible on that score shows ignorance. The only reason why they should not be divided is that no word should be divided except when necessary, and it almost never can be really necessary in such cases.

EDITORS.— C. B. N., Washington, D. C., asks: "Is there such a position as book editor in the large book-publishing houses, and what are the duties of such places, and what salary is usually paid?" *Answer.*— We have never heard of any employee called a book editor, but every large house has more than one employee who might be so called. Commonly there is some special one called the literary editor, and he usually commands a high salary. Most if not all of the others are called readers, and their duties consist in reading manuscripts. The duties of the literary editor are probably somewhat varied, according to varying circumstances, mainly of the personal wishes of his employers; but he should be ready to do anything or everything in course of the production of books, from their inception to their publication, and even after the latter, in directing the advertising and possibly some of the other work of selling.

ABBREVIATIONS.—W. K. G., Louisville, Kentucky, writes: "I noticed in the May issue of the *National Printer-Journalist* an article on 'The Use of Abbreviations in Copy' in which the writer, Cunninghame Moffet, asserts that English newspaper men abbreviate very much in writing for the printer, and that abbreviated writing done in accordance with a system that he quotes (called a 'Standard List of Abbreviations') would be readily accepted in any printing-office in Great Britain. Kindly let me know if such abbreviations have ever been in use in American offices, and if not, are they ever likely to be accepted in this country? Mr. Moffet declares that by using the typewriter there can be no argument made against the use of these contractions on the score of illegibility." *Answer.*— Such use of abbreviations has never been so general here as in Great Britain, though undoubtedly not altogether unknown. It is simply impossible to say whether it ever will become really common or not. There seems to be no reason to doubt, however, that a certain amount of the practice might be indulged, but it will pay to be very cautious about it. As yet there is no American standard list of abbreviations for such use. Illegibility would not constitute the strongest objection, but rather the common lack of knowledge of what the letters stood for. A slight misreading might often make nonsense. The safe way is to write everything in full.

NONE.— J. M. C., Richmond, Indiana, sends us this invitation to indulge in grammatical purism: "In the article on 'Composing Machines,' in the May number of THE INLAND PRINTER, this expression occurs in the first paragraph: 'None of these machines have survived.' I rise to inquire if there is any authority for using 'have' instead of 'has' in this sentence. If this expression had been used by a rural editor or a cross-road preacher, I would not have thought it strange, but I was taught that 'none' was always singular, meaning 'not one.' Was the proofreader of THE INLAND PRINTER taking a vacation when this article was printed, and the office 'devil' doing his work, or can the sentence be defended as grammatical? A magazine whose mission is, in part at least, to educate printers, should use good English, and if the above quotation is good English, the old schoolmaster who taught me was mistaken. I would like to be set right." *Answer.*— Etymologically, none is no one, and of course there is no grammatical error in saying that no one has; yet in the expression criticised "have" is not used instead of "has," because "none" has always been more used in the plural than in the singular. It was not strange that one should say that none of these machines have survived. It is strange that any one should think it wrong to say so. The sentence is as good English as any. Authority is so plentiful that it almost seems like a farce to cite it. In the Century Dictionary is the definition of "none," "often as a plural, no persons or no things," and the quotation from the Bible, "None of these things move me." The Standard says, "often used in a plural sense; as, none of us care." Webster's International quotes from the

rhetorician Blair, "None of their productions are extant." Alfred Ayres, in "The Verbalist," says that to treat "none" as a singular in a sentence like this would antagonize prevailing usage. Any schoolmaster who teaches otherwise is mistaken. The sentence needs no defense.

Syllables and Joinings.— E. E. W., Topeka, Kansas, writes: "The Standard Dictionary gives the following divisions: nec-essary prej-udice, spec-ified, etc., while you give, in your 'Punctuation,' ne-cessary, pre-judice, spe-cified, etc. On what authority did they overrule your division? Is the rule, 'A single consonant following a short vowel in an accented syllable should be included in that syllable,' a good one? Otherwise how would you make the distinction between prec-edent and pre-cedent? I can not see that the sound of the consonant would be misrepresented in any way by dividing as the Standard does. Is the hyphenization of the following words correct? 'The ration consisted of cornmeal, cottonseed-meal, soy-bean-meal, Kaffir-corn-meal, Indian corn-fodder, and alfalfa hay.' Is it proper to capitalize the second word of a compound in headings, as 'A High-Class Exhibition,' 'Peach-Trees Killed,' etc.?" *Answer.*— This calls for personal pronouns. I choose one kind of division and the Standard gives another. The Standard did not overrule my divisions — it simply gave the ones chosen by its editor, Prof. F. A. March, who controlled



HIS NEW WATCH.

that department absolutely. Authorities are divided, some preferring one way, some the other. My reason for my choice is plainly stated in "Punctuation," just following the rule that means the same as the one asked about in the letter, which of course I think is a good rule — with a few exceptions. I there say, "But when the sound of the consonant would be misrepresented by inclusion in the earlier syllable that letter properly goes into the next syllable." This means that it is not natural for the sound that is represented in a syllable prec to be spelled that way; no word ends with a soft *c*, while many words begin with one. The consonants in question are naturally initial, therefore they should begin syllables, not end them. Probably the commonest practice is opposed to my choice, but I think my choice is the better one, and I know that it agrees with that of the men whom I consider best fitted to decide. I should write the compound words as quoted, except soy-bean meal, Kaffir-corn meal, Indian-corn fodder. I know no reason for the double hyphening, and especially none for writing "Indian corn-fodder." The capitalization mentioned is proper, in so far as prevailing usage makes anything proper. I would not allow it, however, in any work absolutely my own — if I bothered about controlling it one way or the other, which I might not do — because the use of the hyphen makes the two words become one word, and I do not like a capital letter in the middle of a word. It is probably a good thing for most people that they do not have to do things my way, but are perfectly free to choose some other way.

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Photolithography.— George Fritz. $1.75.

Grammar of Lithography.— W. D. Richmond. $2.

Lithographic Specimens.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

The Secret of Handling Men Successfully.— Making a man feel as if he were an important factor in a lithographic establishment causes him to throw his whole ambition into the work before him; he will then seek to please and fear to receive the criticism of a well-meaning employer. If a man is not sensitive upon these points he is not a very fit person in a high-class lithographic establishment.

Washes of Litho. Touche in Imitation of Water-color Effect.— Mix the litho. ink thin and of different strengths about the same as you would prepare different washes of a water-color, and spread this touche wash upon grained celluloid, quickly and decisively. Transfer the work later to grained stone — care must be taken to etch the work just right. The effect will be a close imitation of a water-color wash, and in the hands of a competent litho. artist it produces crisp and snappy "Aquarelles."

A Point About Art Fads or "Styles."— Frederick Dielman, president of the National Academy of Design, New York, says: "Competition is becoming more and more keen, and other things being equal, the best equipped and most energetic will carry off the prizes. Let the young artist be shy of the particular fad that may prevail in his day. Servile imitation is to be condemned, originality or individuality of conception and treatment, with a mastery of technic, are sure to produce work that will bring both honor and reward."

Are Allegorical Subjects Becoming Popular? — Among the modern Mural decorations — for instance, at the Congressional Library, at Washington; the Boston Public Library; Appellate Court; the Waldorf Astoria, New York, as well as other private buildings — the allegorical representations of various phases of our national life by some of our best figure painters have attracted considerable interest, and it can be depended upon that with such beginnings as these we can soon look for a distinct national tendency in art.

Shellac a Part of Lithographic Touche.— In a recent article on aluminum, we see it stated that lithographic crayons and touche are not useful on aluminum plate, because they contain no shellac. This shows again what many of the so-called professors know about the litho. business. Shellac has always been a part of litho-crayon, authographic and transfer ink. It was placed in almost every recipe for the purpose of preventing the fatty ingredients from spreading, and at the same time to add to the resistance against the acid.

The Proper Method for Transferring Upon Aluminum. In answer to several correspondents, desirous to know if it is practical or good to draw directly on aluminum and then transfer to another sheet of metal to get the reverse, we would say that it is not practical. The principle in transferring is

based upon the firm adhesion of a starchy paper bearing the lines to be transferred. Therefore, two metallic bodies coming together would be too unyielding to effect proper contact, notwithstanding theoretical allusions or illusions of so-called professors of lithography.

Lithographing on Textile Fabrics Becoming Popular in America.—Of late many establishments are producing large lithographs of artistic subjects printed directly on canvas or other fabric for interior decorations. Printing of dainty subjects for fans, greetings, cushions, etc., on silk and satin is becoming quite an industry, and many of the best hands are kept busy designing and reproducing this artistic work. On most of the late work in this line the color scheme is subdued and gentle; soft grays play with pinks and greens, and warm yellows shed their golden radiance over backgrounds.

Grained Transfer Papers.—We have received from Robert Forsyth, lithographic writer and draughtsman, some samples of superior grained transfer papers and specimens of the grains and proofs of the drawings made thereon, transferred to stone. Upon inspection we can say that the material has been made with great care, and the work, which can be done upon the papers by any draughtsman or artist, can be reproduced in the printing-press precisely as it was drawn — either for type or lithography; but, of course, on stone, more artistic and softer effects can be obtained with this paper and at a lower price, on account of the absence of high etching. Size of sheet runs to 19 by 25, and a variety of grains can be obtained, also special sizes and grains can be ordered.

Commercial Work on Copper and Steel.—J. H. P., Stoneham, Massachusetts, writes: "In your department will you kindly instruct me in a concise manner how the engraving and manipulation of copperplate work is done? Is other material than copper used — work on cards and stationery especially considered? Is there any text-book on the subject?" *Answer.*— In the December issue, 1899, of The Inland Printer, page 425, a pretty full explanation of the process in question is given. Steel is used often, but as it is hard to engrave upon, and is apt to rust, it is not employed for the general run of commercial engraving. There are no text-books on commercial engraving existing to our knowledge, but many books have been written upon the artistic side of engraving and etching.

Decalcomania for China Decoration.—E. E. W., Grand Rapids, Michigan, writes: "In your May issue of The Inland Printer I notice a very interesting article on Decalcomania. Will you be kind enough to tell me where I can obtain the color transfers (with instructions for use), such as are used for decorating china." *Answer.*— The Inland Printer has, upon frequent occasions, given recipes for making the transfers for decalcomania upon china or other substances. Any first-class litho. establishment in your section can make, or may have on hand such transfers as you desire. Writing to such firms would be the best thing to do. Some of the articles bearing on this subject can be found in the February, 1899, issue of The Inland Printer, page 589, also in the April, 1899, issue, page 72.

Chemical Damping Waters and How to Set the Dampers on a Steam Press.—Charles S. B., tin-printer, writes: "I would be glad if you would let me know through the columns of The Inland Printer what is the easiest and best method used for setting the dampers on a Hoe flat-bed press." *Answer.*— By most all makers of steam presses the feeding of the damping rollers is obtained by shorter or longer engagement of the water distributing roller with the fountain or "receiving" roller. There are different mechanical ways of obtaining this result, but the object to be attained thereby is to supply the stone or plate with a greater or lesser quantity of water. The Hoe press has a superior arrangement by set-screws, automatically controlling the *duration of contact,* with which the constantly dipped supply roller feeds the water distributing roller, making it either a scarce or plentiful distribution. Directions for the quantity of water, certain admixture to it, etc., vary according to atmospheric conditions, nature of work, kind of paper, or substance to be printed from; study and observation are the best teachers, and no general directions can be given, except that it is always necessary to use as little water as possible in order to insure an even damping for the inking up of the work.

Wishing to Learn the Litho. Profession.—L. B. S., Mason City, Iowa, writes: "As I wish to learn the art of lithography I would be glad if you would tell me of any lithographers in Chicago who would take an apprentice. I am twenty-one years of age and have a good seminary education, as well as some knowledge of drawing. Can you tell me how long an apprenticeship one would have to serve." *Answer.*— We insert the letter expecting to receive an answer from some one of our readers who may be interested. Regarding the number of years to serve, the time is usually three to five years, and compensation during first years is small. Unless you have a fondness for the profession and an eye or taste for drawing, I should advise you to think twice before learning the artistic part of the trade.

Tinting of Stone Caused by Inferior Coated Paper.—T. W., Dayton, Ohio, writes: "Can you give me any information as to the methods employed preventing the tinting of stone caused by inferior coated paper?" *Answer.*— If it has been ascertained that the tinting of a stone in the press has been caused by inferior paper, the stone should be cleaned carefully, rolled up strong and etched high; by this operation contact of the paper with the general surface of stone will be diminished, otherwise it is better not to use papers which have been coated with the aid of astringent substances which are bound to extract the preparation from the surface. All the little tricks which some printers profess to possess, namely, mixing a certain something to the dampening water, are poor makeshifts, and will sooner or later ruin the work on the stone.

Theory of Color vs. Pigment and Light.— Student, Philadelphia, Pennsylvania, says: "I have been trying to gain some knowledge regarding the theory and practice of color, and find that there is a great diversity of opinion regarding the same; for instance, from the photographic point of view there are no tertiary combinations, there are even no established primaries; at least there seems to be a strong difference of opinion regarding proper primary colors. The same holds good regarding complementary colors; from an optical point of view two colors are complementary to each other when their combination produces white light. But how is it that artists and color chemists have an entirely different opinion, and can prove their truth by innumerable experiments? They have red, blue and yellow for primaries; purple, green and orange for secondaries; and brown, olive and gray for tertiaries; whereas the optician says red, green and violet are the proper primaries, and complementaries resolve themselves into white light. Can you throw a little enlightenment on my mind in this direction?" *Answer.*— Regarding the question of color there are two sides to be considered; optically we deal with color in the abstract. The theory and practice of this "solar color mixing" is ethereal and deals with unadulterated substances, but when you come to consider colors made up of minerals, vegetables, animals and earths, mixed with oils and other more or less doubtful ingredients, some having an opaque, others a transparent nature, why then we are dealing with another side of the problem, and it stands to reason that we can not employ the same standards to its theory and practice as we do in treating the subtle matter of white light. The changed phenomenon observable in mixing pigments, either for painting or printing, is due to the foreign matters alluded to.

And as long as we are bound by these substances we shall not be able to talk of color otherwise than we do now. Look at the red, blue and yellow of an optically created three-color print. You see the three primaries as near as possible in their purity, and when impressed one over the other, the secondary and tertiary in their proper relation to the primaries will appear. Still in filtering the rays of light a radically different theory and practice has to be pursued. So do not let this seeming diversity perplex you; study each science or art from its proper premise and you will soon arrive at the reasons governing in each instance, all leading to a harmonious conception.



THE "HANDY MAN."

ALL HAIL, THE DEVIL.

In his address to the grand jury, Judge Hughes said that he was once a printer's devil and he was not ashamed of it.

The reporter must surely have made a mistake in taking that down. It would be more like the judge to say that he had once been a printer's devil and he was proud of it. There is something about the devilship of a newspaper that clings to a man like a birth-mark. To be ashamed of having served in that capacity would be evidence of littleness of mind, and a dullness of comprehension that no one would charge against the judge. If we could sound the depths of Judge Hughes' memories we would find none sweeter than the days of his devilhood. If we could bring under his nostrils all the sweet odors and spices of Araby, none would be so grateful to his senses as the small of a printing-office. My fine gentleman who keeps packets of lavender in his wardrobe might despise the penetrating perfume of the benzine can, the ink pot, or the oil barrel, but to the sturdy men whose mental pap was imbibed in a printing-office the sweetness of the rose does not compare with the grateful aroma of the pressroom.

All hail! Brother Hughes! The *Journal's* editor, who has delicious recollections of devilling things for many a year, greets you. He welcomes you to the halls of fame where the names of devils are emblazoned among the greatest men of our country. Where the names of premiers, presidents, professors, physicians and preachers appear, who were proud to say, like His Honor of Elgin, they once were devils.—*From the St. Thomas (Ont.) Evening Journal.*

PRESSROOM QUERIES *and* ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to the office of The Inland Printer, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

TROUBLES BY ELECTRICITY AT PRESS.—J. W. B., of Phillips, Maine, apparently has not given this matter close attention, else he might have read over pages of suggestion and experience of many writers on this subject. To give a positive panacea for the troubles consequent on static electricity in paper is not in our power. Various compounds, for use on tympans, are in the market and known as "electric annihilators," which are more or less advantageous. Our correspondent, in sending his check for a year's subscription to THE INLAND PRINTER, writes: "Will you kindly let me know what can be done for electricity? My paper bothers me by sticking to the fly of the press." *Answer.*—A mixture of one-third refined petroleum to twice the quantity of glycerin will destroy the effects of electricity in paper for a fairly good run. This must be applied evenly on the tympan and repeated after it has lost its vitality to dispel the electricity. A new ready-made article styled "Printers' Electricity Annihilator," put up by C. F. Rockstroh, a practical pressman of New York, is said to be a good remedy; does not swell the packing, and one application will last a day. It is for sale by dealers in printers' supplies.

PERFORATING ATTACHMENT FOR CYLINDER PRESSES.— L. F. T., of St. Louis, Missouri, writes as follows: "Can you inform us where we could obtain what is known as a 'perforating attachment for cylinder press?' It is intended to be fastened to the fender bar, is removable without taking off the bar, and consists of a wheel and short arm. Any information will be thankfully received." *Answer.*—After a lengthy examination of data, as far back as 1895, we have found that such a perforator was patented in 1894 and was known as the Smith Common Sense Perforator, and sold by the Smith Perforator Company, then located at 1306-10 Filbert street, Philadelphia, Pennsylvania, at $10 each. Among the points of merit we find the following: "It perforates simultaneously while printing; no rehandling of stock necessary. Perforates full circumference of the cylinder when necessary; makes a clear perforation, and may be used for check, stub and certificate

books, etc." The perforator can be adjusted in less than a minute on the band rod of any cylinder. The writer has seen a specimen of its work, and it is done in such a way as not to injure packing boards or take away parts of the paper to fall on the rollers.

Wants a Gloss Effect.— A. T., of Milwaukee, Wisconsin, has sent us a specimen print showing yellow for a ground, with red lettering and a black outline to same neatly printed over the yellow, thereby securing a fairly good, glossy, deep color on both. He desires information regarding the yellow, and writes: "Please find enclosed piece of printed pulpboard which troubles me by 'sticking,' as you will see. Inkmakers seem to be unable to give me any aid, except with paraffin inks, which are lusterless. How can I secure a deep gloss effect without the stock sticking?" *Answer.*— The trouble caused through the work sticking should not be attributed to the inks, but to the way in which the printed sheets of cardboard are laid out to dry as each successive color is applied to them. Any pressman who would pile up freshly printed thick cardboard having a soft pulpy reverse side, may be considered inexperienced. Your printing is all right, but lay out the sheets on drying boards, not to be covered by others until the ink has "set" sufficiently so as not to stick to other sheets placed over them. Add a little copal varnish to the yellow for better gloss to all the colors. The printing side of the board is firm and will stand three fairly strong inks. You do not require paraffin in the colors.

New Jogger for Printing-press Flies.—Joseph Kaup, of St. Louis, Missouri, assignor of one-half interest to Frank J. Baumgartner, of the same place, has been granted letters patent No. 726,435, dated April 28, 1903, for a jogger for printing-press flies. The object of this invention is to construct a jogger whose position can be readily adjusted to accommodate sheets of variable dimensions, the adjustment being effected with a minimum loss of time and labor. The jogger may be applied to other presses than those fitted with the usual fly. The operation of the jogger is facilitated by the oscillation of the fly-shaft of the printing-press; and as it oscillates the fly will deposit the sheet previously delivered thereto. With the downward oscillation of the fly, a band is wound upon the shaft, thereby drawing on the lever and tilting the same so as to pull the bar outward. This imparts rotation to a pinion, when all the bars are forced outward. When the fly oscillates in the opposite direction the several bars are retracted to their original position. With the reciprocation of the bars the several joggers are reciprocated back and forth, and with each inner movement thereof they bear against the adjacent edges of the sheets previously deposited, thereby preserving a constant alignment for the edges of the sheets constituting the pile. Should the dimensions of the sheets operated on be varied, the initial positions of the joggers can be readily adjusted along the bars.

Printing-ink Reducers.— H. O'H., of Milwaukee, Wisconsin, writes: "I have received your reply to J. W. W., in the May issue of your journal, and am somewhat relieved of similar trouble to that experienced by him through your suggestions as a remedy. I know that I am expressing the opinion of many others when I say that it would be well for some one to give this subject attention and make a specialty of furnishing suitable printing-ink reducers and dryers, or reducers that would not affect the color or luster of inks as put upon the market by the ink manufacturers. I am aware that nearly every inkmaker sells reducers for inks, but I am also aware, from practical experience, that so far I have been unable to get hold of the right article. Will you kindly mention the address of a party or concern that makes a specialty of printing-ink reducers, if you know of such " *Answer.*— The uses of printing-inks are many, and the character and peculiarity of much of the stock on which they are to appear are as diversified as the many grades of ink in general use. To meet the requirements of these diversified grades of ink on equally diversified grades of paper and card stock, a pressman should possess a personal knowledge of both paper and ink, in order to minimize these and be able to overcome, in a practical way, such difficulties as these jointly may develop. Therefore, it is well to suggest how these may be simplified, by printing information that has been found very beneficial to others. That is one of the purposes of this department, but as you desire the name of a concern that makes a specialty of printing-ink reducers, we give it: Acme Compound Company, Elkhart, Indiana. Write for a sample. There are others, but this may serve you.

Making a Smooth Surface on Rough Paper.— G. A. W., of Chicago, Illinois, has sent us a specimen showing a smooth surface on a sheet of rough, hand-made writing-paper. On the smooth part is printed a small half-tone engraving of a large business building, which produces the appearance of having been executed on a steel-plate press. The entire execution is neat and attractive. The correspondent writes as follows: "Will you kindly give me a little information through your department of The Inland Printer, and tell me how the background of enclosed sample is done? I am a young pressman, and, having seen a number of samples of this kind, would like to know how it is done. I think it is done by using a heavy solid block and having a very heavy impression on same. Do you use white ink or some kind of oil on press?" *Answer.*— The flat, smooth ground is produced in the way you surmise, but neither white ink nor oil is used in facilitating the result. A piece of plain metal tint-plate is shaped to the size desired and then mounted on a hardwood base, locked up in a chase in the usual way and made ready with a perfectly hard tympan of cardboard and a couple of sheets of medium manila paper over the same; gauges are then set to desired margins; when all is ready, go on with the work as in embossing. The strength of impression necessary may be determined when the natural roughness of the paper has been made *solidly flat and smooth.* As work of this kind is unduly wearing on the fine mechanism of the press, we suggest that you slightly damp the rough paper between already dampened sheets of book or news stock, as by this treatment the impression may be considerably lessened. Fly the embossed sheets straight over each other, for that helps to maintain the smoothness of the newly stamped groundwork; but lay out the sheets loosely when printing on them.

Plates.— High or Low for Make-ready?— A. J. M., of Boston, Massachusetts, has sent us a sheet 8½ by 12 inches, printed on both sides, showing half-tone cuts of machinery, the reliefs to which are formed by delicate vignetting in the engravings. He says: "Please tell me the best method to print a form of electros with vignettes surrounded by reading matter (like enclosed specimen), that are to be mounted on patent blocks. I understand very well how to make cut overlays and chamfer vignette overlays, but wish to learn if I should start the plates lower than type-high, or underlay them and depend upon *overlays* to get the edges to fade away. I have the old and new editions of 'Presswork,' and can print thirty-two vignettes at a time and match the engraver's proof on all; but I must say that I do not understand this kind of a plate." *Answer.*— Begin by fastening the electros to the patent blocks and running through a couple of printed sheets on a partly made-up tympan, in order to ascertain whatever defects may exist in the heights of the plates. Use the printed sheets to place whatever underlays may be necessary to level up the plates, aiming to secure type-high evenness. If the illustration is what is termed "heavy," let the underlay sheet remain under the stronger portions of it, but cut from the sheet so used the lighter and vignetted parts, so that these may be *less than type-high* when make-ready has been com-

pleted. You may now rely upon your knowledge of overlay cutting and vignette chamfering to secure all that is desirable in the entire plate. In disposing of the underlay sheet, cut from it all the outer portions of vignetting up to the adjoining printing surfaces, so that there may be as much of natural depression in the plate as possible, in order that the impressional edges of the vignetting may be as low as possible, both to the rollers and to the pressure of the press. It is a fact that many well made-ready vignetted cuts are sacrificed because their edges are blocked or supported as high as the stronger parts of the text of the plate. Aim to get such edges *lower* than the remainder of the plate, if you would have better results from the action of the rollers when passing over it and from the impressional touch of the press when printing.

Type Spaces, Quads and Leads Working Up.— E. C. B., of New York city, has sent us printed pages from a catalogue and price-list form, which show much and serious fault from working up to printing height of spaces, quads and leads. He writes that "the enclosed pages are from a sixteen-page form, worked on a two-revolution cylinder press. The forms — two eights — were carefully justified before putting them on the press, and not a line loose. However, as you can see by enclosed sample pages, spaces, quads and leads worked up constantly. We have had the same difficulty before. Will you please explain where the trouble lies? Can it be avoided?" *Answer.*—Various causes may be assigned for the working up of material in forms to printing height, among which may be mentioned badly mounted cuts, irregular wood bases, long leads, reglets and brass rules, wrong-font type, too weak and too strong justification of lines, as well as columns and pages; these at times, coupled with the way the pages face the cylinder grippers, have a very strong tendency to create "work-ups" in forms. From an examination of the pages before us and a knowledge of the way the pages faced the grippers, we are of the opinion that while the lines may have been uniformly justified to a fixed measure, there has been looseness between the lines and the cuts, either through bad justification or bad blocks, in so far as these should be uniformly tight with other parts of the pages. Then, again, the direction in which the lines in the form — head and foot — came into contact with the inking rollers and impression certainly had considerable to do with the apparent lack of rigid firmness necessary to the end of the run. Combined, these act as a metal nail-puller does to compel the weaker resisting parts to rise to the top. In such cases, carefully open up the pages and insert the necessary justification, which generally amounts to the thickness of one or two pieces of cardboard. Often a narrow strip of cardboard, placed down between leads of type lines, will be found sufficient to prevent further trouble. Our own experience has led us to distrust the accuracy of rules, leads and reglets, as well as the making-up of composing sticks; for this reason we begin by examining these separately for the cause of "work-ups."

Streaks on Half-tone Prints.— R. C., of Rochester, New York, has sent us two specimens of his printing a half-tone portrait. On the end of one of these a dark streak appears. Regarding the two prints, he says: "This half-tone was run on a new Colt's Armory half superroyal press, 14 by 22 inches. New rollers were used and $1.50 ink, art brown color. You will note the streak on one of the sheets sent you. The sheet on which the streak does not appear was printed after the form had been double-rolled; in fact, this course had to be pursued on the whole run of nine hundred copies in order to overcome the streak showing on the prints. The puzzling thing to us is that the streak seldom appears except on half-tone portraits. Will you kindly point out what, in your judgment, causes this blemish in our half-tone printing? The Inland Printer, and especially your department in it, is of great value to our Institution printing-office." *Answer.*— The specimens are quite neat and clean, although hardly as effective as might have been made by a little stronger overlay on some parts of the coat, which would have created more relief and detail to the several degrees of toning on the same. The facial expression is harmonious and well mellowed to naturalness, which helps to accentuate this special picture. The "streaking trouble" is one which follows the use of all presses where the rollers are not recoated or refaced by new surfaces after they have first passed over the face of the form. This is especially observable on solids or extra strong tonings when tints or light-colored inks are employed; indeed, this statement will apply even to opaque colors. It is because of the absence of continuity of rotary motion to the form rollers as they first pass over the form and deposit the fresh supply of color, and mechanically lack corresponding reciprocation with either revolving disk or drum equally to reface the rollers with ink on their return motion over the form. Hence, a roller that has not laid on its full diameter of color on the form, returns on the reverse with an unequal quantity of ink on part of its surface, and so deposits that much more unused color on the portion it touches in that movement. It is different in the case of cylinder presses, because distribution and refacing with new ink is continuous. A good method of overcoming considerable of the streaking caused as explained is to have one or two of the form rollers cast to different diameters of face — often one such roller will be found sufficient to break up the uniformity of contact and leave a much more regular and even coating of ink on any kind of printing surface. Try this suggestion on your press and you will profit as others have done before you.

AN OLD-TIME PRESS.

We are indebted to Mr. George W. Martin, secretary of the Kansas State Historical Society, Topeka, Kansas, for the extract below. Relative to the press he writes: "I enclose a clipping from a local newspaper, describing an old-time hand press received by this society and now set up on the fourth floor of our Capitol building. Judging from the crowds looking at it all the time, it is a very interesting relic. Can you tell when such a press was made, and when used? I began working on an old hand press in 1855 — the old Washington hand press was the machine of my day. I never knew of such a press as the one described until this one came here. It would add interest to the old thing if I knew the era when it was used." [At present we can not give data, and will be obliged to any of our readers who can assist us in doing so.— Editor.]

The State Historical Society has received from J. D. Quillen, of the Overbrook *Times*, a hand press which dates back to the beginning of things in Kansas, and which seems to have done the circuit as thoroughly as Colonel Busby or Peter Bartlet Lee.

It was brought to Kansas in the spring of 1857, destined for Millard City, a location made on paper where Junction City now stands, and in which fictitious city about $100,000 worth of lots were sold to suckers down East. A Covington, Kentucky, crowd were the perpetrators or beneficiaries of this inflation of Government land.

On the way, the Cone brothers, the owners, were made to believe that a greater city, called Sumner, existed on the Missouri river, and so during that summer and fall of 1857 from this press was issued the Sumner *Gazette*.

Politics was so warm that fall in Atchison county that the *Gazette* issued a daily for a couple of weeks.

In 1859 it was used to publish the *Western Spy*. In 1863 it was taken to Seneca and used in printing the *Courier*. In 1872 it was moved to Holton where it did service for the *Express*. Thence it went to Havensville, Westmoreland, Wamego, Alta Vista and Overbrook.

Sumner was Senator Ingalls' starting point, and doubtless he practiced the use of the language with the old thing. It is badly used up, but there is enough left to show that the journeyman was excusable in turning up drunk on press day.

It is called a "Foster," and it differs from the Washington in that to make the impression the bed and the forms moved up against the platen instead of the platen coming down on the forms. Hence the mankiller it must have been.

There is a striking contrast between what the hired man works with to-day and what he used in the early days.—*May 11, 1903.*

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, $1.37, postpaid.

Belt Valley Times, Belt, Montana.—Criticism of June, 1902, still applies.

W. B. GRANT, Melrose Highlands, Massachusetts.—A very nicely displayed ad.

QUARRYVILLE (PA.) *Sun.*—Published "Every Other Day." Neat as a pin from start to finish.

RANDSBURG (CAL.) *Miner.*—A little more impression would improve the *Miner,* although the type is badly worn.

R. A. PECK, Caledonia (N. Y.) *Era.*—The *Era* was commended in the March number for the careful handling of all mechanical details.

EDWIN H. STUART, Clare (Iowa) *Tribune.*—You have the right idea of ad. display, but do not use too many panels. Rules are much neater than borders, and the latter are fast disappearing.

Potter Democrat, Coudersport, Pennsylvania.—An excellent example of a small-page weekly—twenty four-column pages. Light-faced parallel rules beneath the title and on the first page would improve its appearance.

ANTHONY (KAN.) *Republican.*—There are at least two articles on the first page of the issue of May 8 that deserve display heads, and the appearance of the paper would be improved if two or three such heads were always used.

RENFREW (ONT.) *Mercury.*—It is nearly five years since the *Mercury* was criticized, and it has improved remarkably in the interval. Old style is a poor type to use for running title, as the figures do not look well with a cap line.

ARCHBALD (PA.) *Citizen.*—P. A. Philbin, editor of the *Citizen,* knows what is appropriate for an anniversary number, and on the ninth birthday of his paper compiled a very interesting and well-illustrated issue. Aside from a few defective column rules the mechanical work was well executed.

J. G. ALDEN, Aurora (Neb.) *Republican.*—On the eighth page, "Aurora *Republican*" should be placed at the top of the third column. Aside from this the make-up is exceptionally neat, and the ads. deserve particular mention for their attractive display.
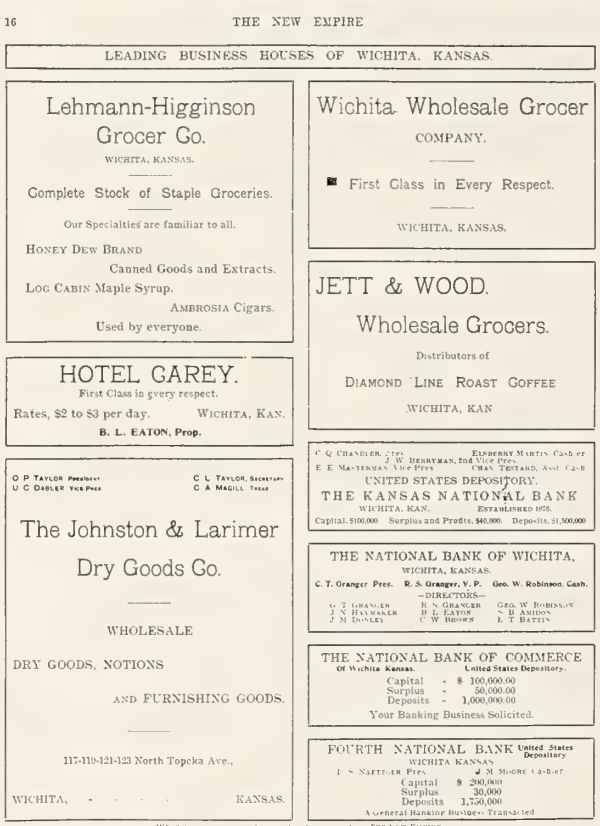
Miner and Manufacturer, El Paso, Texas.—It would be better to omit the column rules in the pages of reading matter. With new type the appearance of the paper will be greatly improved, but the presswork is not of the best. A better quality of ink should be used and the slur overcome.

WITH the beginning of its thirty-eighth year, the Cambridge (Mass.) *Press* passed into the exclusive control of women. No masculinity is allowed in any department of the paper, with the single exception of the pressman, and small girls are employed to sell it on the streets.

F. L. MITCHELL, Hayward, California.—Your ad. is well planned, but is too crowded in the body. Ten-point would have been better, and this would have allowed the use of a little more prominent display and more white space. The work was accomplished in less time than would ordinarily be consumed.

ON May 16 the Norwich (Conn.) *Record* was printed by hydraulic compressed-air power and enjoys the distinction of being the first newspaper in the world so printed. The air is brought to the office under a uniform pressure of eighty-eight pounds, and the temperature at the exhaust is but 10 degrees above zero.

New Empire, Kansas City.—The change to light-face type in the ads. is a great improvement, and the surrounding of each ad. with a plain rule gives a neat effect that it would be


16 THE NEW EMPIRE

LEADING BUSINESS HOUSES OF WICHITA, KANSAS.

Lehmann-Higginson Grocer Co.
WICHITA, KANSAS.
Complete Stock of Staple Groceries.
Our Specialties are familiar to all.
HONEY DEW BRAND Canned Goods and Extracts.
LOG CABIN Maple Syrup.
AMBROSIA Cigars.
Used by everyone.

Wichita Wholesale Grocer COMPANY.
First Class in Every Respect.
WICHITA, KANSAS.

HOTEL GAREY.
First Class in every respect.
Rates, $2 to $3 per day. WICHITA, KAN.
B. L. EATON, Prop.

JETT & WOOD.
Wholesale Grocers.
Distributors of
DIAMOND LINE ROAST COFFEE
WICHITA, KAN

O P TAYLOR President C L TAYLOR, Secretary
U C DABLER Vice Pres C A MAGILL Treas
The Johnston & Larimer Dry Goods Co.
WHOLESALE
DRY GOODS, NOTIONS
AND FURNISHING GOODS.
117-119-121-123 North Topeka Ave.,
WICHITA, - - - - KANSAS.

C. Q. CHANDLER, 1st Vice Pres. J. W. BERRYMAN, 2nd Vice Pres. E. E. MASTERSON, Vice Pres. ELSBERRY MARTIN, Cashier CHAS. TECTARD, Asst. Cash.
UNITED STATES DEPOSITORY.
THE KANSAS NATIONAL BANK
WICHITA, KAN. ESTABLISHED 1878.
Capital, $100,000. Surplus and Profits, $40,000. Deposits, $1,500,000

THE NATIONAL BANK OF WICHITA,
WICHITA, KANSAS.
C. T. Granger Pres. R. S. Granger, V. P. Geo. W. Robinson, Cash.
—DIRECTORS—
C. T. GRANGER, R. S. GRANGER, GEO. W. ROBINSON, J. N. HAYMAKER, B. L. EATON, S. B. AMIDON, J. M. DONLEY, C. W. BROOKS, E. T. BATTIN

THE NATIONAL BANK OF COMMERCE
Of Wichita, Kansas. United States Depository.
Capital - $ 100,000.00
Surplus - 50,000.00
Deposits - 1,000,000.00
Your Banking Business Solicited.

FOURTH NATIONAL BANK United States Depository
WICHITA, KANSAS
I. S. NAFTZGER, Pres. J. M. MOORE, Cashier
Capital $ 200,000
Surplus 30,000
Deposits 1,750,000
A General Banking Business Transacted

When writing to advertisers please mention THE NEW EMPIRE

hard to improve upon—a page is reproduced herewith (No. 1). Your Linotype operators are evidently careless about sending in short lines, as the matrices are badly burred.

Tri-County Press, Bussey, Iowa.—Durhan, Attica and Harvey should have been more prominent heads, about twelve-point, and items of correspondence should be graded. The red ink is used to good advantage, and ads. and presswork are very satisfactory.

THE Chatham (N. Y.) *Courier* has just started its forty-second volume and in the first number, appropriate to the occasion, published several very interesting articles concerning the history and development of newspapers. In an article on "The Ideal Country Newspaper," the writer, Lelia S. Taylor, says: "The ideal paper presupposes an editor of ideas. The

mold in which is run the particular type of man for a country editor must include push, gumption, tact, common sense, horse sense, free lines between the eyes, brain and finger ends; Yankee 'faculty,' the initiative of the reformer, the courage and abandon of the rough rider, the discretion of a Machiavelli — without his wickedness — the self-control of a Washington, with the insight and far sight of a prophet. He must have the knack of moneymaking, for unless making money he will lack the serenity and elevation of soul by which, in every emergency, he can 'face a frowning world.'"

Charles D. Rowe and Nelson P. G. Wright, *Faribault County Register,* Blue Earth, Minnesota.— The first page of the *Register* is reproduced as it shows an excellent way of handling county correspondence. The most important item is


Faribault County Register.

BLUE EARTH, FARIBAULT COUNTY, MINNESOTA, THURSDAY, MAY 14, 1903. Subscription $1.50 Per Year.

IN PIONEER TIMES

THE BEST CONCERT

IN THE NEW CHURCH

THE BOSTON

Good Overalls.

TRY OUR Working Clothes

BOSTON ONE PRICE CLOTHING HOUSE

J. E. Gullikson, Proprietor

Blue Earth Minnesota

Gasoline Stoves.

Lawn Mowers.

Maxson-Hale Hardware Co.

PARENTS

run first, suitably headed, followed by the other items carefully graded. The ten-point De Vinne makes a good letter for general heads and is used extensively. Presswork is good, particularly on the half-tones, and the entire mechanical work is commendable.

Grading Items of Correspondence.— Leon S. Case, of Flushing, Long Island, writes as follows:

Mr. O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,— I have, for many years, been a regular reader of The Inland Printer, and, as my work has been principally in the newspaper line, the department, "Newspaper Gossip and Comment," conducted by yourself, has been a never-failing source of interest and inspiration.

There is, however, one point in particular on which I take issue with you. In hundreds of instances where you have commented on newspapers sent for criticism, you have called attention to the fact that the make-up man failed to grade, or "graduate," as we say, the local items, personals, or correspondence, as the case might be. As to the justice of these criticisms I quite agree, but not as to the manner of the graduation. Although I never recall that you have said so, I take it that your idea is to grade with the short items first, as per *Phillips County Post,* shown in the May number. I believe that the reverse order produces a more pleasing effect and a better-balanced make-up. I fail to see the consistency of graduating headed articles with the longest first — a universal custom — and other matter with the shortest first. The only reason that can be given, in my judgment, is that a contrast is obtained, and I would not consider this a sufficient reason.

As I judge make-up, I would never hold up such a paper as the *Post* as an example. I think the page, as reproduced, shows an utter absence of style or character. It looks like the labored effort of a make-up man whose entire experience has been obtained in one office. The effect is bottom-heavy and forbidding. No life or spirit is exhibited. There is nothing to break the monotony. There is an opportunity to do this in the headings, but the opportunity has been neglected. They show the same weakness and lack of individuality that characterizes the pages as a whole.

Very truly yours,
Leon S. Case.

The first page of the *Post* is certainly not bottom-heavy, and even if it were it would be much better than being top-heavy, which it would be if the order of grading was reversed. The placing of shortest items first is not to afford contrast, but to secure a neat effect. The longest headed articles are placed first as these are most important, and the towns from which there is the most correspondence are placed first, but the items are nearly always of equal importance and should be graded, shortest first, as this produces unquestionably the best effect. It prevents top-heaviness, which would result if the order was reversed. Ninety per cent of the newspapers in the country grade locals and personals, shortest first, to produce a neat appearance, and it is to be regretted that they do not give their correspondence the same careful attention. Those who do not grade correspondence admit that it would look better so arranged, but plead lack of time as an excuse for not doing so.

Harmony, But Not Sameness.— W. H. Cunningham, editor of the Idaho Springs (Colo.) *Mining Gazette,* sends an interesting letter in which he proposes a list of rules for ad. composition designed to produce harmony but not sameness. The letter follows:

Mr. O. F. Byxbee, Scranton, Pennsylvania:

Dear Sir,— I am sending you copies of the Idaho Springs *Mining Gazette* for criticism, and shall appreciate any suggestions you may make for the improvement of the paper.

Our "Magazine Section," I know, is something that you do not approve of. It is ready-print, and, at a cost of 14 cents a quire, enables us to give a sixteen instead of an eight page paper. I feel that the feature has been appreciated to the extent of the cost, and makes our paper the same size of the leading competitor. We are but thirty-seven miles from Denver, where these are printed, and during the seasons when advertising runs heavy, we shove from two to five columns to the ready-print without any cost, which makes it cheaper than if we were to run a small supplement at home.

As to the typographical arrangement of the home side, I will say that it has never been made what I hope to in the future. My time is taken up almost exclusively on outside work and writing, and, as the force in the back room changes frequently, I have found it almost impossible to carry out any definite idea as to ad. composition. My idea is to carry the same style of display through all the ads., thereby producing a harmony of design, but to avoid sameness. Below I copy a notice I have thought of posting in the composing-room to govern ad. setting, and upon which I ask your criticism:

STYLE FOR ADS.

Pick out about three lines for prominent display, those most important in the ad., and let these be the only bold-face lines in the ad.

Set the body of all ads. either in eleven-point or six-point.

Use plenty of white space, pica or double pica between lines as necessary, and letter-spacing where advantageous.

Where ornaments are necessary use either rule or Blanchard ornaments, but prefer a simple style to overornamentation.

Border all ads. with one-point border, allowing twelve points for the space between ads. In other words, set the ads. a pica shorter than called for in inches.

Set all professional cards so far as possible in eleven-point old style and six-point roman.

Do not use nine-point on any ad., under any circumstances.

In some instances inside panels may be used to advantage within the one-point border.

The object of the above rules is to produce harmony in the ads., but not a sameness.

For the display lines use Blanchard and Blanchard Condensed as much as possible.

My scheme in the above is to add enough Blanchard and Blanchard Condensed to the large fonts we already have, to practically carry the two series through all the ads. We have plenty of the eleven-point and six-point body to carry out the scheme, and, while I presume that both should be old style, I do not like to buy new six-point at present. The nine-point we use for body type, and I propose not to have it used at all on the ads.

Now, what I wish to know, would the above scheme produce the effect that I am striving for, or would it become monotonous?

As to the general make-up of the paper, it seems to me that the twelve-point Blanchard Condensed is a little too small for the three-story heads and the eighteen-point a little too large. I have thought of adding fonts of fourteen and ten point for this purpose.

Would it be advisable to drop column-rules from the paper, using eight or ten point white space between columns?

I have appreciated your criticisms very much, and I should be pleased to have you make any suggestions that come to mind for the improvements of the *Gazette*. Very respectfully yours,

W. H. CUNNINGHAM.

The rules are very sensible and probably as near as possible to any fixed instructions for harmonious ad. composition, and there is sufficient latitude to avoid sameness. Three prominent display lines would be too many for some ads. The magazine supplement is a good feature and gives subscribers an abundance for the money, but the adding of over half a cent to the cost of each copy is a considerable expense. The three-story head, on the eighth page of the issue of May 14, is preferable to those on the first, and I would suggest the use of three of these on the latter page. The omission of column rules would be a mistake.

R. W. THOMAS, manager of the Pond Creek (Okla.) *Vidette,* helped advertise his paper recently by having a dress made entirely of paper, printed from the forms of the *Vidette.*



The waist was of blue, while the skirt was red and white stripes. The accompanying illustration gives a good idea of how it appeared.

RATE CARDS.— The publishers of a morning paper, who do not wish their names disclosed, send their rate card for criticism and write as follows:

Mr. O. F. Byxbee:

DEAR SIR,— We have recently become subscribers to THE INLAND PRINTER, and are much interested in the discussion of rate cards for country dailies. It is a subject of more than ordinary importance to publishers. We enclose our card and would like to have you present it for criticism. It is not satisfactory to us, especially as to the short term rates. Of course, we have an object in having our yearly rates low — it helps us to make yearly contracts. Our sworn circulation is 2,250. Please omit names of concern and paper, but use the other facts as you see fit. Very respectfully, yours,

———.

The length of column is not given, but I have concluded that the paper has six columns to the page and will present figures on that basis. The main portion of the card submitted for criticism is as follows:

	1 t.	2 t.	3 t.	1 wk.	2 w.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$0.50	$1.00	$ 1.40	$ 2.50	$ 3.50	$ 6.00	$ 12.00	$ 18.00	$ 25.00
2 inches	.90	1.60	2.25	4.00	6.50	10.00	19.00	25.00	35.00
4 "	1.40	2.50	3.50	6.00	9.50	15.00	32.00	48.00	65.00
¼ column ...	1.75	3.25	4.50	7.50	10.50	16.00	35.00	50.00	75.00
½ " ...	3.00	5.50	7.50	13.50	16.50	25.50	48.00	77.00	125.00
1 " ...	5.00	9.50	12.00	18.00	25.00	39.00	84.00	134.00	225.00

The rate of 50 cents for the first inch is not low, but the card is not consistent in its prices for various contracts, and is not only too low for short term business but also on yearly ads. The column rate by the year is but 3.7 cents per inch, which is entirely too low for a circulation of 2,250. For four inches one time there is a charge of $1.40, while two inches two times cost $1.60; four inches three months $32, two inches six months and one inch one year $25 (total 52 inches); four inches six months $48, two inches one year $35 (total 104 inches). In the latter instance $13 more is charged for the four-inch ad., while there is the same number of inches in each contract. In the first instance the greater charge is for the two-inch ad. There is only one way to overcome these discrepancies and that is by figuring each contract on the inch basis, gradually reducing the price per inch as the size of contract increases. For a daily paper of 2,250 circulation the following card should prove satisfactory:

	1 t.	2 t.	3 t.	1 wk.	2 w.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$0.50	$0.85	$ 1.20	$ 2.25	$ 4.15	$ 7.65	$ 17.85	$ 26.75	$ 39.75
2 inches	.85	1.55	2.25	4.15	7.15	13.95	26.75	39.75	57.00
4 "	1.55	2.95	4.15	7.15	13.15	21.55	39.75	57.00	89.00
5 "	1.90	3.65	4.90	8.65	15.15	24.15	44.50	65.00	104.00
6 "	2.25	4.15	5.65	10.15	16.95	26.75	49.25	73.00	120.00
8 "	2.95	5.15	7.15	13.15	20.55	32.00	57.00	89.00	151.00
10 "	3.65	6.15	8.65	15.15	23.15	36.75	65.00	104.00	181.00
19½ "	6.00	10.90	14.95	22.85	34.50	52.00	102.00	178.00	300.00

The prices given are considerably higher than those now in use, but the column yearly rate is still a little less than 5 cents an inch, and a paper of over 2,000 circulation can not afford to carry advertising at a lower price than this. In another letter received, which is given in full below, R. E. Pyne, one of the publishers of the *Family Cosmopolitan,* at Hartford, Connecticut, says he is of the opinion that ads. can not be inserted at a profit for less than 15 cents an inch. A weekly paper must get a higher price per inch than a daily, but the actual cost will average considerably less than 15 cents. Here is Mr. Pyne's letter:

Mr. O. F. Byxbee:

DEAR SIR,— What do you think of enclosed copy for a rate card? It is for a weekly publication with three thousand circulation. Scale of wages paid compositors, $20 per week. Size of paper, six-column, eight-page. I am of the opinion that ads. can not be inserted at a profit for less than 15 cents per inch an issue, and this only for one thousand inches, to be used within one year.

Am also enclosing a pink rate card, which appears to be the most consistent one I have ever seen for a weekly paper. The only objection I have to it is this: $125 is charged for one column one year, which brings the price per inch down to about 12 cents.

Very respectfully yours,
R. E. PYNE.

The proposed rate card reads as follows:

ADVERTISING RATES.

1 inch		per year,	27	cents per inch each insertion		$14 04
2 inches		"	25	" " "		26 00
3 "		"	23	" " "		35 88
4 "		"	21	" " "		43 68
5 "	(¼ col.)	"	19	" " "		49 40
10 "	(½ col.)	"	17	" " "		88 40
20 "	(1 col.)	"	15	" " "		156 00

Bulk Advertising Rates.
(Space to be used within one year.)

150 inches,	25	cents per inch each insertion.			
300 "	23	" "	"	"	"
500 "	20	" "	"	"	"
1,000 "	15	" "	"	"	"

(Not more than 60 inches — ½ page — desired at one time.)
Local Reading Notices.— 10 cents per line each insertion.
Reading Notices.— Body of paper — 5 cents per line.

Transient Advertisements.— 50 cents per inch.
Amusement Advertisements.— 75 cents per inch.
Ten per cent extra for advertisements "siding on reading," and twenty per cent extra for "full position."
Right is reserved for refusing objectionable matter or unsightly cuts, even after contract has been signed for space desired.
All bills payable monthly unless otherwise specified in contract.

The pink card contained the following space rates:

	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ 2 00	$ 5 00	$ 8 00	$ 12 00
2 inches	3 50	8 00	15 00	21 50
3 "	5 00	13 00	21 50	30 50
4 "	6 50	16 00	27 00	38 50
¼ column	7 50	19 00	31 50	45 00
½ "	12 00	30 50	50 00	72 00
1 column	20 00	51 00	85 00	125 00

In the May number I gave a rate card for a weekly paper of 1,000 circulation in which a rate of about 8 cents an inch was quoted for the largest contract. With 3,000 circulation 15 cents an inch should be easily commanded, with 50 cents as the transient rate. Unless all business is based on the inch rate, as shown in Mr. Pyne's card under "Bulk Advertising Rates," there should be a carefully graded card, based on the number of inches in each contract. For the inch rate I would suggest this:

Less than 10 inches	50 cents.
10 inches, and less than 25 inches	35 "
25 " " " " 50 "	30 "
50 " " " " 100 "	25 "
100 " " " " 300 "	20 "
300 " " " " 500 "	18 "
500 " " " " 1000 "	16 "
1,000 inches and over	15 "

For a graduated card the following:

	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ 50	$ 85	$ 1 55	$ 4 40	$ 7 65	$ 14 05
2 inches	85	1 55	2 95	7 65	14 05	24 45
4 "	1 55	2 95	5 15	14 05	24 45	42 25
5 "	1 90	3 65	6 15	16 65	29 75	50 00
6 "	2 25	4 15	7 15	19 25	34 50	58 00
8 "	2 95	5 15	9 15	24 45	42 25	73 00
10 "	3 65	6 15	11 15	29 75	50 00	87 00
20 "	6 15	11 15	19 65	50 00	87 00	154 00

As Mr. Pyne states that there are twenty inches in a column, I have used this figure, although the usual length of a six-column paper is nineteen and one-half inches.

F. M. Harvey, Onawa, Iowa.—Your ads. are all good, although there is nothing gained by using such peculiar panel arrangements as appear in those of the Cloud Grocery and the



Estherville Furniture Company. The latter is reproduced above. With plain panels at the left and bottom it would be an exceptionally neat ad.

ADVERTISING FOR PRINTERS AND OTHERS

BY CHARLES E. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

A PRINTER'S TRADE-MARK.—"BY THIS MARK YOU SHALL KNOW US."

It is just a little surprising to note how many printers there are who have no trade or press mark and how few really good marks of this sort are being used. Every print-shop should have a trade-mark. It does not cost much to acquire one. It is one of the cheapest and best ways to make your customers familiar with your product. If you have a good mark, one that is clear-cut and unique, if you use it on your stationery, on the packages you send out and on jobs wherever it is permissible, does it not follow that the people who buy printing in your community will soon become familiar with you and your product through your trade-mark? It is then that its advertising value begins. Your little trade-mark tells the public at a glance where this and that job came from, and nothing contributes more certainly to your success than a good mark of this sort. It outlives any other form of advertising you may send out. It is one of the little advertising opportunities that every printer should take advantage of.

One of the first things to consider in the production of a trade-mark is, can the name of the shop or the man be illustrated? Will the initial letters make a good monogram? What can be used in the trade-mark to connect it with the shop? Outside of all this, it must, by all means, embody in its design something symbolic of the printer's art. Some printers have very suggestive names, while others are hard propositions. In the latter case it is best to keep the design as simple as possible, letting the name have full sway.

The Henry O. Shepard Company, of Chicago, probably one of the most extensively known printing houses in the country, printers of The Inland Printer, use an adaptation of the Aldine trade-mark, showing a dolphin, indicative of speed, and also suggests the anchor design, indicative of steadfastness. These, coupled with the open book, make a significant and strong design. The line, "The Hall-mark of Excellence" has been added to the wording, which the product of this house fully substantiates.

The Rogers-Wells mark is strong and effective, and makes a most excellent design. It stands almost beyond criticism.

The Lakeside Press trade-mark is handsome and thoroughly dignified in every respect; it has been used extensively, and is known almost at a glance by all buyers of printing throughout the States.

The press-mark of J. W. Warr is simple and thoroughly artistic. A large strong W worked in the top of the design over the flame of the torch would do much toward making this trade-mark more effective.

The Meyer & Rotier mark is a good design, and they say it has become quite well known. They hope at some time to drop the firm name from the design, but this, I fear, would be a serious mistake. The design has some weak features about it. I have the following suggestions to offer: The firm name should be stronger and easier to read. M and R are two easy letters to work into a monogram; for instance, something similar to those used in the Rogers-Wells mark. The idea of using the hand and the balls as a crest is a good one. The idea could be carried still further by making a coat-of-arms





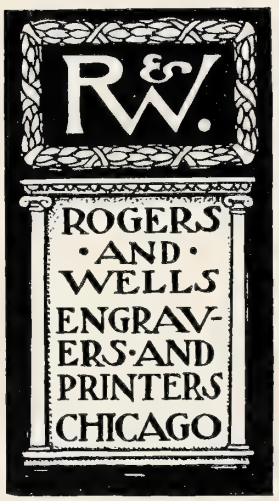
































SOME PRINTERS' TRADE-MARKS.

and working the firm name across the shield. The M and R could then be worked at the top of the sketch on either side of the balls.

The Corday & Gross trade-mark is well done. It is clean and clear-cut in every respect.

The trade-mark of the L. H. Baird Printing Company contains good, practical qualities. The only thing it lacks is something symbolic of the printer's craft.

Buck Printing Company trade-mark is well done, but lacks strength. The design proper does not mean enough.

A simple and well-designed trade-mark, which clearly illustrates what can be done by the simple arrangement of letters, is carried out in the execution of the trade-mark of the Willson Press. The arrangement of the design is perfect.

The Draper Printing Company, mail-order printing-house, Des Moines, Iowa, uses a mail-bag with the above lettering on it, which is thoroughly suggestive of the nature of the business.

The trade-mark of the Messenger Press, Owensboro, Kentucky, has in it an excellent idea for a good trade-mark, but in its present condition it lacks the strength to make it attractive.

The mark of the Barta Press is a good example of what a printer's mark should be. Its general appearance speaks for itself; it could not be better.

The arrangement of the initial letters in the George E. Dunbar trade-mark is good. It needs just a little something pertaining to the print-shop to make it a strong design.

The little trade-mark of V. A. Peters comes very near being a first-class design. It only lacks something to make the name a trifle more prominent.

The Sharpe Press have a rather peculiar trade-mark. I can not quite see the connection between Mephisto and this shop, unless it means that they are regular devils when it comes to the production of good printing. It has, however, one redeeming feature — it is striking and different from the rest, and perhaps will become well known in the community where they do business.

The Keystone Press trade-mark is first-class, and highly artistic in every respect. The trade-mark has been well planned, and when once seen will be easily remembered.

The Stewart-Simmons Press trade-mark looks very businesslike, and makes a most forcible design. It contains some excellent qualities, and is almost beyond criticism.

Tribune Printing Company have a trade-mark which could be greatly improved. The arrangement of the lettering is very good, but the "curly-cues" on the letter "T" if left off would greatly improve the design, and by adding something pertaining to the print-shop, and the name and address of the house, your mark would begin to tell the public where it came from.

The mark of Lotz, The Printer, is well drawn and makes a good design. The outside lettering is a trifle large, and gives the design a heavy appearance.

Dewey-Davis Printing Company have two trade-marks which they use on their work. The small imprint, with the double D worked in the center, is by far the best. The general arrangement of the larger design is good, but the scrolls around the outside cheapen the general effect and confuse the eye. You have an easy name to work into a design, and the initials as they appear in the small imprint make a striking effect.

The Dorman Lithographing Company trade-mark is simple and thoroughly dignified.

Campbell, Chicago, stands out in good strong letters on a simple and well-designed trade-mark from this house. The only thing the design needs is something between the press, otherwise it is first-class in every respect.

Harvey H. Knerr, Printer, Allentown, Pennsylvania, has a trade-mark which has several good features about it. The idea of the portrait in the center, with the word "printer" worked under it, is good. The outside border, although effective, does not mean as much as something symbolical of the print-shop would.

A fierce looking bulldog, with a gentle eye, with a little lettering over the top of it, is the press-mark of Longman & Martinez, New York. It is unique, but lacks character.

The Dragon Press have for a trade-mark a very appropriate design. They not only use this as a trade-mark, but have it reproduced in the form of an antique sign, which swings outside their door, calling attention to the location of The Dragon Press. This is an excellent idea, and will aid greatly in making the public familiar with the shop and its product. The use of this trade-mark in this manner calls to the writer's mind letters coming from several printers in various parts of the country, who have had their trade-marks made up into stick-pins, cuff-buttons or watch-charms for themselves. The idea is a simple one, but nevertheless has its merits.

The E. F. Worcester Press, Hudson, Massachusetts, have a rather peculiar trade-mark. It has been nicknamed their "little Dutchman." They get out a unique booklet, with some verse, telling how it happened. It runs as follows:

"To a busy city printer came a man the other day,
With a sample of a booklet, and what he had to say
Was, 'Can you match this half-tone printing with work that's just as fine?
Can you produce a folder, that has style in every line?'
But the printer, as he scanned with practiced eye the book,
Had to say he couldn't do it; the job had a better look
Than any he could put his name to as the product of his press.
'From some *big* city office?' was the inference he hinted;
But the customer replied, 'This job you see was printed
In a little town called Hudson, by the E. F. Worcester Press.'"

The Cheltenham Press, New York, have favored us with a trade-mark used in Cheltenham book-paper. The mark is dignified and unique. It will give you an idea of what can be accomplished with a little thought. They have also favored us with a brief description of its meaning. It runs as follows:

Beginning on the right, the Maltese cross is used because shortly after the invention of printing the ignorant fancied that printed books were produced by witchcraft, and the printer placed the cross upon it to show that this was not the case. For the same reason the initials of Mr. Kimball, the director of The Cheltenham Press, and its founder, are made into a monogram having the effect of a Maltese cross. Directly above this monogram is a lion with a dagger in the upright position. This is taken from Mr. Kimball's crest, with this difference: that the dagger is down, the upturned dagger symbolizing business. The lamp and well on the right and left of the lion are taken from the coat of arms of Cheltenham in England, from which The Cheltenham Press gets its name. The open books are also on the shield of the coat of arms. On the right of the monogram there is the coat of arms of the firm of Stone & Kimball, but inasmuch as this firm is no longer in existence the torch is extinguished. The motto means, when properly expanded, that the work of The Cheltenham Press is based upon a careful study of the arrangement of printed matter, and executed in such a way as to produce the best effect. The word "ars" has here a double meaning, art, in the sense of the art of sewing (practical), and the art of painting (esthetic).

In the larger colophon the Maltese cross is preserved in the corners, also in the monogram. To the left of the monogram are the open books, explained as above, and the extinguished torch, also explained above. The tree symbolizes knowledge and growth, the serpent wisdom. Below the serpent is the lion from Mr. Kimball's crest, and each side the lantern and the well from the Cheltenham coat of arms. In the background, in the rays of the rising sun, is shown the sky line of New York. The motto is from the Book of Psalms, and translated it reads, "He shall be like the tree planted by the water-side," etc. The abbreviations used in the Latin text are those sanctioned by the best of the ancient copyists.

REVIEWS.

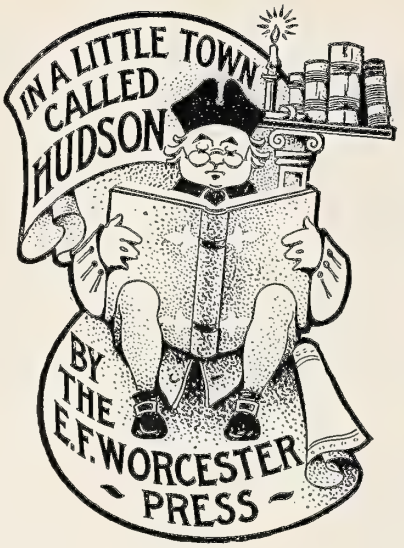
The monthly blotter for May, from Betz & Orr, printers, East Liverpool, Ohio, certainly does them credit. It is printed in three colors, and makes a very attractive piece of advertising.

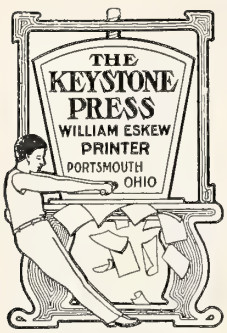
P. D. Ayer & Co., artistic Printers, Moncton, New Brunswick. The blotters you send in are effective and show some good taste. The balance of the printed things speak well for your print-shop.

The King Printing Company, of Bristol, Tennessee, are sending a clever little folder, containing an argument regarding calendar advertising. They tell how the calendar is referred to almost constantly, thus being a silent partner, working both day and night for the whole year.





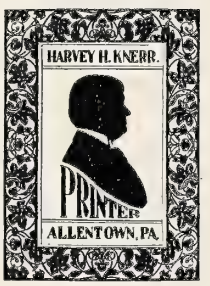












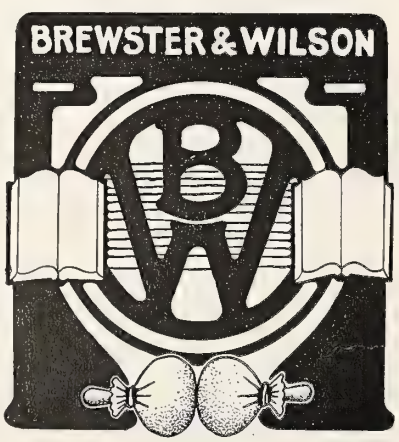














SOME PRINTERS' TRADE-MARKS.

Calendars costing 12 cents each, only 1 cent per month for the life of the ad. The argument throughout is good.

"Something Different" and "Supposing" are the titles on two little folders which advertise the E. F. Worcester Press, Hudson, Massachusetts. Both folders are unique, and make good advertising.

Historical Philadelphia, No. 23, from the Times Printing House, Philadelphia, shows a beautiful half-tone of Mount Pleasant, Fairmount Park. Below this is the calendar for the month of June. This is printed on translucent cream bristol, and makes a very effective job.

Several blotters, which come from John T. Palmer, Race street, Philadelphia, show that the above gentleman is keeping abreast of the times in producing effective things to advertise his print-shop. One of these blotters is a modeled design, and makes a very suggestive and highly artistic piece of work.

Joseph E. Bausman, printer, Philadelphia, sends out a monthly blotter which could be greatly improved by a more effective arrangement of type and color scheme. A printer's blotter should be something more than ordinary. Make it as striking as you can. A good illustration will assist you in accomplishing this result.

The little six-page folder, bearing the trade-mark of the Draper Printing Company, Des Moines, Iowa, in the upper left-hand corner, titled "A Sign of Good Printing," tells something about the efforts of this house to produce good, practical printed matter for their patrons. The arrangement is unique, and the text is well written.

Poland, the particular printer, of Urbana, Ohio, sends us a few little samples, including a monthly calendar and blotter. The blotter is about the best piece of printing and composition among the specimens. The text on this, which has some good qualities, says, "Not the oldest, nor the largest, nor the only; but the neatest, and the cleanest, and the best."

"Are You Getting Your Share?" is the title of an eight-page booklet, printed by the McCallum Company, printers, Owen Sound, Ontario. The outside cover makes a fairly good appearance, but the inside is a trifle weak, inasmuch as it is not as effective as it should be, coming from a printer to advertise his print-shop. The text is simple and to the point.

The Regan Printing House, Chicago, send out a four-page folder, bearing on the front cover in strong type, the question, "Where Does Your Printing Go?" The inside contains a good argument for the anti-wastebasket sort of printing, finishing up with some facts regarding the growth and facilities of their plant. The folder is printed on Strathmore deckle-edge cover-paper, and makes a neat and practical piece of advertising.

"The Story of An Achievement" is the title on a handsomely designed cover for a booklet, from the Gugler Lithographic Company, Milwaukee, Wisconsin. This house celebrates their twentieth anniversary; they tell of it in this booklet. The interior shows excellent portraits of the officers of the company and the members of the various departments. The book throughout is a most creditable piece of work. It is printed on heavy enamel paper.

"*Coyle Press' Imp*" is a little house organ published semi-occasionally for progressive people, portraying possibilities in practical printing and promotion of profitable publicity, by the Coyle Press, which does down-to-date printing at the crossroads of Main and High, opposite where Dick Lynch makes tombstones for dead people, in the city of Frankfort, State of Kentucky. So says the front cover of this most excellent little publication. I have several copies before me, and find the interior most interesting from front cover to last page. A few good illustrations would do much to brighten your effort. The other specimens of your work show some very good taste in the use of printers' ink and type. All your samples are neat and dignified.

Calvert-Wilson Company, art printers, Rockford, Illinois, have moved, and they tell about it in a well-designed booklet. Intermingled with this fact are shown some excellent specimens of their work. The composition and general arrangement throughout the book is first-class in every respect. The cover-page is not as pretentious as it might be, but it is simple and to the point. The general effect of the booklet is pleasing and ought to make a good piece of advertising for this house.

The Scharf Tag, Label & Box Company, Ypsilanti, Michigan, send out to the trade a handsome little brochure, which emphasizes the standard of excellence maintained in their printing department. The cover bears a most unique design, which takes you at once into the interior of the book. Each page is filled with good, sensible matter. The double center-page is most interesting. The book winds up by exploiting a plan of free advertising to their customers. The plan they propose to adopt is as follows: They will advertise on the pay-envelopes used in their own shops, and in the factory of the Michigan Machinery Manufacturing Company, the name and business of all their customers who brought them their job printing during the preceding month. For instance, should you bring your work during the month of May, your name and business-card would appear on the pay-envelopes during June; you bring your work in June, your advertising would appear in July. They claim each advertisement will positively remain on the envelope during the stated month, and as long after as there is room on the envelopes to accommodate it. They also claim at stated intervals they will enclose in the envelopes a small circular, calling the attention of their employes to this scheme, and to the several advertisements, and solicit their coöperation in making the plan of benefit to all parties concerned. The two firms above mentioned pay out in salary every year about $70,000. Ninety per cent of this money comes from out of town, and is distributed in all parts of the city, and nearly all of it is spent among the merchants and business men of Ypsilanti. The benefits resulting from this advertising can easily be seen, and this is certainly an excellent opportunity for merchants of Ypsilanti to get some good, free advertising; and, best of all, this plan is an excellent advertising scheme for the Scharf Tag, Label & Box Company. We congratulate you on the idea; it is a good one.

Reproduced in these columns is No. 3 of a series of six original "Goo-Goo Eye" mailing-cards, which are sent out by the Griffith-Stillings Press, Boston, Massachusetts. The card is printed in three colors, and makes a most striking mailing-card. They offer free use of these cuts on any orders entrusted to them. They also issue a good



mailing-folder on blue cover-stock, printed in two colors. It is titled "At Last." It starts off by saying, "Henry, the timid, troubling swain, asked the old, old question. The willing maid replied, 'you've got round to it at last.' Possibly we are in somewhat the same position. We have been carrying on what may have the appearance of a mild and harmless flirtation with you, but now we are going to get right down to the heart of the matter, and the question we want to ask you is, will you give us your next order? We have shown you why we deserve it. We will prove to you — we hope and believe — that the quality of our work has no superior," etc. The balance of the text is well written, and the general appearance of the folder is good. Another folder from the above house has for a title "Literature that Misrepresents You." This is printed in three colors. The typography and general arrangement throughout, including the illustrations, are very modern in every respect. The first part of the text is well worth quoting. It runs thus: "When a man, dressed like a director in a steel syndicate, breaks into your office and tries to sell a ten-cent collar-button; when a real sporty chap, with a red nose and a red vest, announces that he is taking subscriptions for the Band of Hope; when an under-sized, wizened man, with double convex glasses and a bald head, announces that he is the representative of a school of physical culture, you are struck by a sense of inappropriateness. Do you ever stop to consider that you might be sending out business literature which just as poorly represents you? Your catalogue has an atmosphere and physiognomy which should be a perfect reflection of your business," etc. The balance of the matter does much to advertise the Griffith-Stillings Press.

Munroe & Southworth, printers, Chicago, send out a blotter which is just a little more than a blotter. Stitched to the blotters is a six-

page folder, printed on primrose enamel in brown ink. Through an oval cut-out on the front page is shown the portrait of a beautiful damsel, titled "Determination." Underneath this portrait is the following text, which is well to quote, as it contains some excellent suggestions for the average printer:

"Roosevelt said:
Don't foul.
Don't flinch.
Hit the line hard.
Our goal is your attention, and we are determined to hit the line until we gain it and present our proposition.
It is as much to your interest as ours that we make this touch-down.
If you favor us with your orders, we shall not foul in our work, nor flinch in our endeavor to please you.
We do all kinds of printing, except poor printing.
Our prices are as satisfactory as our work, and this is a sample of our work. Just a common blotter, yet uncommonly good.
Here's our regular proposition: We have the skill, the will and the facilities for producing the best. Try us with your next order."

On the other page is an embossed design, showing the business-card of Munroe & Southworth, with a handsome reproduction of their trademark in the center. As a whole, it is a most creditable piece of advertising.

"Things for Fairs" is the title of a unique little folder printed on folding bristol in three colors, which comes from the Frank B. White Company, Chicago. The outside of the folder is very attractive, while the inside shows a cleverly prepared poster in three colors, titled "Fair Time," a small reproduction of which is shown herewith. The folder is gotten out as a reminder to manufacturers who exhibit at various county fairs that the time is almost at hand when something is needed for general distribution at such places. The folder throughout is well printed, and makes a highly artistic and unique piece of advertising.



THE ILLUSTRATOR AND HIS TEXT.

The relation of the illustrator to his text has always been a painful subject. It is admittedly impossible to publish a popular magazine without illustrations, and yet there remains a very large class of readers who judge the likelihood of disappointment in any illustration to be so much greater than the chance of added pleasure that they prefer plain print and their own unaided fancy to very excellent black-and-whites, and very intricate and more or less successful colorwork, which conflict with their own and, so they believe, the author's ideals.

The author's complaint is that his illustrators are preoccupied with problems which in no way touch his mood or intent — that they see nothing in him but a chance to pose smart young women and sleek young men in attitudes of frozen boredom, or to elaborate structures of technic and composition which may be wholly meritorious in themselves, but which, as examples of illustration, of insight and interpretation, are in no less degree, but only in differing quality, as childish as his friends of the fashion plates. Stevenson has one of his happy phrasings for this protest:

"Such numbers of people can do good black-and-whites, so few can illustrate a story, or apparently read it the great affair is that you" (he was writing to Gordon Browne) "have been to the pains to illustrate my story instead of making conscientious black-and-whites of people sitting talking."

The illustrator in turn is constantly bewailing the restricted intelligence of authors who, with obstinate disregard of the limitations of all painting and in narrow ignorance of the painter's aim and method, insist on illustrations which are more like explanatory diagrams of the action or printed directions to the reader. The illustrator's profession is no easy one. He is the newspaper man of painting. It is his business to cover murders and merrymakings, weddings and wakes — and to cover them all well. He stands to the world of letters in the same relation that the reporter stands to the world of news. Each has his fact, and between the man and the fact stands for one the managing editor, for the other the art editor — retail dispensers, as it were, of destiny, with an eye to the market and the visible supply. In the mad scramble for copy the reporter does not always get his right assignment. Just as the exigencies of the moment sometimes bring him his chance — the personified entity for which every new man is waiting — so, in the revolution of the wheel, they bring him his failure, his "fall down" he would call it; or, if he sees with equal eye the varying face of Fortune in all her contradictory moods, that is but the other way for saying that he sees all indifferently.

So with the illustrator. To take a present instance, Mr. Peter Newell, in his illustrations of Mrs. Freeman's "The Wind in the Rose-bush," is suffering from a bad assignment. The art editor is supposed to see to these things. It is his business as retail dispenser to fulfill the publisher's standing prescription of the right man for the right work — but if Lake is busy Gamboge has to take it; and Gamboge, you may be sure, *will* take it whether he likes it or not, because his connection with his publisher is not a thing to be severed by such slender excuses as preferences, for the publisher also has his preferences. The art editor has his. Between them they settle their differences and little of their quarrel is heard in the land; but what, in the arbitrament of the event, appears clearly enough is that the agreement reached is often based on faulty reasoning.— *Saturday Evening Post.*



THE HOME OF THE "PROBLEM."

McCLURE

¶ Since the McClure Series was first shown in October last, following a suggestion made by a number of our patrons, we have cut an entirely new Capital R for all of the sizes, and now include both styles of this letter (R-R) in each font. :: :: :: :: :: :: ::

McCLURE McCLURE
McCLURE McCLURE
McCLURE McCLURE
McCLURE McCLURE

¶ The McClure face is one of the handsomest and most useful of the many new ones offered to the trade in recent years. It is a happy medium between heavy- and light-face, and is equally appropriate for stationery, announcements and circular work, besides furnishing a desirable heading letter for magazines and catalogs

McCLURE McCLURE
McCLURE McCLURE
McCLURE McCLURE
McCLURE McCLURE

ALL CAST ON STANDARD LINE AND UNIT SET BY

INLAND TYPE FOUNDRY

SAINT LOUIS :: :: :: :: CHICAGO :: :: :: :: BUFFALO



Copyright, 1903, The Inland Printer Company.

RANDOM NOTES.

TYPOTHETÆ NOTES

ESTIMATING ON PRINTING FOR THE UNION.

Mr. Juie Purcell, in charge of the job-printing department of the Democrat Company, Davenport, Iowa, writes that the working of the Franklin Club in that city has been very satisfactory. The club is now in its second year and none of the members would think of falling back to the old conditions. Mr. Purcell says that THE INLAND PRINTER is the best part of the business with the printers of Davenport, and sends the following, clipped from the *Democrat:*

"I was app'inted chairman o' the Committee on Printin' at a meetin' o' the molders' union," observed Clammy Mutch, as they were seated near the park fountain — the one that don't squirt, except on rainy days. "Me an' Skully an' the Swede wuz named a committee o' three to get estimates on printin' by-laws, an' to l'ave the work to the lowest bidder — havin' the union label, o' course."

"Wuz it a big job, Clam?" asked Rodey, as he tapped the Duke's mixture into a rice paper.

"Sure 't wuz," said Clammy, as he reached for a paper and the tobacco. "Wan hundred by-laws, eight pages an' cover, three an' a half be six. We wint to wan printin'-office, an' some big fat gie, with his windies on, takes a peek in a little book, an' says that it'd be worth eight dollars. 'Cripes, man,' I sez, 'but your high. Is that your lowes'?' 'There's but the wan price,' he says, 'an that's the union price. Mebbe you fellahs knows what printin's worth and mebbe you don't'— kind o' sassy like. Thin we wint to wan ninety, an' poured off a couple o' ladles o' the suds, an' Skully says, 'I b'lieve that big rummy was tryin' to ram the hooks in us. L'ave us try some more prenters.'"

"Didn't the man tell you it wuz the union price?" interrupted Rodey. "I guess that ought to go with boys that hollers union as strong as youse. They has a right to price printin' the same as hogs an' clothes-pins, an' doctorin'— or annie other ol' thing!"

"He did," said Clammy. "But you don't understan', Rode. We wuz app'inted a committee, an' it's customary whin annie union wants a bit o' printin' to go out and chase all over town an' get bids for it, the same as these shrewd business min. Well, sir, we cruised all aroun' this burg, an' it wuz the wan price, except at a little cheap-screw j'int that had the flavor of a levee saloon that lost the wish-wash on the openin' night. The divil, as they calls him, was just wheelin' in a fresh can, an' we wuz glad to sink our faces in it an' sind for another. 'This dump makes a hit with me,' says Skully, 'and if it's eight bucks for that printin' I votes to l'ave it here. I don't know if that brew's Indapindint or Maltin,' but it gits to the works.' That's Skully for yuh! But the Swede says to ax him the price."

"That committee business wuz snap work for youse, eh?" observed Rodey. "'Specially that doin's with the dipper."

"You're dang right! Annieways, I axed the price, an' say — holy sailor! — I near wint to the mat whin he tolt me! Skully says to stop the ship — an' the Swede to the snuff."

"Hum much wuz it, Clam?" asked Rodey, anxiously.

"Wan dollar an' thirty cints. Oh, man! Whin they snaps me in the game ag'in I looks at the gie, an' then I sees for the first time that he's soused to the lamps."

"Did he have the label?" inquired Rodey.

"Whoa! Wait a minit! He had no more label 'n a rabbit. Then you'd ought to hear Skully ball him. Wheu! he lit onto that gie, an' ripped him up an' down an' crossways. It looked like some o' Farmer Burns for a minit, whin in walks Rev. Mr. So-and-so, from wan o' the swell churches, with a proofsheet that looked like the Decoration day weather map."

"Who'd you say 't wuz, Clam?" asked Rodey, eagerly, as he stretched his rubbers.

"Never min', me boy, I never mintion names whin I'm sober. Stuff that! So I says, 'this won't do; I'll square things with this poor slob,'— an' I sticks. Just then the new entry gits action on Mr. Cheaps, an' deals that boy his trimmin's in a swell bunch o' highball talk that'd go 'way over the grandstand. If Skully handed him the rough work, he certainly got the polish to the queen's taste in the second trimmin'."

"Another boy doin' some committee work, I s'pose?"

"Sure! A committee of wan, app'inted be the trustees. He wuz a savin' sixty cints a week for the church, an' puttin' in a day's time readin' proof."

"I wonder the proofreaders' union don't look into that. That boy'd ought to have a card. An' thin, he's holtin' two situations. Nice place for his work, too — an' youse with the can! But who got the job, Clam?"

"Why, whim I came out the Swede was sure sore, an' wanted to go to Moline for figures. So we held a committee meetin' thin and there, an' concluded the best thing to do wuz to call a special for the next Sunday an' lay it before the union."

"Judas praste, but they's a turrible lot o' responsibility in this committee work, ain't they?" observed Rodey, with sympathy.

"You just know it! An' at the meetin' we wuz impowered to get bids in writin' from all the union offices in the three cities. But, it'd cork you! For it wuz eight bucks here an' eight bucks there, an' takin' their little peekin's in the book, till we wuz near nuthouse. I b'lieve all the good prenters has a union among theirsilves."

"An what wuz the expinse o' placin' the order for this printin'?" asked Rodey.

"Say, me cross-examiner, you're axin' as mannie questions as a studdy lady. Well, they wuz the two of us, an' the Swede, two days, at two sivinty-five, is sixteen fifty; wan special meetin', five — twinty-wan fifty; expinse money for the committee, two-sixty — altogether twinty-foor tin. Say, Mr. Rode, you'll git soaked to a faretheewell some o' these nice days for that nasty rubberin' habit o' yourn. Nothin' but the Missoury'll do you. Now let's us get next to a couple o' thim big dippers."

"But say, Clam," asked Rodey, as they started for the saloon, "did the soused gie land the printin'?"

"What! Without the label?" he asked in astounded surprise. "My! you're 'way, 'way to the bad this even'. Not in six million years! He couldn't do that printin' if he paid tin thousand for the privilege —'thout the label! But, anniehow, we had another committee meetin', and we're to report at the next regular."

"Well, here's to you, Clam," said Rodey, as he puffed off the white wings.

"Happy days, 'ol man," said Clammy. "I can't tell who'll git it, o' course. But I'm chairman, as I tolt you, an' I ain't goin' to hand it to no coremaker. I wants it done right, 'thout none o' them bulls in it. Course, I'm no proofreader, an' couldn't tell a commy from a sandbarge; but I kin tell when they delivers the goods. I'm no dummy, me boy, for I keeps me lamps trimmed; and I always notice this much — that it's good work when printed at *The Democrat.*"

NEW YORK MASTER PRINTERS' ANNUAL MEETING AND DINNER.

An organization unlike any other in the printing trade is the New York Master Printers' Association, composed of firms in Greater New York. It upholds prices among its members by the loosest sort of a tie — a verbal promise to talk with other members when in competition. There is no agreement to maintain a scale or not to cut the figures of other members; hence, the arrangement is perfectly legal and not open to the objections that have been urged against those combinations that are believed to make agreements in restraint of trade, and hence are liable to prosecution under anti-trust laws.

It has been found that the very freedom and elasticity of the understanding between the members of the New York Master Printers' Association constitute its strength rather than its weakness. Even unbusinesslike printers are willing to talk with a competitor; and when they talk about work that both are competing for the tendency is almost invariably against rate-cutting. Not only does each party to a talk feel in honor bound to treat the other decently, but he usually recognizes, when face to face with the facts, that there is no sense in cutting the price.

This is the feeling that has made the Association nearly three hundred strong, there having been elected during the past year 109 active members and sixteen associate members, a growth unprecedented in associations of employing printers. Of course the Association has proved of advantage in other things than maintaining prices. It has circulated information as to credits and poor-pay customers; has furnished employes to members, and circulated much literature designed to keep up the interest. A list of proper prices for use in estimating has been circulated, and various resolutions passed and printed, tending to help the master printer maintain prices.

The Association takes no action regarding labor questions or with reference to unions. Its members are not asked whether or not they employ union labor, and, if they have strikes or lockouts, it is no more concern of the Association than it is if there is a strike of coal miners. The feeling is that this branch of work is cared for by other organizations,

and that its intrusion would tend to interfere with the other work of the Association.

Another unique feature of the Master Printers' Association is the establishing of local branches that hold separate meetings regarding affairs of their own. One of these is in Brooklyn, another in the Bronx, a third in Harlem, and a fourth is made up of the firms using composing machines. These branches or subordinate bodies have served a good purpose, creating an interest in outlying districts that otherwise would have remained outside of the Association, through having too little in common with the great body of members.

Perhaps the most interesting and unusual work of the Association is the establishment of a purchasing agency. The members have felt, almost from the inception of the organization, that they ought to be able to secure a condition where the printer could make a profit from the paper that is run through his presses. Individual paper dealers expressed themselves as recognizing the justice of this, and said they were powerless to change the situation. The Paper Dealers' Association of New York was appealed to, but was too indifferent even to appoint a committee to meet the printers. As a result the Master Printers' Association has started to buy together, in order to secure larger discounts to its members, and afford them the chance of selling stock at a profit. A paper house, a card house, an envelope house, an electrotyper and others are now giving discounts to the Association that they do not give to non-members. This is wholly unprecedented in the trade, and the development of the situation will be watched with interest.

Will the movement come to naught? Or will the Association eventually decide to send all its trade through certain channels only, discarding the claims of competing houses? Or will it result in other supply houses giving discounts to Associations of printers, until all associated printers are able to buy better than those not organized? Or will the movement result in a conference by which paper houses will agree to protect the printer against the outside public? The latter is the end sought, but no one is competent to prophesy.

The Association has headquarters at 320 Broadway, in the same building with the Typothetæ and Printers' Board of Trade. At the third annual meeting, on June 4, the following officers were elected:

President — Joseph C. Aste.

Vice-president — W. F. Bartley.

Secretary — Charles H. Cochrane.

Treasurer — A. Schwebke.

Executive Committee — M. J. Pendergast, chairman; A. Langstader; William Kiesling; A. Giraldi; R. J. Stein; S. J. Fendler.

Law and Collection Committee — Charles E. Francis, Charles H. Cochrane, Samuel Wasserman.

The annual dinner was held June 10, at Heumann's, 290 Broadway, 105 guests participating. The printed menu was interspersed with quotations from Poor Richard's Almanack, while the menu itself was made more enjoyable by music between the courses. President Joseph C. Aste sat at the head of the tables, and, at the close of the feasting, congratulated the membership on the size and character of the assemblage. Among the after-dinner speakers, who followed, were Edwin Freegard, secretary of the United Typothetæ of America; J. Clyde Oswald, of the Oswald Publishing Company; Charles Francis, secretary of the New York Typothetæ; Charles H. Cochrane, secretary of the New York Master Printers' Association, who originated the association; A. Schwebke, treasurer New York Master Printers' Association; M. J. Pendergast, chairman Executive Committee; E. B. Digby, chairman Bronx branch; A. Becker, of Brooklyn branch; J. E. Linde, paper merchant, and Samuel Wasserman.

Curiously enough, after the first two set orations, the remaining speeches took the nature of a discussion of the new policy of the Association in establishing a purchasing agency, and looking for discounts. It was urged by J. E. Linde that an association for maintaining prices of printing should not lend itself to cutting the prices of paper stock. In reply, Messrs. Aste, Pendergast and others urged that what the Association really wanted was that paper dealers should raise their prices, and give a discount only to organized printers.

During the coming year the New York Master Printers' Association contemplates taking larger headquarters and enlarging its monthly "Bulletin" into a regular monthly periodical, to be sent to all the printers in New York and vicinity. C. H. C.

Increased Cost of Printing.— A progressive printing-house in a well-known town in the West writes as follows: "As your publication is considered the standard in the West we wish you would publish something along the lines of the enclosed slip, based on facts, and state that we are now paying ten hours for eight hours' work in every department — composing-room, cylinder pressroom, job press and bindery. Our typothetæ is in a very poor condition; owing to local feeling we are not united on any proposition, except that we do not get enough for our work. In 1900 we distributed some four thousand slips, and believe that other employers did the same, and we all received benefit from them." The gentleman requests an expression of opinion from subscribers to The Inland Printer for the benefit of all concerned.

At a meeting of the Typothetæ (Master Printers' Association), held December 18, a discussion upon the increased cost of printing took place, and a committee was appointed to draw up a list of actual increases in printing and binding supplies within the past five months, the report to be a candid statement, to be shown to the consumers of printed matter, blank books, stationery, etc. The following is the list, which is guaranteed absolutely correct:

INCREASED COST OF PRINTING AND BINDING SUPPLIES.

Print Paper	70 per cent
R. R. Manila	40 per cent
Card Stock, average	20 per cent
Book Papers, for all grades of book and pamphlet work	50 per cent
Fine Writing-papers	40 per cent
Bond Papers, average	30 per cent
Ledger Papers, average	30 per cent
Linen Papers, average	30 per cent
Envelopes, average	40 per cent
Binders' Board	16 per cent
Leather	10 to 25 per cent
Duck	20 per cent
Wire	30 per cent
Gold Leaf	11 per cent
Type and Foundry Sundries	35 per cent
Electrotyping	25 per cent
Glue	15 per cent

Market still on upward grade.

These advances are authentic, and represent the actual condition to-day.

This condition of the market may seem at first glance to be due to the operations of trusts or trade combinations, but this is only true to a limited extent. Unprecedented demand for the past year, scarcity of bleaching material used in the manipulation of wood pulp and rags, the denuding of young spruce trees within reach of pulp mills, low water in New England during the greater part of the year, all go to accounting for this extraordinary scarcity in the paper market. The limit is probably not yet reached, and prices will go somewhat higher in the near future.

Total output of all printing plants has been reduced twenty per cent by a reduction of hours without a corresponding reduction in wages.

C. M. Skinner,
W. L. Becker,
S. G. Burnham,
Committee.

W. H. Woodward, President.
M. J. Gilbert, Secretary.

At the annual election of the Kansas City Typothetæ, officers were elected for the ensuing year as follows: President, Benjamin F. Burd; first vice-president, Charles E. Brown; second vice-president, Charles H. Dart; treasurer, James H. Frame; secretary, Adna D. Gerard. Executive Committee: Franklin Hudson, chairman; Franklin D. Crabbs, Selden G. Spencer, Charles E. Brown, Ernest N. Brown.

Trustees: Cusil Lechtman, Charles E. Brown, Charles B. Dart. The following delegates represented the Typothetæ at the United Typothetæ Association convention at Atlantic City: Franklin Hudson, Benjamin F. Burd, Cusil Lechtman, Frank Barhydt, Edward M. Dart.

THE master printers of North Carolina have formed an association whose avowed object is the fostering of fraternal feeling and development of greater interest and loftier standards in the printing business. The charter members of the association are: C. B. Edwards, H. B. Varner, H. A. Murrill, H. E. Seeman, O. L. Barringer, J. J. Stone, G. L. Hackney, J. E. Pleasants, R. B. Elam, D. A. Coble, Z. P. Council, C. G. Harrison, J. E. Johnson.

THE Johnstown (Pa.) Typothetæ elected the following officers for the coming year at the meeting held June 11: Edward Homer Bailey, president; W. F. Schubert, vice-president; Frank C. Hoerle, secretary; Anderson H. Walters, treasurer; W. H. Raab, H. M. Benshoff, Amos Claar, M. S. Lehman, W. F. Hendrickson, F. K. Schubert, Executive Committee. The Committee on by-laws, consisting of F. C. Hoerle, E. H. Bailey, A. H. Walters, John Raab and H. M. Benshoff, will report at the next meeting of the Typothetæ.

COLOR IN THE GRAPHIC ARTS.*

THIRD PAPER.

THE matter of the names of colors has been treated with deplorable caprice and arbitrariness. Not only does one color often have a half-dozen or more names, but vice versa, the same name is often applied to a considerable number of different colors. For instance, "Indian yellow" is the original designation of the color, obtained from the plant world, called in India *Puiri* (purree); but the inorganic compound — potassium, cobalt, nitrite — has the same designation, and finally, a lake produced from a coal-tar dye is likewise called "Indian yellow." Names like "Berlin blue," "Krems white," "sienna," "Perkins violet," were given with reference to the place of discovery, or to the first producer of them, and so have a historical justification. But, in the course of time, manufacturers and merchants have assumed the right of giving to any color made or dealt in by them, any name they might see fit; and no regard being paid to system or to already existing designations, a sad confusion has come about in the nomenclature of colors; so that, in the majority of cases, the name gives absolutely no clue to the quality or properties of a color.

The only correct nomenclature would be the chemical one, which tells nothing but the composition of the substance concerned; but this is too long and cumbersome to be of practical value, also too difficult for the unlearned, to whom the expressions would convey no idea. So we must make the best of existing circumstances, and the careful printer, who has matter of importance and durability to produce, can only again be advised not to depend upon the names of colors, but to prescribe to his purveyor the exact properties of the color to be employed, giving the purpose of the print.

We will begin with the white colors.

These are all of inorganic origin; there are no white lakes. The most constant white coloring stuff is sulphate of baryta, which we employ in two forms: as heavy-spar, a mineral which is mined from the earth, and as "permanent white" or *blanc fixe*, artificially produced. In both cases we have a chemical salt, sulphate of barium, a compound which is as little affected by acids or caustics as by light or air. In this constancy lies its chief value, aside from the consideration that it also can be advantageously misused as a particularly effective weighting material. Barium has a very high specific gravity, and barium sulphate one of 4.7; so that the employment of this color as admixture in others, to increase their weight, is frequent.

Barium sulphate can not be used in the state in which it is found in nature, for it is impure, and usually has a brownish color, due to adhering compounds of clay, iron, etc. The heavy-spar, ground and pulverized, is freed from these impurities by treatment with warm diluted hydrochloric acid; the impurities pass into the hydrochloric solution, and are removed from the color-paste by repeated washings with pure water. The color is prepared, by this treatment, for still further pulverization; it is passed between millstones, and finally subjected to washing processes, in which the coarser particles are quickly separated from the finer — which remain for a time suspended in the water — sink to the bottom, and are again ground. The native heavy-spar, which is found in the form of partially — in rare cases entirely — transparent crystals, can not be brought into such a state of fineness that it will equal the artificial product in its covering properties. This is a phenomenon which we find everywhere, in comparing artificial with natural colors of the same composition. The natural colors exist in the earth in the form of crystals; in the production of the artificial we have it in our power to work according to conditions which will give them to us in as amorphous a state as possible. This is attained by causing the formation of the color to take place in large quantities of water, as slowly as possible, and with violent motion of the liquid. To produce barium sulphate, two salts, one containing sulphuric acid and the other barium, are brought together in highly diluted aqueous solutions, in a vat with a stirrer; the heavy-spar, being insoluble in water, is precipitated in very small particles, and so separated from the solution. In order that it may take a good varnish, the color must be very carefully dried; it is best to have it lightly calcined. The product is of dazzling whiteness.

But in spite of its various good qualities, heavy-spar is not used alone as a white color in the graphic arts. It does not have the desirable malleability in grinding, and its covering properties are surpassed by others. On the other hand, the artificial *blanc fixe* is often used as a substratum, that is, as the partial or entire base in the production of lakes; for it takes in and fixes equally well both coal-tar or dyewood colors, and also increases the covering power of the lake produced with it. Both natural and artificial heavy-spar — the latter obtained for the most part as a waste product — are very inexpensive colors, scarcely subject to adulteration.

Porcelain clay, which is also mined and comes into the market as Kaolin or china clay, is similarly used, not as an independent color, but as substratum in the production of lakes. The so-called *Kieselguhr* (silicious marl) or infusorial earth — known to be made up of microscopically small armors of micro-organisms — is especially suited to the manufacture of lakes by reason of its capability of taking up foreign materials; but for use in the graphic arts it must be ground and calcined with particular care. Finally, we may name, as "non-independent" white colors, carbonate of magnesia, magnesite, also gypsum (sulphate of lime), and chalk (carbonate of lime), likewise products of nature. All these colors are impervious to the influence of light, air, dampness, and even to gases containing sulphuretted hydrogen.

Two metals, lead and zinc, furnish the basis of those white colors which are used alone. Lead we have as a white color in three forms: in combination with carbonic acid, as basic carbonate of lead; in combination with sulphuric acid, as sulphate of lead, and in combination with oxygen and chlorin, as lead oxychlorid. The first of these three forms is the most important; we use the basic carbonate of lead under the common designation of Krems white (white lead).

A compound analogous to this is found, although rarely, in nature, as cerusite (hence the French designation *cerusé*); but does not come into consideration as a color. Besides

* Translated from *Allgem. Anzeiger für Druckereien*, for THE INLAND PRINTER.

"Krems white," a number of other names are applied to the same product, as "Dutch white," "snow white," "Venetian white," and "white lead."

Krems white is produced by four different methods, known as the Dutch, Austrian, French and the electrolytic. The old Dutch process, with its many and minute details, still gives by far the best and most beautiful product. Acetic acid is made to act upon metallic lead, and the resulting acetate of lead is changed partly into carbonate of lead, partly into hydrated oxid compound. To this purpose, plates or strips of lead are laid in or hung over kettles covered on the bottom with strong wood-vinegar. The kettles are placed on hurdles, which are covered with compost, tanning-bark, or similar waste materials. These bring about strong fermentation, and not only is carbonic acid formed, but a higher temperature — rising to near 100° C. — is developed. With the increasing temperature the acetic acid acts upon the lead, the resulting acetate of lead is decomposed by the carbonic acid of fermentation, and besides the compound of lead with oxygen and hydrogen (hydrated oxide of lead), one is formed with the carbonic acid (carbonate of lead). The finished white lead is deposited on the surface of the plates and strips of lead; it is scraped off and treated with water, to cleanse it and free it from the adhering acetate of lead (sugar of lead), which is soluble in water. If the color is to be made into little disks or cubes, it is ground in wet mills, with a solution of gum, dextrin or starch, then dried and shaped.

The original Dutch process, in which one operation may sometimes last three months, is simplified in the Krems or Austrian method, by bringing evaporated acetic acid and carbonic acid gas directly together, with hot water, in great tanks, and letting the steam act upon plates of lead. But this simplification is no improvement, for the white lead obtained in this way is of very uneven composition. The knowledge of the chemical action in the formation of white lead is not sufficiently accurate to allow adequate regulation of the effect of the different substances upon lead, as regards their quantity and succession. This regulates itself in the old Dutch process.

In the French process a solution of lead acetate is boiled with lead oxide, a compound being formed in which more lead is contained than the acetic acid present can combine with: the so-called basic acetate of lead. Into this solution is introduced carbonic acid, whereupon white lead is precipitated, and the supernatant solution, which still contains neutral lead acetate, can be used in further operations.

The electrolytic production of white lead was taken up only a short time ago by the Electro-Chemical Industrial Company in Dellbrück. Two poles of lead, one of hard lead, one of soft or refined lead, are suspended in a dilute solution of a mixture of chlorate and carbonate of sodium. (This solution, which is decomposed electrolytically, is called the electrolyte.) During the action of the current, water and carbonic acid are constantly added to the electrolyte, and the white lead is precipitated in great fineness and purity. Other compounds of lead can also be produced by electrolysis, as peroxids and chromates, and this method has the advantage over all others, that it protects the workmen from lead poisoning.

It is yet to be shown whether the white lead obtained by electrolysis is equal or superior to that formerly produced by the chemical process. If this is the case, the electrolytic method will certainly supersede all others.

Pure white lead must be soluble in dilute nitric or acetic acid, as well as in caustic soda lye; in the acids with foaming of the escaping carbonic acid. If sulphuretted hydrogen is added to the solution, this appears filled with a black substance. This formation of lead sulphid prevents this otherwise very constant color from being applicable to all purposes; and where there is danger of the air being contaminated with gases containing sulphuretted hydrogen, prints produced by the use of white lead, tin placards, for example, should not be made. Pure white lead is excellently well suited to printing purposes, particularly if it is not alloyed with substitutes — heavy-spar above all others — and is well washed and so free from lead acetate. The presence of the latter can be perceived from the odor, and also by the fact that the ground color quickly becomes thick. The latter also takes place when the proportion of lead acetate overbalances that of the hydrated oxid of lead, or when resin is mixed with the varnish used in grinding. The printing color in this case dries too quickly, and becomes crumbly through the formation of lead soaps. White lead of correct composition and ground with pure linseed oil varnish remains malleable for a long time. Adulteration with heavy-spar, *kieselguhr,* or china clay, can easily be detected by experiment with soda lye, when a residue remains.

(To be continued.)

SUCCESS IN ADVERTISING—A TALK WITH MR. PAUL NATHAN.

"Incredible as it may appear," said Paul Nathan, treasurer and general manager of the Wood & Nathan Company, "it is nevertheless true that there are printers' supply men who, to all appearances, are shrewd, sensible business men, and yet belittle the power of trade-paper advertising. 'No one reads the trade papers,' they are wont to say, 'so what is the good of spending our good money to advertise in them?' Others may not go quite so far as this, but take the ground that display advertising in the trade organs is in most cases a waste of money. 'As long as our name appears in some corner or other, just so as to remind our customers that we are alive, our purpose is amply served. What is the good of using a whole page to say what can be said equally well in a portion of a column?' Now, I do not think it is very difficult to prove that both these viewpoints are faulty, but as an ounce of fact is worth infinitely more than a pound of theory, I can use no better argument than the experience of my own company during the last four or five months.

"It was in February of the present year that the Wood & Nathan Company was appointed the selling agents of the Monotype machine. Coincidently with our taking over the business, Mr. Wood and I began an aggressive advertising campaign in the trade journals, and in the trade journals alone. Practically, we relied upon these only for publicity, and that we were relying upon no broken reed I think the results have shown. For instance, last February we found one stenographer all that was necessary to carry on the correspondence in regard to the machine and to answer inquiries. Now we have six skilled typewriters hard at work, and every month I have to increase the force. You can readily understand the necessity for this when I tell you that in fourteen days we received a trifle above nine hundred inquiries from all over the country.

"I should be affecting a false modesty if I did not add that I think not only the mediums in which our advertisements appeared, but the character of the advertisements themselves contributed to this result. In the first place, we had something to say which those to whom we appealed wanted to hear, and I think we have said it in an attractive way. Especially do we congratulate ourselves on the fortunate idea of advertising the Monotype by means of work actually done upon it. The advertiser is to be congratulated who can distribute broadcast, and to thousands of readers every month, actual samples of the goods he has to sell. That is one of the secrets of the success of the Monotype advertising campaign.

"Such an experience, and I do not doubt there are hundreds like it, proves the fallacy of the contention of those who discourage display advertising — that trade papers are not read. True, with the vast number of trade publications now flooding the market, many are unworthy of support, but advertising in those of known merit brings money to the coffers of the manufacturer."

VIEWS OF F. C. NUNEMACHER.

Mr. F. C. Nunemacher, the well-known Louisville (Ky.) printer, who was elected vice-president for Kentucky by the National Manufacturers' Association, at its recent convention, emphatically denies that the now-famous "declaration of principles" was intended as an affront to labor. He was a member of the committee which drafted the "declaration," and says it exhibited a desire to frame a document that would be a message of good will to all men. In Mr. Nunemacher's opinion, "the most intelligent and liberal-minded members of labor organizations — of which there are many, say what you please — will, seeing the disposition manifested by the employers, use their influence to bring about a peaceful settlement of all difficulties as they present themselves. If the true spirit of a desire for fair treatment of the workingman, which I can say predominated among the members of the convention, becomes generally known to the workingman as being the wish of the employer, the possibility of labor troubles will be reduced to the minimum."

During the debate on the declaration of principles Mr. Nunemacher made a speech, which the Louisville papers refer to as sounding the keynote of the convention. Here are a few extracts from the deliverance:

"If we decide to make war on labor unions, our first step must be to disband our own organization, for we have no right to exist if the laboring man has no right to have his union. We have put ourselves on record, in our declaration of principles, that he has this right, and every man of you in your inmost heart knows he has this right. If we unite in a boycott or blacklist of employes on account of their membership in labor unions, we are taking a step that is certainly unfair, if not clearly illegal, that will react upon those who indulge it as certain as fate. In fact, if the members of this body, collectively or any number of them, in kindred trade, take any steps that are unfair, be what they may, the ultimate result will be disastrous to those who inaugurate it, just as sure as the sun will rise to-morrow. I fully recognize the immense power that is in this organization, and know that if united action against labor organizations of a coercive tendency was determined upon and it was decided to close all our plants, or any number of them, that it could be done so completely and so firmly that victory would attend the efforts and the point be gained. But, oh, my friends and associates, at what cost? Think of the horror and misery of it! Think of the poverty and suffering that would attend it! Would you wish your name to go down to posterity as one of the causes of it? Think of your employes as fellow American citizens, and could you for any reason that you could present to your conscience have even the least part in starting the thin edge of the wedge that would bring to this country a greater scourge of crime, suffering and death than all the wars we have ever had combined in one could bring? Every man's hand against his brother, when it should be in it in a hearty, God-speeding clasp of encouragement.

"Right here let me ask you a question. Why do we come to these conventions? To meet each other, get better acquainted, give and exchange ideas? For what? For the betterment of our several business interests? Is it a good thing? You come, do you not? Well, now, if this is a good thing to talk these matters over here among ourselves, why is it not a much better thing to talk matters over with our employes at home? Doctors never could heal a patient if they simply got together among themselves and talked about the diseases and ailments of their patients! They must talk to the patient and get his symptoms in detail, and then do the best they can for him with the medicines and means at their disposal! Now, if you want to take a great step in advancing the settlement of the labor troubles of this country, pledge yourself right here to-day that you will go home and talk these matters over with your own help! Talk to them as man to man, not as a mere machine! Give them credit for having feeling, blood in them, and a soul as precious as your own! Have you ever done it, or do you let the walking delegate give them a 'lop-sided' education? Let them know



"NEMESIS."
From painting by W. Wiwel, 1890.

a little about your side of the question. 'A man's a man!' We must be firm, and at the same time conciliatory. My people, left to themselves, would never have gone out on any strike. Why? Because they are treated as human beings, with good, warm blood in them, willing to serve. As it is now, the second generation, the sons and daughters of those who were with me in the small beginnings of my business, are beginning to come into our ranks. We have had nearly a score of marriages among our own people, nearly forty souls united in honorable wedlock, who have learned to love and live for each other in our service. At home there is nothing sweeter to me than to have my employes call me, or hear them speak of me as, 'Mr. Frank,' instead of that term, void of all affection, 'the boss.' Now, I trust you will pardon this personal digression, but let me tell you, men of 1903, let us revise and reverse the words that so aptly describe our beloved Washington, that leading spirit of '76, and let our aim be 'First in the hearts of our workingman'; 'First for peace and last for war.'"



Photo by R. R. Sallows, Goderich, Ont.

"NOW WILL YOU BE GOOD?"

MOVING THE PLANT OF THE GOVERNMENT PRINTING-OFFICE.

The removal of the presses and other machinery from the old Government Printing-office to the brand-new building has commenced, and it will require at least three months to complete it, because Mr. Palmer, the public printer, desires to have it done without delaying or disturbing the business of the office. The weakness and dilapidation of the old building was not fully realized until the movers commenced to tear up things, although it had been condemned by the building department and the sanitary officers of the district. It is a wonder and a mercy that it did not fall in long ago and destroy the valuable presses and printing stock of the Government, not to mention the lives of the four thousand employes. But they would have been easily replaced. There is a long waiting list of applicants.

During the war, while the Confederate army was pressing closely toward the Potomac, an ambulance, drawn by six mules and carrying two brigadier-generals, was captured while on its way from Washington to the front. When the matter was reported to President Lincoln he threw up his hands and remarked:

"That's a terrible loss to the Government! I don't mean the brigadier-generals, for I can make as many of them as I want any day, but those mules cost $200 apiece." — *William E. Curtis, in Chicago Record-Herald.*

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

"DIE GRAPHISCHEN KUENSTE DER GEGENWART" is the title of an interesting treatise on the development of the graphic arts in Germany. It is profusely illustrated by inserts, showing examples of every branch of the printing art, and is a book of undoubted practical value to the trade, and is an artistic production from cover to cover. The book can be obtained through Charles Hellmuth, manufacturing agent for Kast & Ehinger, Stuttgart.

"PRINTER'S HINTS AND HELPS" is the title of a small pamphlet published by Charles A. King, Beverly, Massachusetts. The book contains thirty-two pages of short paragraphs designed to aid the printer in his emergency, and these are rendered more quickly available by a carefully prepared index. There are paragraphs on presswork, composition, overlaying, rollers, half-tone printing, ink reducers, stereotyping and embossing. It is printed "indifferent well."

THE 1903 edition of the guide-book known as "Trolley Trips Through Southern New England" has been issued by White & Warner, Hartford, Connecticut. It is an attractive pamphlet containing 112 pages and sixty half-tone illustrations, nearly all of them new and all of them well executed and well printed. The ten maps showing the different sections traversed by the trolley lines will prove of value to the tourist. The information pertains to main lines, such as make the connection from New York to Boston, with much data about interesting side trips. Routes to Providence, and through Berkshire county, and, in fact, all the picturesque regions of southern New England, are described and illustrated. The trip can now be made by trolley from New York to Boston with but one short break of six miles and a half between Cheshire and Southington. The running time between the two cities is twenty hours and five minutes, and the fare $2.85.

OF late the call to the ministry is coming to be but the natural precursor of a second and urgent call to the field of fiction, and we have, in consequence, been receiving numerous novels from the pens of those who occupy pulpits of a Sunday. While this influence is no doubt wholesome as a moral agent, it needs no Sherlock Holmes to detect the hand accustomed to the writing of sermons in many of the new books issuing from ministerial sources. Mr. Harold Bell Wright's book, "That Printer of Udell's," is no exception. The story follows the fortunes of a ragged urchin thrust alone into the world by the cruelty of a drunken father. He somehow manages to learn the printing trade, and he fights a hard but winning battle for Christianity and the woman he loves. The religious interest is kept paramount at all times. As this is the author's first essay into literature, it is, perhaps, not surprising that the plot is a bit melodramatic and the character-building and dialogue crude.

THE June number of the *World's Fair Bulletin* contains a voluminous account of the dedicatory exercises at the formal opening of the Louisiana Purchase Centennial at St. Louis. Almost every incident of the impressive ceremony is chronicled in half-tone engraving as well as in type; in fact,

the entire sixty-four pages of the magazine are devoted to the subject. From the views of the buildings presented, the architectural feature of the exposition promises to be most attractive. This number of the *Bulletin* is well worth preservation by all those interested in the exposition. The opinion of those who were entertained by the St. Louisans is voiced in the "yawp" of William J. Lampton, of the New York *Sun*, read at the banquet tendered the Washington correspondents:

"Oh, say, St. Lou.,
We're looking at you!
And so is the whole wide world,
As your flag is unfurled
To-day.
And, say,
What do we see?
The Future Great?
Aw, that's too late.
You're the Present Great;
And you've got there
For fair."

Representative Art of Our Time. In eight parts. Wrappers 17 by 12 inches. Complete in Portfolio. $8 net.

The previous five parts of this publication have already been noticed in these columns, as having treated of the following subjects: Wood engraving, artistic lithography, oil painting, water-color, etching and dry point. Part six, which is just ready for publication, treats of pastel painting, upon which subject Mr. A. L. Baldry writes a comprehensive essay, as a preface to this particular part. The volume contains six beautiful plates affixed to heavy mounts, suitable for framing. The subjects of these six plates in color and other processes are: "L'Abreuvoire," by A. LePere; "The Last Load," by Arnesby Brown; "Ouvriers," by Steinlen; "Spring," by Bernard Partridge; "Kitty," by George Clausen; "Thais," design for a fan, by Charles Conder. There will be many art lovers who, for the sake of Charles Conder's design alone, will be anxious to become subscribers to this handsome series, which adequately covers the various fields of modern pictorial art.

Modern Machine-shop Tools; Their Construction, Operation and Manipulation, Including Both Hand and Machine Tools. By W. H. Vandervoort, M. E. 600 pages, 672 illustrations; cloth, $4. New York: Norman W. Henley & Co.

The increasing use of machinery in the production of printing makes necessary a more intimate knowledge of the use of tools than the average printer, pressman or bookbinder possesses. "Modern Machine-shop Tools" treats the subject of the proper use of tools in a concise and comprehensive manner, and forms a valuable text-book for students as well as being a complete manual of modern machine-shop practice. The chapters on "The Hammer and Cold-chisel," "The File and Filing," "Standards of Measure," "Calipers," "Gauges and Indicators," "Rules, Squares and Other Small Tools," "Drills," "Screw Threads, Taps and Dies," "Drill and Tap Holders," "Grinding Machines and Grinding," "Hardening and Tempering," "Belting and Transmission Machinery," together with the "Useful Data and Tables" appended, will be found of especial value and interest to workmen in the printing trades.

A LADY'S POCKET.

Apropos of the difficulty even their fair owners experience in locating ladies' pockets, a good story is told of a lady who, arrayed in a new frock, took a hansom the other day and, on alighting, hunted vainly for the entrance to the pocket where she had confidingly placed her purse.

The quest was so unduly prolonged that at last her charioteer, who was not a man of refinement, remarked from his perch:

"Now, then, marm, when you've done a-scratchin', will you pay me my fare?"—*Spare Moments.*

THE NEW ART OF PRINTING.

BY GEORGE FRENCH.

THERE is a new spirit coming rapidly to the front in printing. It is evident in the work of many of the large printing concerns, and it dominates the work of a few men. It may be roughly characterized as the spirit of culture, though that term is neither justly descriptive nor sufficiently euphonious. It recognizes, as its fundamental principle, the exceedingly close relation of printing to the other graphic arts, and its absolute dependence upon the principles they are dependent upon.

This view of printing places it within the pale of art, and requires of its practitioners not only thorough knowledge of the principles of art but a comprehensive study of many branches of knowledge never before deemed to be of special value to printers. It divides printers into two classes and draws a sharp line of demarcation between what we must henceforth recognize as two radically distinct divisions of printing — printing as a business and printing as an art.

Printing as a business need not be wholly divorced from printing as an art; it ought not to be thus separated. But it is futile to hope, and unreasonable to require, that the men who produce commercial printing habitually will, or ought to, qualify themselves to produce printing worthy to be classed as artistic, in the sense here meant. It would be absurd, for example, to even imagine a pressman making ready a catalogue form and taking account of the artistic elements of tone values and light and shade. It would be almost equally absurd to imagine the foreman giving much attention to the elements of proportion, balance, harmony, restraint, etc., when he "laid out" the pages of the same catalogue. What he must consider then is economy of space and paper, and the requisite emphasis of matter. There is little latitude for artistic effect. A certain approximate harmony in his type scheme is about all he can hope to accomplish. His margins must be fixed with the idea of utilizing the paper; his type must be chosen to bring all within a certain number of pages; his paper must be selected with reference to postage expense and the mere avoidance of a too cheap effect; as many pages as possible must be crowded into a form, and the ink must only escape the possible minimum of quality by a recognizable margin.

This kind of printing makes up the great bulk of the product of all the presses and engages the services of at least nine tenths of all the people employed in the craft. It would be foolish to expect that principles of art could be considered in the production of this work, or studied by the people who produce it; except, it may be, in a very slight degree, as it is possible to make up the pages of the cheapest pamphlet in a manner to give the page margins their proper relative proportions, as it is possible to employ types that harmonize in the composition of those pages. In every industrial craft and art the routine workers are, of necessity, the great majority, and in every industrial craft and art there are prophets, iconoclasts and leaders toward newer lights.

The new movement in printing is rather revolutionary, as it discards or ignores much that has been beaten into the texture of the craft during all the generations since Gutenberg and Fust, and sets up standards and insists upon methods that have only been known in connection with other graphic arts. The arguments of the disciples of the new seem to be based upon the axiomatic conclusion that to be considered an art printing must be based upon artistic principles and partake of the methods and atmosphere of art. To attain to this conception of the art of printing involves that the printer must be also a hard student, and a student in a direction and with a breadth of view and interest never before considered either necessary or useful for a printer.

It is happening in the printing craft now that here and there are appearing men who have grounded themselves in the theories and principles of art, and are patiently but persist-

ently applying those principles and theories in their work. Some of these men have not made great marks, nor much financial success; some of them have won fame and considerable fortune.

Perhaps it is not possible to refer the beginnings of this impulse in printing to anything more satisfactorily definite than the tendency of man to instinctively seek out avenues of progress. There are some who will be inclined to ascribe great credit to William Morris. There are others, and they have greater knowledge and surer prescience, who will turn to Will Bradley and his fine work while he operated his Wayside Press, at Springfield, Massachusetts, to discuss the first sure symbols of the new cult. Morris is entitled to some credit, but Bradley to more. There are others, whose names are not well known in printing circles, who are doing yeoman service and whose actual work is of more importance than either of the distinguished persons mentioned.

Morris and Bradley have taught us that art in printing is possible. They have done more: they have shown us that art in printing is essential. This we learn by a careful study of their careers as printers, rather than by a study of their work. In their work there is very clearly manifested the artist in printing, which is not the same element as art in printing; at least, it is not the same for my present purpose. The work of these men is the expression of the decorative artists through the forms of the craft of printing — a subordination of printing to the needs of the decorative artist. It is the reverse process that is working a revolution in printing to-day — the adaptation of the principles and methods of art to the necessities of printing. In the exemplification of this evolution there are men quietly at work who are clearly indicating to the craft the pathway along which it may arrive at the distinction of being acknowledged to be an art. The distinction of these men may be acquired; the distinction of Morris and Bradley can be perceived and appreciated, but it can not be acquired. Since he died there has arisen no Morris, and there is no one in the practice of the art of printing to-day who can stand alongside Bradley and demonstrate claims to equality in kind and degree.

It is desirable to name other names, not to exalt individuals but to give point, and possibly poignancy, to the remarks already made. Possibly none are doing more to establish an art basis for printing than Mr. D. Berkely Updike, of Boston, and Mr. Bruce Rogers, of Cambridge. I do not claim supremacy for them; they would be offended were I to do so; but because of my better acquaintance with their work and because it is offered to the public through channels that justify it commercially, they are cited. Other men are working as conscientiously, and with as definitely clear ideas; and the results of their work are deserving of as careful consideration, as intelligent criticisms and as warm praise.

These two men (regarding them as typical of a small but growing class) are applying the principles of art to what is known as "plain composition" of type in a manner that clearly demonstrates the possibility of success, and the extreme desirability of effort along their lines of experience.

It is not long since the man who would venture to have suggested that such elements of artistic composition as proportion, balance, color, tone values, light and shade, etc., had any vital relations to the composition of a page of type for a book would have elicited from printers more than a quiet smile of incredulous amusement. To-day a great many of the more progressive printers are ready to admit the validity of this new view, and an increasing number are becoming students and practitioners.

It is gradually being understood that artistic printing in this sense bears no slightest relation to that queer expansion of archaism which followed the flush of recognition of the unique and beautiful work done by Will Bradley at his Wayside Press. That règime, which still endures, worked backward, endeavoring to engraft pictorial art upon printing through the medium of the work of artisans. Of course it failed almost completely to satisfy artistic taste, because it did little but violence to artistic canons. The legitimate application of art principles in printing, as here considered, does not result in pictorial or decorative effects. It is evidenced in certain refinements of composition which bring the printed page within the purview of the art critic in respect to proportion, balance, restraint, harmony, color and tone, and the whole net result is evidenced in the beauty of the page as a piece of type composition. The points of view of the critics of the printed page of this character and of the painted picture are almost the same, and to get at a just appreciation of either practically the same methods are effective.

If the inquiring printer takes pains to inform himself regarding the "points" considered by the critic of works of art, he will discover that nearly all of them, assuredly all of those mentioned above, furnish a sure basis for judgment of the piece of plain typography. He will discover also that to incorporate into typography those art elements which are of intrinsic value to it requires that the spirit of the iconoclast be allowed to freely develop and exercise itself. There is plenty of dead wood in the traditions that form the basis of the education of the printer; plenty of stuff that the twentieth century has no use for. It should be cut out, and I do not know of a surer way to recognize the fustian than through a liberal-minded study of the relation of art principles to printing, or a more reliable guide for the extirpation of the weeds in the garden of typographic learning.

It is plain that this conception of the education of the printer is not adapted to the uses of the "hewers of wood and drawers of water" in the craft; that it will appeal powerfully to only such as are students; that it will emphasize a division that is already perfectly apparent. It is, nevertheless, already operative in promoting a class of printing such as has never before been known, and there is a constantly increasing demand for it. It is no vain boast of these rapid times to declare that there never were printed books made so admirably as some of the better examples of the work of Updike and Rogers, and a few other printers, executed in these early years of the twentieth century. They excel in the application of these elements of art that I have mentioned, which are fundamental in printing as truly as in painting, drawing and engraving. None of the old books that are regarded as examples of fine printing exhibit the effects of art culture to the extent it is evidenced by Mr. Rogers' *Montaign,* for example, or by Mr. Updike's altar book or *Tacitus.* In some, even in many, respects the fine old books are equal to the fine modern books, but their range of excellence is not as wide, not as inclusive. The work of these modern masters takes cognizance of a different motive, and is based upon a saner and broader foundation. It is the expression of a culture that finds its springs in the source from which is drawn the inspiration of artists of every kind and degree. Its chief differentiation is the prescience which prompts the application to printing of tenets heretofore regarded as applicable only to pictorial graphic art.

But none of the benefits flowing from the study of art in connection with printing are denied to any printer. It is an interesting, even a fascinating, study. It leads one along paths of pure delight, and as the conviction that here is a suggestion that will benefit me as a printer comes home again and again as some book upon art is studied, the warm blood of enthusiasm leaps to the brain and quickens it, and that dear delight of knowledge gained repays upon the instant. The process of getting this sort of information is that one known as "grubbing." Those art principles and rules which are of special value to printers are not gathered into any one book. They lie scattered through works on art, and they must be discovered. It is not a tedious process; it is a pleasant excur-

sion. In the course of a year one can read all that is necessary (though not all an interested student will be inclined to seek) if only an hour a day be filched from pleasure or from sleep. And it is so richly worth while!

THE FIRST CONVENTION OF THE AMERICAN PRESS HUMORISTS.

BY ARTHUR K. TAYLOR.

IT is not always the unexpected which happens. Once in a while it is the obvious that materializes. We are living in an era of organizations, so few were surprised to find one morning, not long ago, that the poets, humorists and philosophers of the daily press of this country had gotten together, formed an association, and laid large and comprehensive plans for the future. In order to allay the probable alarm of the public, it is only in justice to the new organization to state that thus far they have taken no steps to curtail their output, and while there was considerable discussion as to how it would be possible to get their union label on their product, and thus prevent their wares being retailed by vaudeville artists and Chauncey Depew, such was only among the members individually, and was in no sense official.

The sole credit for the organization of "The American Press Humorists" is due to Henry Edward Warner, of the Baltimore *News*. While the idea was of his conception it met with the approval of all to whom it was suggested, and resulted in the first convention being attended by the following-named gentlemen, and letters of regret, but expressing their coöperation, were received from every one eligible to membership who was unable to be present.

"Grif." Alexander, Pittsburg *Dispatch*.
George S. Applegarth, Buffalo *News*.
Everard J. Appleton, Cincinnati *Commercial Tribune*.
A. L. Bixby, *Nebraska State Journal*.
Theodore H. Boice and wife, Pittsburg *Chronicle Telegraph*.
Arthur G. Burgoyne, Pittsburg *Leader*.
Willis Leonard Clanahan, St. Louis *Post-Dispatch*.
W. L. Comfort, Pittsburg *Despatch*.
Will Reed Dunroy, Chicago *Chronicle*.
J. A. Edgarton, *Rocky Mountain News*.
James W. Foley, Bismarck (N. D.) *Tribune*.
Strickland W. Gillilan, Baltimore *American*.
R. S. Graves, St. Joseph *Evening Press*.
George V. Hobart, New York.
Philander C. Johnson, Washington *Star*.
Samuel Ellsworth Kiser and wife, Chicago *Record-Herald*.
Robertus Love, St. Louis *Post-Dispatch*.
A. W. Mayfield and wife, Omaha *World-Herald*.
Roy L. McCardell and wife, New York *World*.
James J. Montague, wife and boy, New York *Journal*.
Lowell Otus Reese, San Francisco *Bulletin*.
L. H. Robbins, Newark (N. J.) *News*.
Peter Pry Shevlin, Baltimore *Herald*.
James T. Sullivan, Boston *Globe*.
Harry Persons Taber, McClure's News Bureau.
Henry Edward Warner, Baltimore *News*.

The convention effected an organization by the election of the following officers: President, Henry Edward Warner; vice-president, Strickland W. Gillilan; secretary-treasurer, Robertus Love. Robert J. Burdette was unanimously chosen perpetual pastor emeritus of the organization.

The object of the association was declared to be purely fraternal and social, and its present membership numbers seventy-six, and by the time of the next convention, which will be held in St. Louis, it is hoped that every "jokesmith" in the land, with a character testing over seventy-eight per cent, will be roped into the combine.

The members of the new association were entertained at the Journalists' Club, where they made their headquarters. The convention lasted during the week of May 18 to 23, and, aside from the business sessions, their time was spent in sightseeing in Baltimore, Washington, a trip down the Chesapeake Bay to Annapolis and West River, besides theater parties and banquets. One evening the association was entertained by a musical program rendered by members of the Pittsburg Orchestra at one of the local breweries. The fact that the next day's output of the establishment was not visibly affected by the event has gone far toward proving that journalists, as a profession, are not unduly addicted to the hop-brewed beverage.

There were two photographs taken of the convention, the operator promising that if the plates came out all right that he would deliver the goods promptly. The members have heard nothing further from him and are anxiously awaiting developments.

By the kindness of an invitation from President Warner, the writer accompanied the members of the association on their trip to Annapolis and West River, and the memory of its pleasures will long remain with him.

The day was delightful, and the only depressing feature of the trip was the spectacle of the humorists being followed around at a respectful distance by sundry hungry-eared passengers anxiously waiting to hear some bon mot, and if by any chance they did say anything that was overheard, it was sad to see the eagerness with which it was seized upon in the hope of finding the concealed joke.

It was an ideal opportunity for the renewing of old associations and acquaintances, and after one of the members gave an "inimitable" imitation of a hungry man in the presence of food, and the cigars had been lighted, there was what might have been expected in the way of speechmaking and telling of stories. The writer recalls with especial pleasure Gillilan's immortal "Off agin, on agin, gone agin, Finegan," and "Pop" Bixby's effusion, referring to some remarkable region in the West, where a man could hear his corns grow in the night — probably the result of some wonderful atmospheric phenomena.

Nearly all the members of the association wore badges. Were it not for this circumstance it might have been taken for an association of funeral directors — for they surely did not look especially mirthful. During a lull in the music of the orchestra, I walked over to the rail, where a sad-looking individual was soulfully gazing into the deep. His face was quite familiar, and when Mr. Warner introduced him I felt quite sure that, from his expression of such great solemnity, I was about to meet a man whose conversation would fairly sparkle with wit and humor. By way of starting the conversation I ventured the remark that I had not understood the name of the paper with which he was identified. He replied that he was not a newspaper man at all, but played the first violin in the orchestra.

ELECTRIC LAMP.

A fire alarm came in last night upon the telephone; 'twas caused by a short circuit in D. B. Slaybaugh's home. The fire department made response with many a yell and shout, but when they came upon the scene the fire had burned clear out. The cord which holds the electric lamp from the ceiling falling down, had lost its coat of colored cloth in flames which burnt it brown. The smoke that filled the room so full had caused the fire alarm. The whole department came to town. The fire had done no harm.—*Shelby, Ohio, Daily Globe.*

A SCHOOL IN ITSELF.

Your magazine has been my greatest helper, and it is a school in itself.—*J. Armstrong, Cookshire, Quebec.*



Photo by Thomas Kent, Kirkwall.

THE CHANNEL FLEET IN KIRKWALL BAY.

Ye Mariners of England
That guard our native seas!
Whose flag has braved, a thousand years,
The battle and the breeze!
Your glorious standard launch again
To match another foe:
And sweep through the deep,
While the stormy winds do blow;
While the battle rages loud and long
And the stormy winds do blow.

The spirits of your fathers
Shall start from every wave —
For the deck it was their field of fame,
And ocean was their grave:
Where Blake and mighty Nelson fell
Your manly hearts shall glow,
As ye sweep through the deep,
While the stormy winds do blow;
While the battle rages loud and long
And the stormy winds do blow.

Britannia needs no bulwarks,
No towers along the steep;
Her march is o'er the mountain-waves,
Her home is on the deep.
With thunders from her native oak
She quells the floods below —
As they roar on the shore,
When the stormy winds do blow;
When the battle rages loud and long
And the stormy winds do blow.

The meteor flag of England
Shall yet terrific burn;
Till danger's troubled night depart
And the star of peace return.
Then, then, ye ocean-warriors!
Our song and feast shall flow
To the fame of your name,
When the storm has ceased to blow;
When the fiery fight is heard no more,
And the storm has ceased to blow.

— *Thomas Campbell.*

COMPOSING ROOM ECONOMICS

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.

LOCKING UP AND PLANING DOWN FORMS FOR PLATEN PRESSES.

The basis of good presswork is a form of uniform height, properly planed down and securely locked in the proper position in the chase. Any defects along these lines are readily remedied on the bed of a cylinder press, but forms for platen presses should be absolutely O. K. in every respect before leaving the stone, because the bed of a platen press is not a suitable place for such work.

Some large printing-offices, with their own foundry, use electro forms only on platen presses. Type lasts longer and pull-outs, so disastrous at times, are avoided. Each press is furnished with a hard wooden block, slightly under type-height and of almost chase capacity. The electros of various forms are fastened to the block by the pressman, in the position he prefers. Underlaying is easily done and runs are made with least possible wear and tear on form and rollers, and the product improved in appearance.

Electros of half-tone engravings, however, will not print as sharply and clearly as the originals.

In locking up type forms be sure the stone is clean, smooth and level. In selecting press for the job in hand do not tax the capacity of the machine. Except when unavoidable, do not put a form the printing surface of which is more than two-thirds inside chase area on a platen press.

Be sure all errors of omission and commission have been corrected and that margins, etc., are O. K. Color forms are readily locked up correctly the first time by using a proof of the entire form on transparent paper and exercising care. Have a sheet of stock at hand to verify margins and get forms which must be locked up in a corner or to one side of chase in such a position that the pressman may put gauges on the tympan and use grippers. It is possible to print with gauges suspended from lower edge of platen and without grippers, but with a loss of time and uncertain register.

Ordinarily forms should be placed slightly below center of chase for most easily adjusted impression and good rolling.

Forms containing isolated rules or lines of small type should be placed so the rollers will strike these sharp surfaces broadwise. If this is impracticable, use old rollers to save good ones.

Oftentimes two or more small forms, to be worked on same stock and in same color, may be locked up together and run at once, with a considerable saving of presswork. Any scrap stock may be tied up in covers, labeled and laid away, where it will not be soiled and wasted, and utilized at another time. Multiplication of forms may often be employed to advantage where the runs are long and composition slight.

Be sure that the form is O. K. and in the proper position; place furniture (using fewest possible pieces so arranged that there can be no binding), and quoins around it and unwind cord. Always have wood between form and quoins and between quoins and chase when metal quoins are used. Quoins should be placed at upper and right sides of chase, and the former locked toward the left and the latter toward the bottom. In applying squeeze remember that the form, because of the lead and furniture (softer than type) between the lines yields more to the quoins at the foot of form. These quoins for this reason should be tightened first and the supplementary pressure applied with side quoins. Of course, all quoins in one group should lock in same direction and all securely in final lock-up.

Before planing down form it is well to underlay all low parts of form. A type-high gauge and small spirit level are useful in getting low and high cuts to proper height. A wood file and sandpaper may be used, in lieu of machinery, to take down bases of high cuts. Cuts should never go to press over type-height. If hard, shrunken rollers are used, cuts should be type-high; but if the rollers are new and soft, cuts should be slightly below type-height, not filling up so readily thus. The more intricate underlaying should be done in pressroom.

In planing down, tap form gently in every part and plane rules and cuts squarely, else they may tilt. Quoins should always be unlocked when form is to be planed down. See that all slugs, leads, furniture, etc., are resting on stone. Lock up and, tilting the chase by placing the quoin key under one side, sound the form all over carefully with the fingers to make sure it will lift. If it will not lift, unlock and correct all poor justification. Never try to lock up a poorly justified form with extreme squeeze, thus possibly springing or breaking chase. Never batter up type, leads, slugs and furniture to make a form lift, but use proper spaces. Troublesome tables may be locked up more rapidly if a piece of bicycle tire tape or blotting paper is placed beside them. In locking up large forms made up of solid type on one side and leads and furniture principally on the other, it is well to put in more space than seems necessary on the latter side, else the softer matter will yield so much to the squeeze that the form will not be straight. This is often necessary in open, blank forms. Forms bounded by brass rules should be locked up with pica slugs between brass rule and furniture. If these brass rules, which are often the source of much trouble, are square on the ends, are just touched at the corners after final lock-up, and are planed down squarely without being tilted, there will be no break at corners in the impression, provided the form is properly made ready.

Be sure that justification is O. K.; lock form securely and examine it on the bottom to see that no type, lead or grit is imbedded therein; clean the face of form, and send to press.

Bearers in the chase are necessary if the roller wheels are worn below their normal circumference, and on old presses where the roller trackway has been worn very low. It is best, however, to have these defects corrected by the machinist, as roller bearers are oftentimes in the way of grippers. Where the wheels and trackway are O. K. and the rollers jump, because of peculiar position of parts of form, powdered rosin on the wheels and trackway may be employed instead of roller bearers.

Before placing chase in press the prudent pressman will sound the form once more to make assurance doubly sure. Loose type often blurs or works in and out as the rollers pass over the form, cutting rollers and oftentimes causing disastrous pull-outs and smashes. The pressman should also see that chase, furniture, quoins and form lie snug against bed of press and that chase has not been sprung so that press clamp can not grip it securely. The feeder should keep his eye on form and quoins during run and his ears open. Quoins working loose will give warning by a rattle which the quick ear will catch if the eye's attention is on something else. Quoins should be gone over with key by pressman every two or three hours during long runs. This is especially necessary when the form is made up of solid type or Linotype slugs and large, not allowing much wooden furniture in chase.

The feeder should do his work well, whether register is imperative or not. Then, if a pull-out happens, the stock may be saved by running the sheets the second time.

Where it is necessary to change the position of parts of form after gauges have been set, do not change the furniture at gauge sides of form but at the quoin sides.

In planing down high and low parts of same form, plane down different heights separately. It is manifestly impossible

to force both heights to the stone by planing down both surfaces with one tap of planer.—*Eugene St. John, Springfield, Ohio.*

A Label for Type-cases.—That type-cases should be labeled in such a manner that the size and style of type they contain may be readily seen by the compositors is generally appreciated, but how many offices there are where there is no uniformity in the style or form of the labels used! I have for several years used the form of label shown herewith, with satisfactory results. My reasons for using this form are that the putting of the size in a bold figure makes it easily read, as size is generally the first thing looked for when searching for a letter in which to set a given job. The label, with the size and name of the type, is put on the left end of the case, and the label showing the style of the type on the right end.

12 Point De Vinne

Perseverance and Energy combined for

I employ the same sentence, or as much of it as will go into the measure, usually twenty-five ems, pica, as a glance at the label will show the compositor how much space a certain number of words or letters in the various styles of type occupy. If it is not considered desirable to have a label on each end of the case, the two lines can be placed on one label. In lieu of label-holders two-ounce tacks make good substitutes for fastening the labels to the cases.—*John R. Bertsch, Great Barrington, Massachusetts.*

Apropos of the discussion of figure-cases, we quote the following article which was written for The Inland Printer by H. M. Gortner and appeared on page 674, of the issue of May, 1890:

A year ago the writer conceived the idea of a figure-case, which he believes has proven of sufficient usefulness to be entitled to a wider consideration than it has yet received.

This case is made of tin, with boxes arranged exactly as the figure-boxes of a regular lower case. Two pieces of spring brass are soldered on the back of the "2" and "7" boxes, and so bent as to extend across the upper side of the lower case, and then down on the outside, holding it firmly in position.

It can be placed immediately over the figure-boxes of the lower case, when it is desired to use figures of a different face from the letter. It preserves the accustomed arrangement of the figure-boxes, enabling the compositor to "set" with more rapidity and ease than if using a case with boxes otherwise placed. It can be placed in any desired position on the upper or lower case, or on a galley. It is so light and easily handled that it can be refilled so quickly as to lose but little time in "sorting up." It can be emptied into a sort case in two minutes or less, by holding a galley over all boxes containing type except the one which is to be emptied and then inverting contents into sort case, and repeating the process till empty.

Any practical tinner can make one of these cases, using good tin, with the upper edges or sides and partitions between boxes turned down, preventing injury to compositor's fingers, at a maximum price of 50 cents. In quantities they can be made much cheaper. There is no patent on this invention, so the manufacture for use or sale is free to all.

Mr. Gortner writes us that the Sherwood auxiliary figure-case shown in the May number and his device are identical, which but illustrates anew the fact that new things are few.

Patent Leather as an Emergency Material.—Several times recently mention has been made in this department of the utility of patent leather in helping the printer remote from the supply-house, or limited in time, out of emergencies. I have on several occasions used it in making tint-blocks, duplicates of wood type, letters and figures, when the job in hand demanded more of a certain letter or figure than the font contained, with fairly satisfactory results. It is an easy matter to make duplicate letters with patent leather, as all that is necessary is to transfer an impression of the desired letter on the leather and then cut it out with a sharp jackknife, glue it on to an old stereotype base and you are ready to go on with your job. The other day, however, I was up against an emergency in which I had no pattern from which to make my letter. The job in hand contained a sentence in the form of a question, which must be printed in large type. Wood-type fonts are not supplied with interrogation points; at least I have never seen any that were. It was imperative that an interrogation point be used; there was no metal type large enough. What was to be done? I bethought myself of a piece of patent leather; if I only had a pattern! I turned the unfinished side of the leather up and with a lead-pencil drew an outline of what I thought would answer the purpose. With an old jack-knife I then cut it out, pasted it on an old stereotype block and, after allowing a little time for the paste to dry, locked up the form and had the job run off. While the point looked a little rough, it answered the purpose. The making of the point occupied a few minutes' time.—*John R. Bertsch.*

Where Is the Value in This Method?—In these days when so many panels and rule borders are used, lock-up men frequently experience great inconvenience and loss of time in making mitered corners meet and show up well in the press proof, and to remedy this evil I suggest a cure which I have found most effective and which I have seen but little used. In locking up a job or large ad. I see that it is justified correctly, then lock it up fairly snug. I then take a string of moderate thickness and make three or four turns around the rule just above the furniture, being very careful to take all the squeeze out of the string. Holding both ends over the corner from which I started, I make a single knot a little short of where I started, pressing it down on the form with the third finger of my left hand so it will not slip, and proceed to make a square knot. When this is done the string can be slipped over the corner by gently pulling. Unlock the form and you will find that the rules will immediately adjust themselves to their proper places and the job may be quickly locked up, and it will be impossible to detect the joint. It can also be unlocked as frequently as required without necessitating any more time than a type job. By this method I have locked up jobs surrounded by parallel labor-saving rule with three or more pieces on each side and mitered rule so the joints were not noticeable. Another advantage; your job is always tied up, and it gives the pressman no inconvenience whatever. Frequently you have a large ad. or job with small pieced nonpareil border around it which is too large to be lifted handily and cover each piece of border. These are a world of trouble to stonemen and make-ups. I find (when possible on account of column rules) it is a great convenience to use this same scheme. If, when a job comes off the press, it is all tied up and the corners fast, when unlocked the border will not fall down. If it is a large ad., which runs two or three times, it can be lifted without wetting (which is so necessary on a paper using large numbers of wood-mounted cuts) or using long slugs to hold the border. Try this the next time you have a chance. After a few trials you will become adept at it and you will be surprised at the result. Of course, it is needless to remind readers of The Inland Printer that good work requires absolutely clean ends on all rule and borders.—*J. H. F.*

A LOGICAL DEDUCTION.

Ruby Miller has sued W. H. Miller for a divorce. She says that he has been in the habit of striking her and she does not like it. Ruby does not say in her petition just where she was struck, but says the "blows were given where they could be seen by some of the relatives." This would seem to indicate that some of the relatives are allowed to see more of Ruby than others.—*Sumner County (Kan.) News.*

THE EXPORT FIELD

Contributions to this department are requested from subscribers to The Inland Printer, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited.

BY REBILL.

Speed on the Linotype.— An operator on the Linotype recently set 260 lines, of the body and length of The Inland Printer lines, in an hour. The record was formerly held by an English operator, who set 230 lines in an hour, but now a Parisian has beaten that score.

May Fetes.— A number of fêtes and banquets are held in France during the month of May. The fête of St. Jean is celebrated on May 6, and every Sunday balls, dinners or other festivities make the month an exceedingly gay one to a journalist whose duties lead him to attend such functions.

Postcard Exhibition.— An exposition of illustrated postal cards, which will be held in Paris during the month of October, will afford opportunity for study of an interesting phase of the art of printing. Next year there will be an exhibition of photography in relation to the printing art.

Swiss Tariff Laws.— The Swiss Government has raised the tariff on printing paper, and a storm of protest from Swiss printers is the result. These printers are now forced to pay greatly advanced prices for their raw material, as the paper-making industry in Switzerland is not sufficiently advanced to supply the home trade.

The printers of Brussels, Belgium, have just formed a union with the idea of obtaining better prices. The next congress of German master printers will be held in June at Bremen; that of the French printers will occur at the same time at Nantes. All these reunions show that printers are feeling the need of meeting to discuss their mutual interests.

Engravings Bequeathed to Paris.— On the death of a celebrated collector of engravings and books, his treasures have been bequeathed to the city of Paris and have been installed in one of the buildings of the Exposition of 1900. Among the works are several dating from the introduction of the art of printing, and special editions gathered from the libraries of emperors and kings which have been very much admired.

Competition in Greek Composition.— Every year a contest of compositors in Greek composition is held in Paris under the auspices of a number of scholars who, in their work, find it necessary to use citations from ancient authors. In the competition just concluded the first prize was awarded to a Parisian woman. Several printing-offices in Paris employ only women, because they work more cheaply than men. *La Fronde,* a Parisian daily, is managed, edited, set and printed entirely by women.

English Notes.— In London there are 130 newspaper offices and 1,200 other printeries furnishing employment to 42,181 persons; there are 504 binderies, with 17,601 employes; 272 lithographers, employing 6,309 hands; 17 steel and copper plate printers, with 178 hands; 23 typefounders, with 974 hands, and 47 electrotypers with 976 hands. English printing press manufacturers are complaining loudly of the competition from similar firms in France, Germany and the United States, and it is the same with inkmakers, but typefounders are not suffering from this trouble because they have their own peculiar system.

International Co-operation.— There is in Europe an International Typographical Bureau which has its headquarters at Berne, Switzerland, as both French and German, the principal European languages, are spoken there. This office serves as a rallying point for printers of the various unions to assist each other in case of trouble and each country pays an assessment to defray the expenses. The French federation of "Travailleurs de Livre," an association of eleven thousand printers, has recently applied for readmission after withdrawing from the Bureau several years ago, because of some trouble arising from the introduction of typesetting machines. The application was most enthusiastically ratified.

New Technical School in Italy.— A school of graphic arts has been opened at Turin, Italy, in honor of Franklin, your celebrated printer. A strike among the printers of Rome has just terminated to their detriment, although their demands were very modest. Salaries in Italy are extremely low in all branches of the business. Next year a conference of European editors will be held at Milan, and it has been decided that French shall be the official language for the addresses, because, at the last gathering held at Leipsic, several of the speakers used German, and only those acquainted with that language were able to follow the discussions, although French is much better understood among the educated classes of Europe.

French Exhibits at the St. Louis Exposition.— Both printers and bookbinders in France are preparing publications for exhibition at the St. Louis Exposition next year, although on all sides is heard the complaint that authors and editors have not the protection for their products in America that they have in Europe. For instance, if a French editor wishes to protect his book in the United States it has to be printed in that country, while, if an American wishes to avail himself of the European copyright laws, it is only necessary to have the fact recorded at the proper office to prevent an unauthorized reproduction. For this reason foreign editors and artists are trying to obtain assurances of better protection for such works, if only for the time they may be exhibited at St. Louis.

Items from Germany.— Affairs in the printing business are not always bright in Germany; the Typographical Federation, with thirty-four thousand members, has expended over a million francs on strikes. With the proprietors matters are not much better, as may be seen from the number of publications that have suspended on account of the intense competition. They have a uniform scale of wages, arranged according to the cost of living in the various cities, but complaint is made that work is done in small towns very cheaply and that a low scale of wages obtains in consequence. The system of consolidation, which has put an end to competition among manufacturers of printing materials, is also bad for the trade, although a similar state of affairs now prevails throughout Europe.

THE CALLOUS PRINTER.

He was very shabbily dressed, and his breath was of the vintage of '74. He had under his arm a picture wrapped in a newspaper. He exhibited the picture with ill-concealed admiration. Yes, it was the picture of the old fort — where he did garrison duty with the 47th Maryland Volunteers. He believed the picture was "litograft," and he wanted some copies "struck off." He knowed he could sell 'em. What would it cost? Well, the first one thousand, in four colors, would cost $135, and subsequent one thousands could be gotten for $60. Was that the best we could do? It was. Then he fished a canvas tobacco-bag from his trousers pocket, and from among the "fine cut" unearthed a $2 bill which he laid down on the counter, with the remark that he wanted to order $2 worth of the second one thousand, and as soon as he sold them he would come in and get another lot. What? Would not give him $2 worth? And him an old soldier? And the $2 right down on the counter? He just bet he could get 'em done in New York if he was there. They had more enterprise over there, anyhow. Good day.— *Arthur K. Taylor.*

THE INTERNATIONAL PRINTING PRESSMEN'S CONVENTION.

REPORTED BY J. H. BOWMAN.

THE delegates and visitors to the fifteenth annual convention of the International Printing Pressmen and Assistants' Union of North America, at Cincinnati, began to arrive in large numbers Sunday, June 14, and were escorted by committees from the local unions — No. 11 of Pressmen and No. 17 of Assistants — to the Palace Hotel, where accommodations were provided for them. The chairman



PRESIDENT M. P. HIGGINS.

of the convention committee was J. Z. Birmingham, the veteran of numerous conventions. He was ably supported by Messrs. John Rolsen, John Sullivan, B. J. Welage, Edward J. Inloes, C. Kuechler, E. Klausmeyer, H. H. Hobbs, Charles Koehlke, E. H. Stehlin, Charles G. Meyers, Charles H. Johns, J. H. Klotzbach, William S. Monson, Peter Nuss, John J. Weiler, Harry Otten and D. Gallagher, and others of locals No. 11 and No. 17, which committee was ably assisted by a numerously constituted Ladies' Auxiliary under the able chairmanship of Mrs. Edward Inloes, and their efforts resulted in making the visitors feel at home in a very short time. Sunday evening was spent resting after the fatigues of the journey, or in seeking such enjoyment as the city afforded, which liberty was largely taken advantage of by the visitors adjourning to some of the many outing resorts which make Cincinnati a pleasant place to visit.

Monday morning the convention assembled at the Mechanics' Institute at 9:30 and was called to order by J. L. Birmingham, chairman of the local committee, who introduced the Rev. Herbert S. Bigelow, who offered prayer for the guidance of the delegates in their deliberations. Mr. Birmingham then delivered an address of welcome, and in the course of his remarks he touched on the fact that on a former occasion a convention of the International Printing Pressmen and Assistants' Union was held in Cincinnati, at which there were but twenty-eight delegates, this being but ten years past, while to-day there were almost two hundred delegates to welcome, which was a growth almost unparalleled by any international body of skilled workmen. He then proceeded to introduce the representative of the mayor of Cincinnati, Mr. Albert H. Morrill, who delivered the usual complimentary address and presented the delegates with the freedom of the city.

Mr. Jerome Prather, president of local union No. 11, also welcomed the delegates in a short address, after which Mr. Birmingham introduced the president of the International Printing Pressmen's Union, Martin P. Higgins, who briefly addressed the delegates, called the convention to order and presented his annual report, which was in printed form and dealt in detail with the growth of the International Union since its separation from the parent body, the Typographical Union, reviewed a number of strikes and controversies in the past year, the principal of which occurred in New York, Boston and St. Louis, cited the efforts that had been made to carry out a policy of arbitration in these disputes, and called attention to the agreement that had been effected between the United Typothetæ and the International Printing Pressmen's Union to substitute arbitration for strikes and lockouts.

President Higgins, in conclusion, recommended an assessment of $2 per member, which will create a fund of about $30,000, to be used exclusively for organizing purposes and which will greatly increase the numerical strength of the organization and pave the way for the general introduction of the eight-hour day.

Secretary-treasurer W. I. Webb then presented his report, also in printed form, which showed that there were thirty-three charters issued and three surrendered during the year; that the membership has increased as follows: Pressmen, 1,585; feeders, 1,095 — there being now 8,860 pressmen and



SECRETARY-TREASURER WM. J. WEBB.

5,994 feeders in the International Printing Pressmen and Assistants' Union. The amount of money in the defense fund is $7,255, while $13,324.87 was paid out for strike benefits in the past year. In the death-benefit fund the report showed $4,944.25 on hand after paying death claims for one year to the amount of $8,000. The total receipts of the International for the year being $40,637.14; total expenditures, $34,132.64, with a balance on hand of $13,931.98. This, considering the past experience of the body, was a remarkably good showing, and met with much commendation from the members.

After the reception of the secretary's report, the credential committee was appointed by the president — Paul Hengge, Cincinnati, No. 20; Ralph Ezekial, Philadelphia, No. 4; James Banks, New York city, No. 51; Joseph J. McGarry, Philadel-

phia, No. 67; D. J. McDonald, Boston, No. 18; J. F. Faust, Akron, Ohio, No. 4, being named — after which adjournment was had until the following day in order to give time for the committee to prepare its report, the only protest being from the Chicago delegates against the seating of the delegates from Hammond, Indiana. Monday afternoon was set aside for the ball game, the Chicago delegation bringing a baseball team composed of nine players under the captaincy of Patrick Treacy, of No. 3, while Cincinnati furnished a team under the management of James Wheatley, of the Ault & Wiborg Ink Co. Mr. Wheatley certainly showed good judgment in the selection of his players, who gave the Chicago boys a warm reception. A large crowd witnessed the game, which was a novelty at conventions, and which created much amusement by the rivalry of the two cities. The game was well played at the start, the score being 1 to 0 at the beginning of the fifth inning; after that the Chicago boys seemed to lose their grip, and the result of the game was 15 to 0, in favor of Cincinnati. One of the Chicago delegates smilingly accounted for this by saying that Chicago, magnanimous as ever, did not care to violate the hospitality of its entertainers by beating them on their own ground, which statement was taken by some to be hardly a correct explanation of the reason why.

The Ladies' Auxiliary entertained the visiting ladies at a reception in the parlors of the Palace Hotel from 2 until 5 P.M., at which recitations and singing were features. In the evening a smoker was given by Assistants' No. 17 at Cosmopolitan Hall, Thirteenth and Vine streets, at which addresses were delivered by prominent officials of the various bodies represented in the convention.

The convention opened Tuesday morning with the report of the committee on credentials, they reporting 175 delegates presenting credentials, and reporting favorably on the seating of O. S. Gauch and Stanley Q. Holbrook, delegates from Hammond, over the protest of the Chicago delegation. This precipitated the first fight of the convention, which resulted in the committee being sustained and the delegates seated with the understanding that charges could be preferred against their union later, which was afterward done by the Chicago delegation in the following form:

1. That the organization is not a bona fide body, being fostered and created through the power and influence of the employer of their members.

2. That they do not live up to nor abide by the constitution of the International Printing Pressmen's Union in the conduct of the business of their organization.

3. The existence of the organization is a menace to the success of the regularly chartered and properly constituted Union of Chicago, P. P. U. No. 3, and we feel that it is due to the organization that we represent that the charter of that body be revoked and an effort be made to properly organize the city of Hammond, Indiana, in order that a union be established in that jurisdiction which will be free from the stigma of being subject to the jurisdiction of the W. B. Conkey Company rather than the I. P. P. & A. U.

The regular routine of business was proceeded with, the committees appointed by the chair being: Laws — Charles Reid, chairman; Miscellaneous — William Belloway, chairman; Officers' Reports — Jerome Prathers, chairman; Subordinate Unions — Benjamin Thompson, chairman; and a few minor committees.

The reference to committees of the various resolutions, changes in the laws and other matters of interest and concern to the unions represented followed, among the propositions offered and later defeated in committee being one to establish a home for aged pressmen, the stand being taken that, as yet, the body was not strong enough financially to support such an institution. The following eight-hour resolution was offered:

Resolved, That the Board of Directors of the I. P. P. & A. U. immediately after the adjournment of this convention take such steps as become necessary to negotiate with the master printers' organization to bring about an eight-hour work-day; and, be it further

Resolved, That any agreement existing between the Board of Directors of the I. P. P. & A. U. and any association of master printers, pertaining to the work-day, shall continue in force until the expiration of such agreement.

This was referred to the board of directors, as was one calling for the refusal of new charters to unions unless they maintained a scale as high as any within a radius of one hundred miles. Much discussion was evoked by this resolution before its final disposition. After adjournment the visitors and members were given a steamboat ride up the river to Coney Island, a very attractive resort. The trip was somewhat marred by a rainstorm which sprang up early in the evening, but the trip down the river gave an opportunity to even up the wet outside, which opportunity was availed of by many in a very enjoyable manner.

Wednesday many important questions were disposed of, one of which was to hold biennial sessions. This was defeated. A proposition to establish permanent headquarters in Indianapolis was referred to the board of directors. The following were nominated for the various offices:



EX-PRESIDENT J. H. BOWMAN.

For President — Martin P. Higgins, Charlestown, Massachusetts; Frank Pampusch, Denver, Colorado.

First Vice-president — E. H. Randall, Toronto, Canada; William Rogerson, Chicago; John Dolan, Pittsburg.

Second Vice-president — Charles R. Johns, Newport, Kentucky; Joseph McGeary, New York city; George F. Kenney, New York city; Thomas Kelly, Philadelphia.

Third Vice-president — Fred Pfister, St. Louis; Robert Kelly, Boston; Charles Winnacot, New York city.

Secretary-Treasurer William J. Webb, New York, had no opposition for his position.

The election the following day resulted in the reëlection of Martin P. Higgins and the election of the following other officers: First Vice-president, E. H. Randall; Second Vice-president, R. J. Unger; Third Vice-president, Charles Winnacott; Secretary and Treasurer, W. J. Webb. St. Louis was chosen for the convention city in 1904.

Thursday evening the local unions of Cincinnati entertained the convention at a splendid banquet at the Majestic Café. Three hundred delegates were present, with many ladies, and covers were laid for four hundred and fifty guests. Chairman J. L. Birmingham, of the reception committee, officiated as toastmaster. There was a fine menu, and the gathering was highly enjoyable.

The speakers and toasts were as follows: "Our City," Lieutenant-Governor Harry L. Gordon; "I. P. P. & A. U.," Martin P. Higgins; "The Press," Milton A. McRae; "Printing Ink," Frank B. Wiborg; "Organization," Hon. Thos. J. Cogan; "Employing Printer," Col. Robert J. Morgan; "Our Official Journal," Theo. F. Galoskowsky; "Trade Unions of To-day and the Future," John T. Moran; "The Ladies," Benj. Thompson.

Among the guests were George Crane, Chicago Roller Company; John Laidlaw, Huber Ink Company; Ed McGinn, Queen City Ink Company; Frank Birnbeyer, Clifford Hun, Buffalo Printing Ink Company; Frank Stevens, Chas. Eneu Johnson Company; Ralph Daniels, Chas. Eneu Johnson Company; C. J. Johnson, Johnson Automatic Roller Company; Fred Lueders, Seybold Machine Company; W. G. Loomis, William Ostendorf, American Type Founders Company; W. A. Spurrier, Dexter Folder Company; J. C. O'Connell, Frederick Levey Company; Franklin W. Kohler, Kohler Electrical Company; Captain Theo. Heilbron, Geo. H. Morril Company; Frank B. Wiborg, Ault & Wiborg Co.; James Wheatley, Ault & Wiborg Co.; Robert J. Morgan, Russell-Morgan Company; Fred Sullers, Sullers, Davis & Co.; Milton McRae, Scripps-McRae League; Thomas Kennedy, Thomas Kennedy & Co.; Frank Ibold, Standard Ink Company; William Buckie, Buckie Roller Company; A. H. Pugh, A. H. Pugh Printing Company; James McCracken, United States Playing Card Company; M. Richardson, Ebbert & Richardson Co.; John Knight, Knight & Co.; Harry Gordon, Vice-mayor; P. Ryan, Bingham Roller Company; George Smith, Bingham Roller Company; W. E. Richards, Van Bibber Roller Company. The banquet was a splendid success in point of attendance and in flow of oratory, Colonel Morgan and John Moran creating sensations — the first when he paid his tribute to former-president J. H. Bowman for securing the shorter work-day for the printing trades; the other when he sprung his preamble and resolution calling for political action on the part of the International Pressmen and glowingly endorsed William R. Hearst for President. It may be said that after the banquet the guests went to bed.

Friday was spent in finishing up the business, which was done in a rapid manner. One of the important matters acted upon was the question of the International Bookbinders' Union as to where the jurisdiction over stamping or embossing book covers or cases should begin and end. This question was settled to the satisfaction of the bookbinders' committee by the adoption of the following resolution:

Resolved, That, when work is done on a printing-press, be it on cloth, leather, silk, cotton, wood or any other material, such work shall be deemed as presswork, and shall be done by a pressman working under the jurisdiction of I. P. P. & A. U., except in the case of made-up cases, which we agree shall be completed in the binding department.

President Tatum and Secretary Dougherty, of the International Bookbinders' Union, were present to urge its adoption. Action was taken also to protest against the following bill before the Canada Senate:

"524A. Every one is guilty of an indictable offense and liable to two years' imprisonment who, being a person not a British subject, whether residing in or out of Canada, does in Canada incite, urge or induce workmen, by any act or means whatsoever, to quit any employment in which they may be engaged, or to enter upon any strike with the object of enforcing additional wages or terms of employment from their employer."

Robert E. Reed, the well-known blind ink salesman, whose qualities as a man and as a genial companion endeared him to all, having died suddenly at his home in Cincinnati and his death being reported to the convention, resolutions of a suitable character were adopted and ordered sent to his bereaved wife.

A request from a rollermakers' union in Chicago for charter affiliation was refused, the sentiment of the delegates being that entangling alliances were dangerous. On the same ground, poster engravers of New York city were refused charters. A charter was issued to a coupon railroad ticket pressmen's union in St. Louis, which is the first ever issued to that branch.

The report of the subordinate unions committee on the charges preferred against the Hammond Union was then taken up, and the only real convention battle was on. After two hours of debate, a vote was taken and the charter revoked by almost unanimous vote, which result the Chicago delegation were highly pleased with. Chicago generally encounters opposition in its work at conventions, from sources inspired by rivalry sometimes and envy at others, but in this case the contentions of the delegates were so clearly shown to be for the general good that the opposition was compelled to accept defeat.

A proposition was made at this session to commit the body to the principles of the Socialist Labor party, and was voted down by a large majority, although the debate developed a strong Socialistic spirit in some of the delegates. Later, John Moran, of New York, secured the endorsement of his proposition that trades unions go into politics, which proposition he presented in a set of resolutions, but no candidate for President was endorsed, as was stated in some of the daily papers.

The convention finished its work in haste Saturday noon, and adjourned *sine die.* The features of the convention were, among others: The presence of the three Washington lady delegates and the active interest they took in the work of the convention. They are employed in the Government Printing-office and their names are Miss Rosella Watts, Miss Annie M. Mills and Miss Josephine J. Mulcahy, and they represented the Feeders and Assistants', No. 42. Another bright feature was the presence of little Jennie Laidley, the ten-year-old daughter of the delegate from Dallas, Texas. The child came to the convention in the care of her father and was the especial pet of the ladies of the convention. She played around the parlors and corridors of the hotel as though at home. Bright, cheerful and happy, she lent a homelike touch to the convention. The trolley ride and entertainment at Chester Park will be long remembered as a pleasant feature by all, and the final entertainment at the "Zoo" was a brilliant one.

The souvenir of the convention was a work of art, the cover being especially beautiful and printed in colors on a solid aluminum background. The work is a credit to its printers, Ebbert & Richardson, of Cincinnati, and to the committee which supervised its publication. Another feature was the "wrecking crew," composed of sleepless individuals who indulged in the pleasant practice of rousing slumbering delegates at all hours of the night to join in festivities not at all desired by them. Many well-known salesmen in the printers' line were present, among them being Al Merki, J. R. Laidlaw, Jr., George Crane, William Campbell, Will Loomis and a host of others whom Deputy-sheriff J. H. Bowman, of Chicago, found much difficulty in keeping in order.

Take it all in all, Cincinnati will be long remembered for its hospitality, the zeal of its Ladies' Auxiliary and its lavish expenditure to entertain its guests, and the fifteenth annual convention of the International Printing Pressmen and Assistants' Union will pass into history as the most numerously attended and socially successful in its career.

DECORATIVE ART AT THE WORLD'S FAIR.

Harper's Weekly for June 20 contains a page of very effective photographs showing some of the sculpture groups which Mr. Isidore Konti is doing for the St. Louis Exposition.

METHODS OF ASCERTAINING COST

BY W. H. ROBERTS.

Secretary and Treasurer The Audit Company of Chicago.

The design of this department is to discuss the various plans of ascertaining cost in a general way only. Specific cases require specific treatment, and as such can be taken care of solely by private arrangement. Reports from printers of the methods they follow to arrive at a basis of cost will be received and published, and commented on in the number following their publication.

THE JOB TICKET.

The foundation of the printer's cost system is the job ticket, and to it nearly everything else is directly or indirectly related.

The form of this important document should be devised with great care and study, and should not only contain the fullest possible directions for the execution and delivery of the work, but for recording every detail of cost, both of labor and material.

That part of the form covering instructions regarding the work should always be in duplicate, so that complications may be avoided in case of loss of the original. Preferably the ticket and duplicate should be in book form, machine numbered, and so arranged that carbon sheets can be used. The bound duplicate or stub serves as a continuous record for ready reference while the original is passing through the various departments.

When returned at the completion of the work the job ticket is filed alphabetically with such further classification or division (e. g., city and country, transient and regular) as the volume of business may require for the most convenient reference.

No other indexing of jobs will be found necessary except where the volume of *incomplete work* is very great, in which case a card index of current jobs will be needed.

When carefully kept up, the stubs form a valuable record of the location and progress of each job, enabling you to give prompt answer to inquiries from customers without a search through the shop at a sacrifice of your customer's patience and your own time — both of which are the equivalent of good money.

This arrangement, it will be seen, provides for promptly locating any order by any sort of reference.

If the number or date is given, the stub book will give the particulars or refer at once to the job ticket by name. If the name is known, the file of job tickets will locate it instantly if the job be finished; otherwise the card index or stubs of incomplete orders will do so.

The most important function of the job-ticket stub or duplicate is that of a cost record and summary.

Here it becomes in effect a ledger page on which is posted every item of cost in detail — the time consumed in every operation and its actual cost in wages, all material supplied at its cost, and a proper charge for such general items as rent, power, heat, depreciation, repairs, superintendence, selling and administration.

Depreciation may seem a strange matter to consider as part of the cost of a job, but if the product of the shop does not stand for it, who or what will? Too often it is the creditors.

All plant items, such as type and machinery, should be regularly discounted every month at a rate which will be ample to provide for entire replacement by the time that is needed, and this depreciation is entirely distinct from *repairs*.

The rate at which depreciation should be computed depends so greatly upon the nature of the plant and the work done that no definite rule can be laid down — only be sure you charge off enough — a little too much will not hurt, but an error in the other direction surely will.

It will not do to assume a lump percentage by which to arrive at these general charges against individual jobs, but they must be so separated as to permit of a monthly balance and *proof*. For instance, the composing-room depreciation should be distributed separately to each job, and proved by balancing the total of such depreciation items against the actual depreciation charged on general ledger to composing-room equipment, and similarly with superintendence and office expenses.

This idea of proving all the elements of cost is *the* feature of a proper cost system, and no scheme of cost keeping is "worth a continental" without it.

Just what method should be adopted to secure a correct apportionment of such general charges as are above referred to is so dependent on the way in which the shop is conducted that no hard and fast rule can be laid down, but they *must be considered* to arrive at a true cost basis.

One item usually overlooked by the most careful is discounts for cash or short date settlements. This is as much an item of cost as any other, and should be so treated in advance, on the assumption that the customer will take the discount, and in view of the fact that if he does not you will be out of the use of your money. If you protest that money is not worth so high a rate, then why do you offer it?

Commissions, boxing, cartage, postage and express usually complete the list and the balance of the billing price should be a *net profit*, and the sum of the net profits on all the jobs must closely approximate the net gain of the business as shown by the monthly or yearly balance. If not, then there is something wrong with the plan or operation of your cost system, or perhaps both.

If so, try again — get on to the right track and stay there; it has been done, and it is being done, and there is no difficulty about it which can not be overcome with reasonable care and effort, and it is always worth a big margin above cost.

THE subject of printers' costs is the leading problem in the minds of master printers in all sections of the country. Upon the right solution of this question depends the future of the business. If the cost of production was generally understood prices would at once advance almost as universally as though the whole trade was organized into a trust. In probably ninety-nine per cent of the cases where low prices are quoted the cause is ignorance of cost. This is understood and admitted by purchasers of printing. The low-price evil can only be corrected by a sure and practical method of determining what the cost of production is.

The A. B. Morse Company, of St. Joseph, Michigan, have been making a thorough study of the cost question for the past ten years, and in the advertising pages of this issue of THE INLAND PRINTER they call the attention of the trade to their plan.

"PAPPY IS THE MAN."

A publishing house, contemplating printing an edition of the most recent version of the old testament, edited under Hebrew auspices, had proofs of pages prepared showing how they would look in certain styles of type, together with some specially made initial letters. After the proofs were shown, it seemed desirable to show other pages, using the same initials, whether they were the proper letters or not. The result in the opening Psalm was the complacent announcement that

PAPPY is the man who walketh not in the counsel of the wicked;
Nor standeth in the way of sinners.

— *A. K. Taylor.*



Photo by Baker, Chicago.

FOR VACATION DAYS.

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

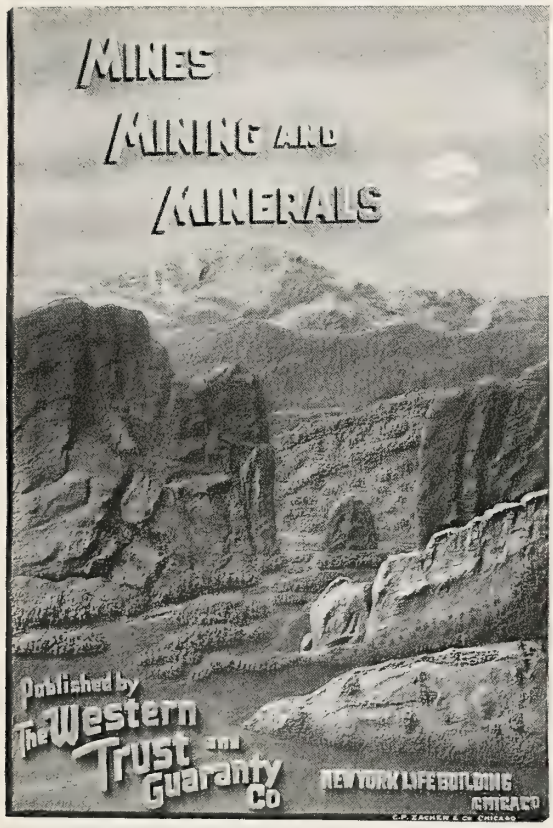
A NUMBER of excellent specimens have been received from The Morrill Press, Fulton, New York. The booklet advertising Tuerk's electric fans is, in particular, an excellent piece of printing.

A QUAINT colonial figure, holding high overhead the advertising slogan of the Philadelphia *Bulletin,* makes an effective cover for the small folder giving the circulation statement of that newspaper.

FROM the Meyer-Rotier Printing Company, Milwaukee, a number of specimens of excellent printing, notably the advertisement of the David Adler & Sons Clothing Company enclosed within an effective colored border.

FROM the University of Minnesota Press comes the June number of *School Education,* a forty-page magazine devoted to matters pedagogic. It is somewhat below the average of school publications in typography and presswork.

C. P. ZACHER & Co., Chicago, send a beautiful clay-modeled design of Pike's Peak, to be used as an advertisement by the Western Trust & Guaranty Company. The design is reproduced herewith.



FROM the Montreal Lithographing Company, Montreal, Canada, a calendar beautifully reproducing in color the diploma accompanying the bronze medal received by the company for the excellence of its exhibit at the Paris exposition of 1900.

R. HOE & Co., New York and London, have sent out a catalogue of some of their rotary electrotype web perfecting-presses for magazine, book, catalogue, almanac and pamphlet printing. Cuts of the machines are shown and full descriptions given.

"A MESSENGER," the organ of the Chicago Amateur Press Club, is a little magazine "published now and then" by Alvin S. Dunbar. The paper, typography and presswork are very creditable, and appear to be above the literary quality of the book.

THE Keystone Type Foundry, Philadelphia, has issued a handsome booklet to advertise its Admiral series. A portrait of Admiral Farragut and the blue admiral's flag, with its four stars, adorn the cover. The Admiral series is shown in twelve sizes, from six to seventy-two point.

THE design here reproduced had the distinction of winning the first prize in a competition held in San Francisco. It is the work of Fred A. Hunt, and is a good drawing — but why a piano ad.? Our sluggish mind experiences some difficulty in tracing the heaven-born affinity between pianos and Three Blind Mice — See How They Run. Are we to understand that this one tune is the extent of the repertory



of the pianos sold by Sherman, Clay & Co.? Or, did the drawing get sidetracked at the piano establishment while on its way to the rough-on-rats monopolists? July days are upon us, and we leave the solution of this intricate problem to the reader.

A UNIQUE closing card, issued by Horace Carr, Cleveland, printed in black, red, green and yellow on imitation vellum stock and caught on to a large red mounting card, has been received. It is an effective and tasteful piece of advertising, and quite up to the average of work turned out by this concern.

A COPY of the *California Ladies' Magazine,* a monthly magazine published at San Francisco, has been received. The ornamental designs are weak and inadequate, and the presswork throughout is poor, especially so in the printing of the half-tones, of which there are a great number.

"THE Yankee Agent," published at Lawton, Michigan, L. A. Packer, editor, is the newest advertising publication to reach our table. The book agent and his troubles appear to be the burden of the tale. Typographically, the little magazine compares favorably enough with its competitors.

A CALENDAR in four parts has been sent out by John T. Palmer, Philadelphia, printer, engraver and designer. Each page is adorned by an ideal head, all the work of Brill, which show very good drawing. The coloring is brilliant and most attractive and the work ably demonstrates the efficiency of the Palmer press.

FROM the Sunset Press, San Francisco, a good Indian poster, drawn by Merle Johnson, and printed in red, yellow and black on white stock. The poster advertises the new serial by Jack London begun in the June issue of "Sunset," the monthly publication of the passenger department of the Southern Pacific Railway.

A BOOKLET from the Brandon Printing Company, Nashville, Tennessee, advertising the Birmingham Trust & Savings Co., shows an

excellent piece of embossing in white ink on the cover, which is of gray cover-stock. The letterpress is good, and the numerous half-tones, which are not as clear as they should be, are tipped on.

A LARGE calendar, symbolic of the large editions which are the specialty of the concern, has been received from the Akron Printing Company, Akron, Ohio. Each of the twelve pages bears a line of advertisement. Presswork is good, but the ruling is not done with the greatest accuracy. Patriotism is suggested by the use of red and blue ink on white paper.

WE find a number of creditable specimens in the packet sent us by the Industrial Student Printers of the negro university at Wilberforce, Ohio. The various programs present an excellent appearance, our only suggestion being that more uniformity in type faces be observed, that different sizes of the same face be employed to produce the necessary contrast rather than a variety of faces.

THE Slayton Lyceum Bureau souvenir book of attractions has just been issued and bears the imprint of Hollister Brothers, Chicago. It is a handsome book and its pages are as varied from the printing standpoint as the specialties of those under the management of the bureau. The pages relating to Dr. Edward Burton McDowell are of special interest, the half-tone illustrations being unusually clear and the palm border graceful and appropriate. The portrait of Miss Isabel Garghill Beecher is worthy of special mention, as is also that of Ovide Musin. The cover design by Raymond Perry is an excellent piece of work.

A PUBLICATION jocular and clever in design and execution is the "Coming-of-Age Souvenir" of the London Press Club. The *raison d'être* of the souvenir was the need of funds to renovate the club-house, and the whole of the work, artistic and otherwise, was done without cost to the club. The artistic sketches are cleverly done by such artists as Tom Browne, R.I.; Dudley Hardy, R.I., president of the London Sketch Club; John Hassall, R.I.; Ernest Coffin; C. E. Tute; Leighton Waud and Louis Wain, and the book abounds in fun which only the initiated understand, but every beholder appreciates. To Polsue & Alfieri is due the credit for the excellent printing. The reproduction shows one of the contributions of Tom Browne.



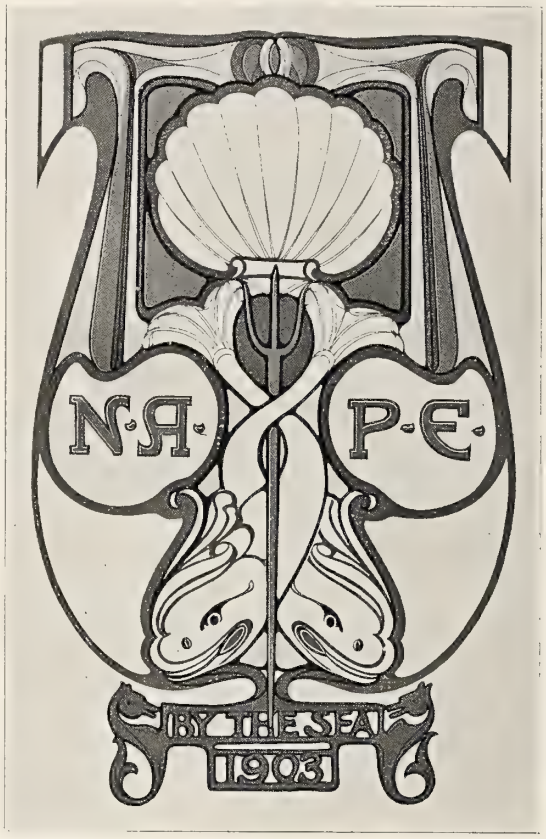
THE APPAREL OFT PROCLAIMS THE MAN.

The editor of a London daily has ordered his staff to turn up "dressed for all occasions."—*Fact.*

FIRST REPORTER.—"Hello! 10 A.M., and in evening dress. Looks bad!

SECOND REPORTER.—"Nothing wrong. Merely carrying out my editor's orders and dressed for everything that may happen."

FROM Mr. Roland C. Smith, Pittsburg Photoengraving Company, we have received a copy of the beautifully executed souvenir program of the seventh annual convention of the National Association of Photo-engravers, held at Atlantic City, June 22-24, an account of the proceedings of which will appear in our August issue. The cover-design is



reproduced herewith. It is printed on light buff roughed stock in purple, black, green and gold. The design is the work of Mr. Charles Johnstone, of the Pittsburg Photoengraving Company, and the entire work designed and published by that company, executed by the Dick Press, Pittsburg. The combination of half-tones with zinc-etched flat tints and the entire handling of the work show excellent taste.

EPITAPHS IN THE CEMETERY OF FAILURE.

[From the July *Success.*]

He lacked tact.
Worry killed him.
He was too sensitive.
He couldn't say "No."
He did not find his place.
A little success paralyzed him.
He did not care how he looked.
He was too proud to take advice.
He did not guard his weak point.
He did not fall in love with his work.
He got into a rut and couldn't get out.
He did not learn to do things to a finish.
He loved ease; he didn't like to struggle.
He was the victim of the last man's advice.
He was loaded down with useless baggage.
He tried to pick the flowers out of his occupation.
He lacked the faculty of getting along with others.
He could not transmute his knowledge into power.
He knew a good deal, but could not make it practical.

ANOTHER YEAR'S TUITION.

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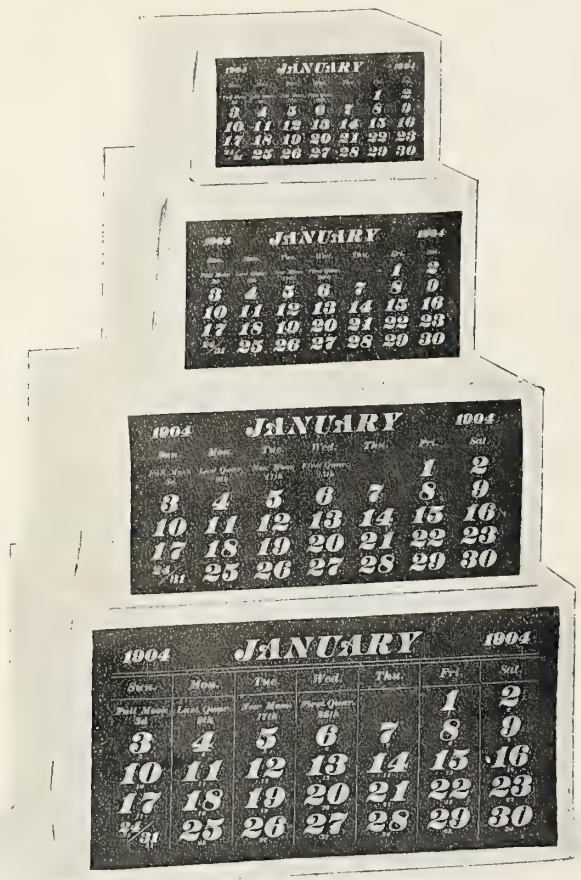
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WEAVERS OF FINE CLOTHES FOR BOOKS

PRINTERS' ROLLERS.

BY COL. ROBERT J. MORGAN, IN I. P. P. & A. U. CONVENTION SOUVENIR.

THE invention of roller composition is not as well known as it should be. French printers claim to have used it as early as 1818, but the evidence is not satisfactory. This, at least, is certain: Roller composition was first used in the potteries of Staffordshire. The putting of a uniform design on a set of dishes with irregular surface could be done only by an elastic material which easily received and readily shed ink. It had been used there a long time before it attracted any attention from printers. Koenig & Bauer, the inventors of the cylinder press, were defeated, or at least sadly hindered, in their attempt to print with buckskin rollers, the only material then in use for inking. Somebody suggested the use of this composition to Benselly, of London, who was interested with Koenig & Bauer, and they made the first printing-ink rollers, probably somewhere about 1814. It was the only thing needed to make cylindrical printing a success.

There was a strong prejudice against the use of rollers for hand presses. Says Brother DeVinne: "In 1846 I worked in the office of William Burroughs, of New York, with a very good hand-pressman of the old school, who always used buckskin balls for his fine work. He claimed that they were better than any roller ever made."

In 1829 Jonas Booth and Jonathan Seymour, of New York, I believe, were the first to use roller composition in this country. The earliest rollers of the modern type were glue and molasses rollers, and made simply of glue and molasses and nothing else. To say the least for the glue and molasses roller, there is no better roller made at the present day. It possessed a peculiar tackiness that under favorable conditions was exactly right. It took up ink exactly right, and parted with it to the form exactly right. The favorite combination was strong cabinet glue and New Orleans molasses. This combination can not be made now as it was in the old days, for the simple reason that for many years it has been impossible to procure honest, pure New Orleans molasses. For many years past, no New Orleans molasses has been allowed to reach the consumer until it had been heavily adulterated with cheap glucose. Glucose will dry into a hard mass like gum, and is therefore injurious to rollers. Pure molasses will not do this. But the glue and molasses roller, though apparently very cheap, was really a very expensive roller; it lasted only, at its best, for a few days, depending on the weather. In some weathers its period of perfection lasted less than a week; in other weathers it might extend to two weeks. This made it far more expensive than the modern rollers, whose period of usefulness extends for months, and in some few cases to years, to say nothing of the cost of the extra labor involved in the frequent renewals.

Rollers, as made to-day, are made by formulas varying so widely from each other that it would be useless to detail them. Every maker has his own way of attaining the desired effects and results, and improvements and variations are constantly going on. Every now and then new substances and materials are produced by chemistry or appear in commerce, and these are experimented with and results observed, until the manufacture has become a mass of trade secrets. No firm of rollermakers cares for the trade secrets of ten years ago, for they have become obsolete and worthless. It is only those of to-day that they are interested in.

But the basis of the main difference between the old glue and molasses roller and the rollers of to-day consisted in the discovery of the utility of the new substance, glycerin. De la Rue, of London, was the first to employ this substance, which was then new in commerce, in printers' rollers. The one great point that was gained by the use of glycerin was simply in the durability of the roller, and nothing else. Glue and molasses rollers dried and shrunk rapidly, a dry, glassy skin formed upon the face of the roller in a few days; this tendency was overcome by glycerin. Glycerin forms about six per cent of all fats. The fats are broken up by superheated steam into olein, stearin and glycerin, and these substances remain separate from each other. The peculiar properties of glycerin are: First, that it never freezes at any temperature and, consequently, heat or cold have but little effect upon its consistency and, therefore, the rollers in which it is used are less affected by variations of temperature than the glue and molasses roller. Secondly, it will mix perfectly with water in any proportion, but will not mix perfectly with oil. This is singular, as it is extracted from fats and oils. Third, and this is a very important property, it never evaporates. Fourth, it is strongly hygroscopic — that is, it has a powerful attraction for moisture, and will gain notably in weight if exposed to the air. This last property is rather a disadvantage, and is the cause of all the troubles attendant upon the use of glycerin in rollers. It is this property that makes rollers to some extent dependent in quality upon the variations of the weather. Rollermakers say, "Give us a substance having all the qualities of glycerin, except its attraction for moisture, and we will give you an almost perfect roller."

No substance having the precise qualities we desire exists on the earth — at least it has not as yet been discovered; so we have to do the best we can with the materials which modern commerce affords. An absolutely perfect roller has never been made and probably never will be in this world. All we can do is to come as near to it as possible with the means at our command; we are always moving nearer to perfection, always getting closer to it, never halting in our march; but we will never get there. As we never had a perfect man on the earth, so we will never have a perfect roller.

And the field of lithographic rollers is still an unexplored one — like darkest Africa. Lithography still is confined to the old leather rollers, hard and absolutely devoid of suction. Give us the substance that will have all the qualities of glycerin without its attraction for moisture and we will try to explore this field and give a modern roller to lithography. What are the qualities of a perfect roller? Of course, its form should be mechanically true and exact. First, it should neither shrink nor swell. Not only does shrinking or swelling cause loss of valuable time in setting the roller properly, but they are always accompanied by a variation in the quality of the roller. Second, the elasticity of the roller, if not absolutely perfect, must at least be good, so that it can adapt itself perfectly to the pressure upon the form. Third, it must have a sufficiently strong affinity for ink to take instantly a sufficient supply of ink from the ink-table. Fourth, it must part with its ink properly to the form. We expect a roller to do all this perfectly, under all our varying conditions of heat and cold, dryness and superabundant moisture. It is a most difficult problem, yet it is wonderful how nearly we can satisfy the conditions. We can overcome the difficulties presented by variation from dryness to excessive moisture almost perfectly; we have made considerable progress in overcoming the difficulty presented by great variations of temperature, but that is still the chief difficulty. It has not yet been entirely overcome, and summer rollers and winter rollers are still a necessity. It used to be, not so long ago, that no summer roller could be got to work at all in winter and vice versa. Now we can produce rollers that will print tolerably well in the opposite season. We have not got there perfectly yet, we can only attain the result much more closely than we used to.

In the making of rollers there are a few simple points to be observed. The composition must never be heated more nor longer than absolutely necessary. Everything that contains gelatin and everything that contains saccharine matter is injured by heat. Any good gluemaker will tell you to heat glue as little as you possibly can, for heating rapidly reduces a high-grade glue to a lower grade. The highest grades of glue are

simply the first slight boilings of the hide and sinew scraps. The glue which is drawn off afterward, after longer boiling, is of a lower grade and cheaper quality.

In similar manner all saccharine substances are changed by prolonged heat.

You want the face of the roller perfect, and therefore you must endeavor to avoid three defects: Pinholes, oil-streaks and chill-streaks. To avoid pinholes you must allow the composition, after melting, to stand quiet in a proper kettle till all steam bubbles and air bubbles have time to ascend to the surface, forming a scum, leaving solid melted composition beneath. This should be poured from the bottom of the melted composition if possible, or, if that can not be done, it should be well skimmed and then slowly poured. This is to avoid pinholes, which not only interfere with the proper inking of the form, but also render the roller difficult or impossible to clean in changing inks. All difficulty of cleaning takes the time of high-priced hands, and, therefore, costs dollars every week.

Oil-streaks on a roller are caused by too much oil in the mold. This is a serious defect. Every part of the mold must be oiled, but the oil must be driven as thinly as possible. If any small part of the mold is missed in oiling, the face of the roller at that part will be ruined, and the roller must be recast.

Chill-streaks are as bad as oil-streaks, and are caused by cold molds. The stream of melted composition poured into the mold chills against the cold iron, and the successive waves of composition do not unite. All molds should be warm enough to prevent any chilling of the composition. Any temperature will do between one hundred degrees and two hundred degrees.

Not only do these defects in the faces of rollers interfere with the best printing and prompt cleaning, but they render the roller liable to tear on the press. The adhesion to the ink-table is very considerable, and much power is exerted in the pull of the roller as it drags across the table. Defects on the face of the roller give the ink-table a chance to start a tear there and pull out a piece of the face.

After a roller is made it is not done and ready for use until it is seasoned. Seasoning is just as much a part of its manufacture as the casting of it is. No piece of furniture is ready for use or shipment the moment it is varnished, and it is seldom that a roller is fit for use the day it comes out of the roller mold.

Now, seasoning is not a matter of hours or days at all, and it must not be estimated that way. Seasoning is solely a matter of toughness, of resistance to the powerful pull of the adhesive ink-table. It is not a matter of time at all, and there is no rule of time by which rollers should be seasoned — three days or a week or two weeks — it depends on the drying qualities of the existing weather. Sometimes a roller will season amply in two days, sometimes in one day — there is such weather — and sometimes they will not season at all, as long as certain weather lasts. When the air is already saturated with all the moisture it can possibly contain and carry, it is useless to expect it to dry a roller rapidly. The seasoning is judged solely by the toughness of the roller, when the end is pinched between the thumb and finger. If it is tough, it will do; if not, it is risky. Soft inks require less seasoning than for stiff inks; winter requires less seasoning than in summer. Do you know that the cold dry days of winter are much drier than the driest summer days? The cold condenses the moisture of the air and removes it.

But after a roller is once properly seasoned, the seasoning should not continue. The less further seasoning the better; therefore, after they are once seasoned well it is best to leave the ink on them as much as possible. This increases the durability of a seasoned roller, or rather it retards its aging. Rollers may often be seasoned while in use. For the first month or so, clean them as soon as the run is done, and set them up in a dry, airy place, so as to season during the intervals of work. A great deal of seasoning can be got this way. But stop the seasoning as soon as possible after the right degree of toughness is once reached. Keep the roller that way. Now, what rollers are the cheapest? Generally speaking, the best rollers you can obtain are the cheapest.

If the quality of your presswork is twenty per cent better than that of your competitor, the public is sure to find it out. The public will pay you a better price than it will him, and it certainly will prefer your work at the same price. This is an important business advantage. Even a mere preference at the same price is very important. The public is far better educated in the matter of typography and presswork than it was twenty years ago. No firm wants its catalogues or price-lists to look one whit inferior to that of competitors. Every excellent piece of work is an advertisement, and provokes the question, "Who printed this for you?" That is the best advertisement.



Photo by R. R. Sallows, Goderich, Ont.
"CHRYSALIS."

UNIQUE MOTTO EXPLAINED.

There is a newspaper in Kansas whose motto is "Lie, steal, drink and swear," and it is thus explained by the editor: "When you lie, let it be down to pleasant dreams; when you steal, let it be away from immoral associates; when you drink, let it be pure water; when you swear, let it be that you will patronize your home paper, pay your subscription and not send your jobwork away from home."

AN OLD FRIEND.

Your magazine is an excellent periodical, and I do not know how I could get along without it. Although I have been receiving it only six months, I feel that it is an old friend and I do not care to be without it. I keep one number on my desk until another comes, and have gotten many valuable points from it.— *Elmer C. Wood, Hampton, Virginia.*

TRADE NOTES

A correspondent inquires for the name of the manufacturer of the Lynchard square lever locking quoin, and will be grateful to any subscriber who will furnish the information.

The Hixson Map & Lithographing Co. is a new enterprise just launched in Rockford, Illinois. The plant is well equipped and high-grade work will be turned out.

Mr. J. M. Hubbard has severed his connection with the Queen City Paper Company, Cincinnati, and is now associated with the Detroit Paper Company as treasurer and general manager.

The latest newspaper to put in a photoengraving plant is the *Ohio State Journal,* Columbus, Ohio. The order was placed with the F. Wesel Manufacturing Company, of Chicago and New York.

The Kalamazoo *Telegraph,* Kalamazoo, Michigan, is completing a new building, and has placed an order for a new and entirely up-to-date equipment with the F. Wesel Manufacturing Company, of New York and Chicago. It will be the model plant of Michigan.

After twenty-one years continuous service, Mr. C. B. Craske has severed his connection with the Charles Craske Company, of Woodbridge, New Jersey, manufacturer of electrotypers' molding wax. Mr. Craske was but a lad of fourteen when he entered the employ of this house.

Sidney T. Pratt, until recently owner of the Manitowoc *Pilot,* which has been sold to a syndicate of local capitalists, will establish in Manitowoc, Michigan, a printing plant to be known as the Merchants & Manufacturers Printing Company. The plant will be installed and fully equipped by August 1.

Miss Annie Peglow, of St. Louis, claims to be the only woman pressman in the United States. She has for the past five years operated two cylinder presses at the plant of Little & Becker. Twenty years ago she entered the employ of the firm as a pressfeeder, when women in such positions were a novelty. Miss Peglow is a member of the Pressmen's Union No. 6.

The firm of Buntin, Gillies & Co., wholesale stationers and paper-dealers, of Hamilton, Canada, has been incorporated under the name of Buntin, Gillies & Co., Limited. The officers of the company are: James B. Gillies, president; C. W. Graham, vice-president; David S. Gillies, secretary-treasurer; all of whom have been connected with the business for a number of years past.

An innovation in engraving-house practice has been made by the Barnes-Crosby Company, Chicago, by the introduction of a night shift. Their plant is now kept in continuous operation. This rather unusual course has been made necessary by the increasing volume of business, and it enables the company to make more prompt delivery on rush orders than if the same total force were employed on the day shift only.

After deducting ten per cent for depreciation of plant, Mr. Thomas A. Whelen, superintendent of Boston's municipal printing plant, is able to report a net gain of $4,616.83 for the last fiscal year. The municipal printing plant has been on probation for the past year, as Mayor Collins found considerable opposition on taking office to its continuance as a city department, and he stated that he would give it a year's trial, at the end of which term, if it did not make a favorable financial showing, he would close it up. The eight-hour day has been maintained, and the rates charged are those received by private printing concerns. It would appear that on the showing made, the plant can not be closed on the score of failure to bring a good return on the money invested.

During the last days of May the employes of the J. L. Jones Engraving Company, Toronto, Canada, presented a petition to the manager asking that they be allowed to begin work at 7 each morning instead of 8, and in return have the whole of Saturday as a holiday instead of the usual half-day. After careful consideration, the firm granted the request. The arrangement will remain in effect during the months of June, July and August.

The concentration plans of the Unitype Company, mentioned in the May number of The Inland Printer, are now an accomplished fact, and the plants formerly located at Manchester, Connecticut; New Bedford, Massachusetts, and



THE UNITYPE COMPANY'S NEW BUILDINGS.

Borough of Manhattan, New York city, are now under one roof in a new, modern, six-story structure at 148 to 156 Sands street, Brooklyn, shown in the accompanying cut. This building contains sixty thousand square feet of floor space and is excellently lighted and ventilated. Every device making for convenience and time-saving has been employed in the construction and equipment. The most competent men from the three plants of the company are now at work in the new building, and the force numbers two hundred. The company reports that the growing demand for the Simplex One Man Typesetter has necessitated the largely increased facilities the company now has.

A NECESSITY.

Speed The Inland Printer. It is as essential in the conduct of a modern printing business as is a wheel to a wagon.—*P. H. McEwen, Petrolea, Ontario.*

THE PREVENTION OF TYPHOID FEVER.

SOME OF THE WAYS BY WHICH INDIVIDUAL CASES OCCUR — METHODS OF PREVENTION — AN EPIDEMIC INEXCUSABLE — COMPARATIVE STATISTICS.

BY JAMES C. BAYLES, PH.D., IN "THE WORLD'S WORK" FOR JULY.

TYPHOID fever is alarmingly and unseasonably prevalent over a large part of the United States. In probably a hundred small cities and towns it is now epidemic; and every one who travels, and scarcely less every one who remains at home, is likely to find himself in the focus of a "sphere of influence" of primary or secondary infection. I shall give some general facts concerning this disease, and some equally general suggestions as to the means by which the danger of contracting it may be minimized, if not averted. This is not a subject which belongs exclusively within the field of the physician. The sanitary engineer and the biologist speak with authority.

The prevalence of typhoid fever in large cities in the fall and early winter months is probably chiefly, though not wholly, due to the summer pilgrimages of those who seek rest and recuperation in the country. It is a broad truth that all the typhoid fever in cities is brought to them from the country. It comes with the water gathered from the hillsides far afield; with the milk from the farms of beautiful and fertile valleys; with butter and cheese from like sources, and with green vegetables from rural gardens and shellfish from the seashore. Carelessness in dealing with it in cities may account for its propagation by secondary infection, but its beginnings are always traceable to an origin in the country, and if it were possible to draw around a modern city an effective sanitary boundary typhoid fever would probably disappear from its vital statistics. This being impossible, the average man finds the conditions which confront him more interesting than theory.

A consensus of expert opinion would probably show that, judging by the standards of our present knowledge, typhoid fever is caused by the presence in the human body of a specific contagion. The nature of its inducing micro-organism is rather a matter of conjecture than of demonstration — unless, indeed, this has been reached in the very recent experiments of Dr. Allan Macfadyen, of London. As the lower animals do not contract typhoid fever naturally, and have not hitherto been made susceptible to it by inoculation, the identity of its own peculiar and exclusive germ has not yet been established. It is believed that it is caused in human beings by distinctive bacilli, making their way into the alimentary canal by such vehicles as water, milk and the saliva, surviving contact with the gastric juices of the stomach and, reaching the intestines, there multiplying and propagating their own specific toxin, to the absorption of which the beginnings of the disease are due. The guardian membranes of the alimentary tract are weakened and relaxed, or otherwise impaired, and through them the bacilli make their way into the tissues of the body. This, at least, is near enough to the ultimate truth to meet all the requirements of popular discussion.

The existence of typhoid fever as a scourge of the human race, for as long a period as any form of disease is traceable by clinical records, insures a widespread distribution of the active agents of its infective industry. These might, and probably would, in time become attenuated and ineffective, if it were not true that the supply of fresh and virile bacilli is constantly being replenished by the occurrence of new cases, which are almost equally dangerous as disseminators of the contagion, whether mild or severe. Everything favors the belief that the average man is rarely quite free from contact with the germs of typhoid.

It has often been said of typhoid fever that one may eat it and drink it, but he can not breathe it. Experience establishes this as general truth. It does not follow, however, that, so far as typhoid is concerned, bad air may be breathed with impunity. Assuming that what our English friends call "the smell of the drains" is incapable of implanting the specific poison of typhoid in the human system, it does other mischief, and by lowering the vitality it may predispose one to susceptibility to it. The inference from this is that one who seeks to safeguard himself against typhoid fever should take heed to his general sanitary environment and the appointments of his dwelling, since negligence in these respects will probably undermine his vitality and leave him an easy victim to what might otherwise find him immune.

A learned physician once remarked, sententiously, that as long as one kept well he would not be sick. This apparent platitude embodied more practical wisdom than a great many more impressive utterances. It meant, of course, that so long as the system is not in a condition of susceptibility to extrinsic forces operating to derange its mechanism and to produce the condition we call disease, it is impregnable. While typhoid attacks persons of all ages, its greatest fatality is among those in the prime of life. The period of maximum susceptibility seems to be between the ages of eighteen and forty-five, and within that range the largest proportion of deaths occur. This, however, may be less of a paradox than it appears to be. Vigorous persons in the prime of life are perhaps less prudent than the young are required to be and the old find it comfortable to be. They indulge in more excesses and incur greater risks in exposure to weakening influences. The consciousness of strength makes them indifferent to warnings which others heed. Very likely the young and strong fail to recognize as soon as others the first symptoms of infection, and go about their business or pleasures until the disease is well advanced. Either they can not spare the time to be sick or they are impatient of what they deem minor and negligible ailments. This may explain why, during an epidemic of typhoid in central New York, in which an unusually large proportion of victims were vigorous young men, many were found at work with temperatures of 102° to 104°, and some gave no sign of surrender until they dropped and were taken to the hospital in a condition practically beyond medical relief. No doubt the relatively high proportion of mortality from typhoid among the young and strong finds its explanation in imprudence and neglect. Good general health is the best safeguard known or imaginable against typhoid; and it should not be forgotten that general good health is inconsistent with imprudence in habit or diet.

Undoubtedly the most frequent cause of typhoid infection is found in polluted drinking water. Too many epidemics of it has been definitely traced to single cases on the watersheds of towns and villages to leave any room for doubt on this point. It is most prevalent during periods of drought, when the water of streams and wells is low and the contamination is most concentrated. Generally speaking, the protection of a water-supply is beyond the power of the individual; but even polluted water may be perfectly sterilized by the simple expedient of boiling it. Care must be taken, however, to protect it from subsequent contamination. The cooling which is necessary to render it agreeable to the taste should not be done with ice added to it and permitted to mingle with it in melting, unless the purity of the ice is assured. Freezing does not sterilize water. Indeed, English experiments have shown that the typhoid bacilli quickly recover their vitality and are capable of normal multiplication after exposure to the temperature of liquid air. Ice may be loaded with them, and with other dangerous micro-organisms. A wall of clean glass between the boiled water and the ice which cools it is prudent.

Why the very general use of boiled water does not safeguard more homes against typhoid invasion than it appears to is probably due to the fact that it is not used exclusively. There is almost certain to be carelessness in the kitchen, however great the degree of care in the dining-room. The washing

of green vegetables in water from the tap, and its addition to food preparations served uncooked, will often carry the germs to the most scrupulously guarded table. If the water-supply of a house is known to be polluted it should be treated like any other poison. Bottled waters may or may not be safe. It depends partly upon what they are filled with and partly upon how the empty bottles are cleansed between refillings. Since the consumer can know very little about this, however curiously he may inquire, and is safe in concluding that the environment of a bottling-shop is not conducive to the development of the "aseptic conscience," he may feel more confidence in water he has boiled and properly cooled than in a supply which must be taken largely on faith.

Milk is in many respects the most dangerous article of food which comes into the well-ordered dwelling. It is a peculiarly favorable culture medium for many species of bacteria, and is a favorite vehicle for the germs of infectious disease. Innumerable epidemics of typhoid fever have been traced to it, and there is every reason to believe that it has been doing its deadly work since civilization began, and perhaps for even longer. The normal condition of the milk of commerce is that of swarming with bacteria. Generally speaking, it should never be used unsterilized. The process know as Pasteurization, by which it is heated to 158° or 160°, is the simplest and safest. At this relatively low temperature flavor and digestibility are but little impaired, but all of the bacteria and most of the fermentation cells are destroyed. In no other way than by heat can a household which receives a daily supply of milk be safeguarded against typhoid fever.

The same is true of sea food. Oysters and clams from their natural sea beds are rarely dangerous; those replanted for fattening and bleaching in the sewage-polluted waters of river deltas and tidal estuaries are very real sources of danger when eaten raw. Since it is impossible to know the immediate source of shellfish purchased in the market — geographical designations being in part arbitrary and part the result of assortment according to size and appearance — their use uncooked may be properly discouraged. The sanitary literature on this subject is voluminous and convincing. Indeed, there are very few things which may be eaten raw with immunity from the immediate danger of typhoid infection. Dr. W. T. Sedgwick, professor of bacteriology in the Massachusetts Institute of Technology, says with great force and attractive brevity: "Nothing is more certain in sanitary science than that cookery, which by the use of heat destroys parasites, including bacteria, is of the very highest hygienic value. Writers on the philosophy of cookery do not usually dwell sufficiently upon this aspect of the subject. They are accustomed rather to point to the greater digestibility of starches, meats and fats when these are properly prepared for internal digestion by the external digestion of the kitchen. They emphasize also the improved flavors developed, which arouse the appetite and stimulate the powers of digestion. These are unquestionably of great importance, but probably far more important in the history of the race has been the fact that by fire food is largely purified from the living parasites and other agents of infection."

Flies are industrious agents in the dissemination of the secondary infection of typhoid fever. These busy little scavengers are not at all fastidious, nor do they permit any one else to be. After wandering about all sorts of unclean places and picking up bacteria, they come in at open windows and doors and satisfy their pampered appetites by visits to the food prepared for the family. A fly in the butter may be assumed to leave behind him, if he gets away, whatever parasitic micro-organisms he carried on his feet and legs, or to plant them there if he does not. A good deal less volume of poisonous material than a fly can carry about with him without inconvenience might plant infection in a family, and to paraphrase familiar lines one might say:

> There is no household howso'er defended,
> But one —— fly is there.

The fly is also the agent of a more direct conveyance of typhoid bacilli in the spreading of secondary infection. He has a fondness for lighting on the lips of persons, sick or well, as may be, and every human being indulges more or less in the habit of wetting the lips with the tongue. In this way what the fly leaves behind him may be taken up by the saliva and passed directly into the alimentary canal, there to do whatever mischief may be its normal function. To be effectually safeguarded against typhoid fever one must keep flies, mosquitoes and all other insects out of his house and away from his person.

Digital infection is recognized as one of the many ways in which typhoid fever is carried to persons capable of avoiding other exposure. From balustrades, door-knobs, the hand-rails of street vehicles, the straps provided for those who can not get seats, and from a thousand other things which one must touch, and usually thinks he may touch and not be defiled, he may get the bacilli on his fingers, and however neat and careful he may be, the path from fingers to the intestinal canal is usually that of "least resistance." Either he must touch nothing, or he must maintain digital asepsis before touching anything which goes into the stomach. He must also beware of what others less particular than himself have touched in the way of food materials, such as bread from the bakeshop, between the cooking and the eating.

The bacillus of typhoid is not destroyed by ordinary drying. It may be in the dust, and generally is. Consequently one who would be safeguarded against this disease must not permit dust to cling to his moist lips or get into his mouth, or reach his food, or to fall upon what he drinks. Just where he could find such immunity of course I do not know. But I know of many places where the danger is minimized, and this leads to the only moral to be drawn from such a discussion which can be assumed to have any practical value.

If any part of what precedes is true — and all of it would be likely to be so regarded by experts, though properly open to criticism on the score of incompleteness in failing to note many sources of imminent danger — it follows that to secure even measurable immunity from exposure to typhoid infection one must exercise an impossible vigilance. Life would scarcely be worth the trouble and anxiety of a daily and conscientious observance of the precautions which one must take to safeguard it, especially as the greatest possible care and prudence, unless directed by superhuman intelligence, would still leave open doors through which so subtle an invader might find access. The precautions against the occurrence of typhoid fever which are both practicable and effective are those which a community may take, acting through its organized agencies of government, under wise and sane direction. Dealt with in



NANCY HART, A HEROINE OF THE REVOLUTION.
Reproduced from engraving by F. E. Jones, from drawing by Darley.

ADVERTISING SUGGESTION.

this large way, typhoid is found to be one of the most readily controllable and preventable of diseases. An epidemic of it in a city, town or village is evidence of negligence, more or less criminal, according to the completeness of the machinery which the local unit of political organization has made it possible to provide. The Swiss village of Lausanne, in 1872, and the university city of Ithaca, in 1903, can not be compared in a discussion of municipal responsibility for the disaster of their respective typhoid epidemics. Only prophetic foresight could have warned Lausanne of its danger from an unknown, sporadic outbreak of the disease on the opposite side of a mountain; in Ithaca, the community disregarded for years the most solemn and specific evidences of danger and remained blind to conditions which culminated in overwhelming calamity. A comparison of the typhoid death-rate in twenty-two cities, eight American and fourteen European, will be found instructive. The figures are compiled from the official vital statistics of the cities named for 1901:

	Population.	Deaths.	Death rate per ten thousand.
Washington	278,718	161	5.78
Chicago	1,698,575	509	3.00
Boston	573,579	142	2.48
Philadelphia	1,321,408	444	3.36
Providence	178,000	47	2.64
New York	3,536,517	727	2.06
St. Louis	598,000	198	3.31
San Francisco	360,000	70	1.94
London	4,544,983	548	1.31
Paris	2,660,559	343	1.29
Cologne	376,900	30	.81
Amsterdam	525,662	40	.76
Dresden	403,862	30	.74
Breslau	425,564	27	.63
Leipsic	461,519	28	.61
Berlin	1,891,900	88	.47
Vienna	1,735,740	76	.44
Munich	503,000	24	.48
Stockholm	301,050	13	.43
Frankfort	294,000	9	.21
Nuremburg	262,990	6	.23

To the student of state medicine the above table contains no mysteries. The typhoid death-rate is not arbitrary, nor is it due to causes which can not be accurately recognized. In most of the cities which have a very low typhoid death-rate it was at one time very high, and was minimized by wise measures of municipal improvement, chiefly in the filtration of the public water-supply, the regulation of the milk traffic and other simple expedients. Any other city or town which is willing to retain expert advice and follow it along strictly practical lines may do the same, and having done so the individual citizen will find himself relieved of the necessity of observing an impossible vigilance not merely in the matter of the personal safeguards above noted, but in as many more.

There are cities and towns in which the steadily increasing prevalence of typhoid fever may cause it to assume the epidemic form at any time. As the rule, such communities will postpone measures of safety until after the calamity of an epidemic has overtaken them. It would be much cheaper to anticipate the need for such reforms and apply to the expense of making them what would be saved by averting the otherwise inevitable evils of much sickness, a high death-rate, paralyzed trade and industry and a reputation for unhealthfulness from which no city recovers quickly, no matter how ably shielded.

HAVE just had the last three years' PRINTERS bound, and I assure you that they are very dear to me. I look upon these nine books (four numbers in a book) as my teacher in the printing business, and what I know about printing I owe to THE INLAND PRINTER. Nothing could tempt me to sell my back numbers and I would willingly pay twice the price you ask for the magazine. It has surely done much for me.—*H. H. Martin, Clinton, Missouri.*

OBITUARY

CONRAD KAHLER.—In his sixty-eighth year, Mr. Conrad Kahler died on June 11 at his home in Chicago. Mr. Kahler was for many years foreman of the pressroom of the Chicago *Tribune*. He came to this country when nine years old, having been born at Avern, Bavaria, February 10, 1835. His parents located in Buffalo, and his first work was for the Buffalo *Commercial*. In 1854 he came to Chicago upon invitation of Joseph Medill, then editor of the *Tribune*, and



CONRAD KAHLER.

remained with that paper as pressman until 1887, when he became a partner in the Bullock Printing Press Company. In this business he laid the foundation of a considerable fortune. He was possessed of unusual mechanical skill and ingenuity, and made many improvements in printing machinery, some of which he patented. He was prominently identified with the evolution of the old double-cylinder press to the multiple machines now in common use, and was recognized all over the United States as a pressman of extraordinary skill and inventive ability. Though not a politician, he served two terms in the city council, with satisfaction to his constituents. In 1871, on the night of the great fire, Mr. Kahler was advised early in the night to abandon the idea of publishing a paper. He persisted, however, and the first side of the *Tribune*, then a four-page sheet, was finished before the flames drove the pressmen from the building. Within a few days he found a three-cylinder press, bought an engine and was overseeing the printing of the paper. A widow and one son, John J. Kahler, survive him.

JOHN R. MCFETRIDGE.—The accidental death of Mr. John R. McFetridge on June 4, at his summer cottage at Atlantic

City, New Jersey, is felt to be a distinct loss in printing circles in Philadelphia, where he was for many years the well-known and respected senior member of the firm of J. R. McFetridge & Sons. Death was due to an accidental loosening of the key in the gas pipe in his bedroom. Mr. McFetridge was born in Philadelphia in June, 1844, and during the war had an office in the old *Inquirer* office in Chestnut street, where he was engaged in the sale of revenue stamps. He remained in that business for some years, until he became the junior member of the firm of Burk & McFetridge, job printers. For many years this firm was one of the best-known business houses in that city. Mr. McFetridge was active in all things that concerned the printing trade, was an active member and for many years president of the Philadelphia Typothetæ and also president of the United Typothetæ of America. He was also prominent in Masonic circles. He is survived by a widow and three sons — John R., Jr., a well-known baseball star; Samuel L., and Horace.



JOHN R. M'FETRIDGE.

"UNITED TO SUPPORT — NOT COMBINED TO INJURE" — IS IT TRUE?

The *World's Work* for July gives the following editorials on trades-unionism:

STRIKES THAT POINT TO HARD TIMES.

The strikes and lockouts that were hindering industry in June — chiefly building and traffic, but a good many manufactories also — were more numerous, we think, than they had ever been before; and, taken all together, they were more serious than strikes have been before, except such great strikes as the coal strike of last winter and a few railroad and iron-mill strikes that are easily recalled. The sum total of the interruption of work is an enormous loss. It is a loss, too, that is greater than the public knows because it is widely scattered and is, for that reason, incalculable. It is a loss of wages, a loss of income, a loss of trade, a general discouragement to many forms of industry. No single journal, monthly or weekly or daily, can keep a record of them.

Most of these strikes are ill-advised, many of them are foolish, and some of them are foolish to the point of insanity. They are all hurtful. So far from any good result coming from this epidemic of strikes, see the possible consequences — loss of savings, an increasing hesitation of capital, in some cases a definite curtailment of trade and an increase of prices. All these forces work gradually, but they work steadily to one result — hard times. A check on even the greatest prosperity must come at last if industry continues to suffer hindrance and discouragement.

All these facts point clearly to the conclusion that the widespread trouble must be treated as a social disease. Men of the two industrial classes must become better known to one another; and their organizations must be turned rather to disciplinary than to belligerent uses. There seems to be no other practical way out of such a losing and threatening condition as we are drifting into. There are a few men on one side or on the other of almost every controversy, or a few men who are on neither side, but in any case a few men in the community who by proper and prompt action could avert an open quarrel. Every such man must recognize his opportunity and his duty. In other words, this is a subject that the public and public opinion must take hold on vigorously, else we shall drift into a hesitant and stagnant and perhaps violent state. Of the three misfortunes that the early summer has brought us — floods, drought and fire, and strikes, by far the worst is the strikes. We still go forward with sails spread to a favorable breeze; but no amount of good fortune can indefinitely save us from the consequences of such folly.

The somewhat general movement toward counterorganizations of employers does good or harm according to the spirit that prompts it. An organization meant simply to kill another organization seldom succeeds in bringing good results. But the federation of employers in the building trades in New York city is a distinctly sane and conservative action. The workmen of every trade have their union — the bricklayers, the woodworkers of several sorts, the ironworkers, the plasterers and so on; and many of these unions of allied trades are "federated" — they have a composite body which represents them all, so that on occasion they may all stand together, and so that at all times they may work in intelligent sympathy with one another.

The employers of the different trades also have had their separate organizations; and now they, too, have "federated" these organizations. They also have a composite body in which all are represented. They can, on their side, work in intelligent sympathy with one another and on occasion all stand together. In certain large matters one federation can deal with the other federation and settle differences at once for all the many groups in each federation.

Since there must be organization, the more perfect it is made the better. The better the leadership, the more conservative and just their conduct is likely to be and the greater the respect in which they hold one another.

THE PATRIOTIC QUESTION INVOLVED IN LABOR UNIONS.

The most important subject before public opinion in the United States is the conduct of labor organizations; and by their management shall we prove our social sanity. For a very considerable part of the labor problem consists in the management of the unions. Under incompetent leadership they can be allowed to resort more and more to force and more and more to restrict output; or, under better leadership, they may become more conservative bodies of reasonable men.

Upon the direction that they take during the next decade or two will depend a far larger issue than is involved in any other subject of national welfare. For the principal advantage that the United States has in the struggle for foreign trade in manufactured products is the efficiency of our skilled labor. In an important sense the American workman has our commercial supremacy in his hands. If he be shortsighted enough to hold us back from the national opportunity, we shall find ourselves hindered in the same way that all economists agree that English industry is hindered — by the restriction of output and by the loss of adaptability to new conditions.

Archbishop Ireland lately declared in a very impressive manner that during a recent visit to Europe he often heard two predictions about the United States. Those who secretly or openly hope that the Republic may fail predicted that the labor unions would finally overturn the democratic structure of society — that they would check the growth of American industry and bring a fixed class feeling, and that American life would evolve the same social difficulties that the old world suffers from. It is upon the labor unions that the enemies of republican institutions put their hopes, regarding them as fatal to democratic ideals.

The foreign friends of American institutions also think first of the labor unions; and they anxiously await the demonstration of their ultimate sanity — their development in accordance with the American spirit of fair play. Both the friends and the enemies of the United States consider the labor question the test question of our fitness for commercial supremacy,

and, in fact, of our democratic existence. If we stand that test we shall be safe, and we shall win.

Now, it is hardly necessary to grant that republican institutions are in danger from labor unions; for we flatter ourselves that they are much too firmly established to warrant such a fear. But our prosperity, our commerce, our normal industrial development — these surely will be imperiled if the unions do not develop in accordance with the American spirit of fair play and of just dealing. The matter at stake is large enough without granting that it includes the whole fate of the Republic; and there is no more serious problem before us.

LABOR UNIONS AS AN INSTITUTION FOR TRAINING MEN.

Such considerations are enough to make it plain that the right guidance of the unions is a patriotic duty. Now, every man who has horse sense knows that such organizations can not be crushed, nor can they be greatly affected by criticism, nor by laws to regulate them, nor by opposition. They can be guided only by a sympathetic and right-minded public opinion, which shall infuse into them the American spirit of common sense and of fairness.

Every open-minded man who has come in personal contact with the better class of labor unionists and labor leaders has seen something very like a revelation. Even a little first-hand knowledge of union life shows that most of what is written about it is worse than nonsense and that most of the criticism that is published is only an invitation to pigheadedness and to wrongdoing. To an angry union man or to one who has, or thinks he has, a grievance, the world is divided into two classes — the oppressed and the oppressors. When any one who speaks for the oppressors — or is suspected of speaking for them — thunders forth only threats and warnings, he adds fuel to the fire. Men were never managed in that way.

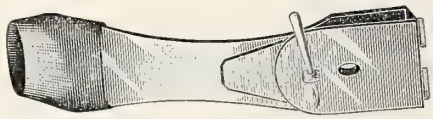
The right view to take of the unions is to regard them as machinery for the training of their members — for training in economic knowledge, in self-restraint, in the patriotic view of American industry. The strongest and wisest labor leaders so regard them. Primarily they are organizations for self-protection, and their fundamental purpose is to get power to fight. But if they are properly led they become great organizations for training men as well as for massing them.

So far public opinion and public leaders have paid too little sympathetic attention to them. It may fairly be said that most industries and most communities so far have the kind of labor unions and the kind of labor leaders that they deserve to have. They can be made instruments for the misguidance of men or for their larger and patriotic development; and the public will have itself to blame if they are misdirected.

A WIDE-OPEN "PRINTERS" CLUB.

The Dublin Press (Typographical) Club were prosecuted for Sunday trade in intoxicating drink without a license. The magistrate in his judgment said, when the police visited the club on Sunday, 12th ultimo, the scene which the inspector described was, to say the least of it, of a disreputable and disgraceful character. When formed in 1886 the club was restricted to persons engaged in the printing and kindred trades, and for two or three years it was conducted in a manner free from reproach. Indeed, persons of standing and distinction had delivered lectures in the club up to two years ago; but owing to the defection of the regular trades or to other circumstances, the membership was extended to include regular members, honorary members, associates, and temporary members, so that he found that some of those in the club were clerks, laborers, carters and cattle dealers. There was no evidence that they had paid a shilling for temporary membership or that any formality was gone through except that they walked in and had a drink. Assuming that there was any reality in this mode of temporary membership, he was not sure that it would not be an invasion of the licensing laws. Distinct violation of the law had been proved by the presence of persons under the influence of drink. Even soldiers were admitted who paid for drinks. He had come to the conclusion that the club served no useful purpose whatever. It was a public-house without the restrictions of a public-house. It was a temptation for working men, and the scenes deposed to of wives and children waiting outside in the early hours of the morning for men who were inside were demoralizing and discreditable. It was not fair to the community or the licensed trade that such clubs should exist. In the result, he imposed fines on the defendants, the doorkeeper, waiters, manager and secretary, varying from £1 to £10. The defendants' solicitor asked to have a case stated in respect of the club secretary, and said he would appeal in the other cases. Mr. Kenny promised every facility.— *Printers' Register.*

CARD ADJUSTER.



A simple device is manufactured by J. M. Stearns, Dalton, Massachusetts, which by the pressure of a rubber thimble against the end of the card or small sheet holds it firmly against the gauge-pin, thus insuring perfect register in color-work or embossing. Can be attached to the gripper and adjusted in a moment.

I HAVE been a constant reader of THE INLAND PRINTER for over two years and think it the best magazine published. I take great interest in the specimens and the comments as to wherein they could be improved.— *Paul Ingebretsen.*

BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE C. R. Carver Company has assumed the business of the Carver & Swift Stamping Press & Manufacturing Co., and will continue it at the old location, at the corner of 15th street and Lehigh avenue, Philadelphia, Pennsylvania.

RINGING WORDS OF COMMENDATION.

The Owl Press, Burlington, Vermont:

GENTLEMEN,— I find great pleasure in studying *The Practical Colorist.* The book and Correspondence Course have well proven their value already, and I would not have missed this great opportunity for all I possess.

A. L. WEST, Claremont, New Hampshire.

MACHINERY FOR THE NEW GOVERNMENT PRINTING-OFFICE.

Of all printing establishments, Uncle Sam's Printing-office, in the new Government building, the largest printing-office in the world, is of supreme interest at the present moment. Its equipment with machinery of most modern design and every practical appliance for facilitating labor will make it a place of interest and educational value and one of the sights to see, for printers as well as the general public, when visiting the

National Capital. Aside from the many machines of Latham make already installed in the various departments at Washington, also in the Government Printing-office in Manila, one handsome order of Latham Monitor Stitchers for the new Government Building was shipped last week by the Latham Machinery Company from its Chicago works. This shipment comprised eight No. 1 stitchers, two No. 000 and two No. 00, each with individual motor.

PLATEN PRESS ROLLER ADJUSTER.

The Platen Press Roller Adjuster Company, Charleston, South Carolina, whose advertisement appears on another page, has placed on the market a device for setting the rollers on job presses that seems to meet all requirements. It does away with the necessity of locking bearers in each form, and can be adjusted to accommodate varying diameters of rollers. Those using them say they would not be without them. This device is not a theoretical one, but is the practical invention of a practical man, the inventor, Mr. H. M. Parham, being foreman of the Lucas & Richardson Co's pressroom. Full information may be had by addressing the company.



H. M. PARHAM.

A GROWING INSTITUTION.

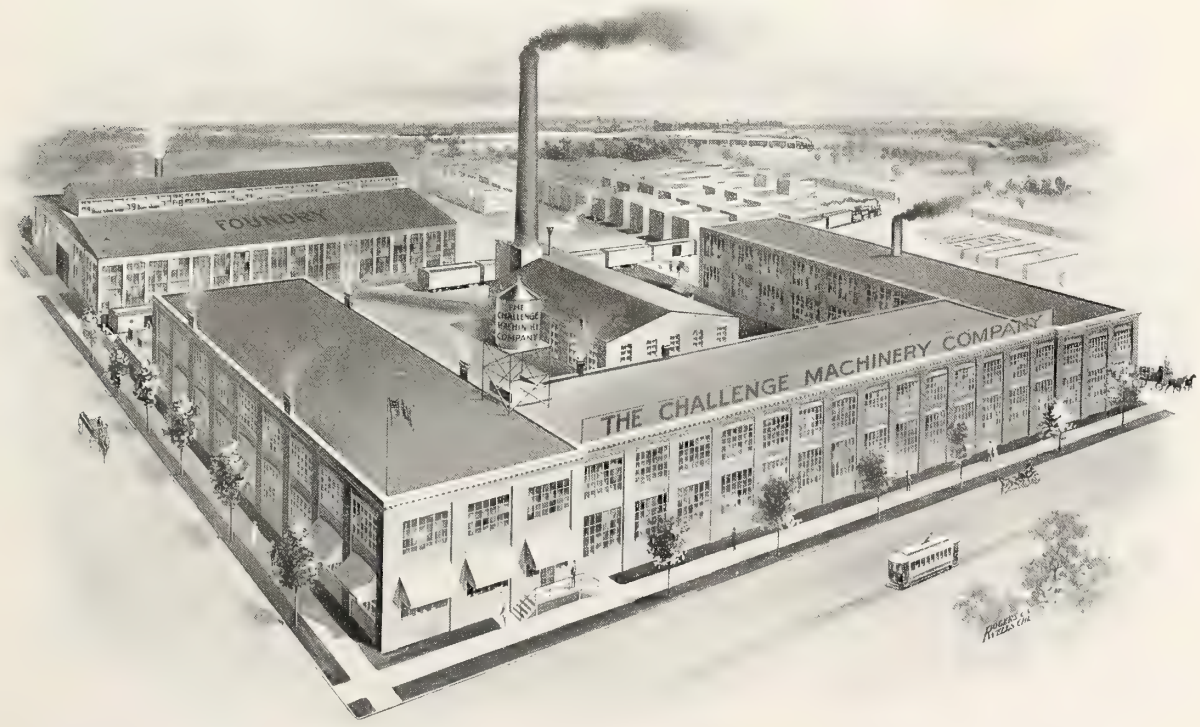
If there is one thing above all others that THE INLAND PRINTER desires it is the growth of all industries pertaining to the printers' art. It is therefore a pleasure to present an illustration of the works just completed by the Challenge Machinery Company, at Grand Haven, Michigan, and to which the company is moving from the large plant it has occupied for the past ten years at Leo street and Archer avenue, Chicago. A brief description of the more important features comprised in the new plant, many of which were necessitated by a steadily increasing demand for the products of the Challenge Works, will no doubt be interesting to our readers. The main building has an east frontage of 300 feet, with north and south wings 150 feet each, two stories in height throughout, all of the most approved mill construction. Fire walls, with automatic self-closing doors, divide the main building, so that it would be impossible to burn more than one section should a fire occur; and even this can not be disastrous, because ample protection within is afforded by standpipes and fire hose with sufficient pressure to force water to any part of the works. Railroad tracks go the entire length of the works to supply coal, iron, steel, lead and other materials required, in carloads, and for shipment of finished product. Every device is provided for economy of labor and materials; the raw lumber, metals, etc., enter at one end and go out at the other finished ready for the hand of the printer. All buildings will be heated and ventilated by the latest hot air system, maintaining an even temperature in all seasons.

The power plant is in a separate building and is fitted with a Murray-Corliss engine of 150 horse-power and two 100 horse-power steel boilers. The blacksmith-shop, nickel-plating and polishing rooms are all away from the main building, insuring safety and cleanliness.

There is also a commodious office, with fireproof vault and other conveniences and modern, up-to-date systems for speedily handling all correspondence. Promptness has always been one of the special attributes of the Challenge Company, which has aided no little in its steady advancement.

Of course, there are many other new ideas — electric alarms, telephones, watchman's time detector, their own water system and large grounds, giving ample space to grow, so that another big move will not again be necessary.

We understand the Challenge Company will maintain in Chicago an office, warehouse and showroom, where their friends and customers are invited to call.



THE CHALLENGE MACHINERY CO'S PLANT AT GRAND HAVEN, MICH.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

BACK NUMBERS OF THE INLAND PRINTER — We have received a few copies of recent numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY.

DO YOUR OWN DESIGNING — Our book explains the making of initials, head and tail pieces, etc., so thoroughly that any one can do it; no knowledge of drawing or outfit necessary; price, $1, postpaid. THE PERRY PRESS, Naugatuck, Conn.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

FOR SALE — INLAND PRINTER, Volumes 15 to 18, 20 to 22, 25, 27, two 23; Nos. 1, 2, 3, Vol. 14; Nos. 4, 6, Vol. 16; Nos. 1, 4, 5, 6, Vol. 24. JOHN MACINTYRE, 927 Chestnut st., Philadelphia.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages; 4 by 6 inches; full leather, flexible, gold side stamp, $1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL — A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, $2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSING — Written by P. J. Lawlor and published under the name, "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS. By Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth; 140 pages, $1.50. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America. By J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price $10 (reduced from $15). THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyât of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyât, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

WANTED — Copy MacKellar's American Printer, last edition; state price. E 500.

WHAT ARE YOUR PROFITS? — Do you know how much you made last year? Are you discouraged in keeping your books? If you want to know just where your business is at, and haven't the time to keep a full set of books, send for our Daily Record, a book that is practical. It takes no more time than a day book, and you can tell in a few minutes just what cash you took in, what you paid out, what is still due you, and what your obligations are. The whole thing in a nut-shell. Printers say that there is nothing like it. Know what you are doing and make money. Small size, $4.50; large size, $6; sent prepaid by express. THE F. H. McCULLOCH PRINTING COMPANY, Austin, Minn.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A LITHOGRAPHING AND PRINTING COMPANY, located in St. Louis, overcrowded with orders and turning away business, and having an excellent bank credit, intends increasing its capacity and is looking for an experienced man with $10,000 to become actively interested. E 534.

COMPLETE JOB OFFICE must be sold at once regardless of sacrifice; owners have purchased newspaper and must take management by August 1; 112 fonts late type; fine business now on hand; complete information for postal. HILDRETH BROS., Urbana, Ohio.

EASTERN COUNTRY OFFICE, listing $1,200, at $750; good trade and grand chance for enlarging; full particulars. E 464.

FOR EXCHANGE — A first-class general merchandise business, fine store, with modern fixtures throughout; will pay $3,000 per year, net, for a first-class printing plant and fixtures. E 275.

FOR SALE — Best paying country newspaper in Wisconsin; cleared $1,800 last 2 years, small investment; reason for selling, want larger plant, warmer climate; write for samples and particulars. E 507.

FOR SALE — Democratic daily and weekly in Northwestern city of 10,000; official paper of city and county; good job business; profits last year over $5,000; good reasons for selling; $4,000 cash required, balance, easy terms. Full particulars by addressing Lock Box 985, Grand Forks, N. D.

FOR SALE — One-quarter interest in thoroughly equipped printing, publishing and engraving plant in best city in southern Colorado, open to foreman, outside man or manager; low for cash. E 396.

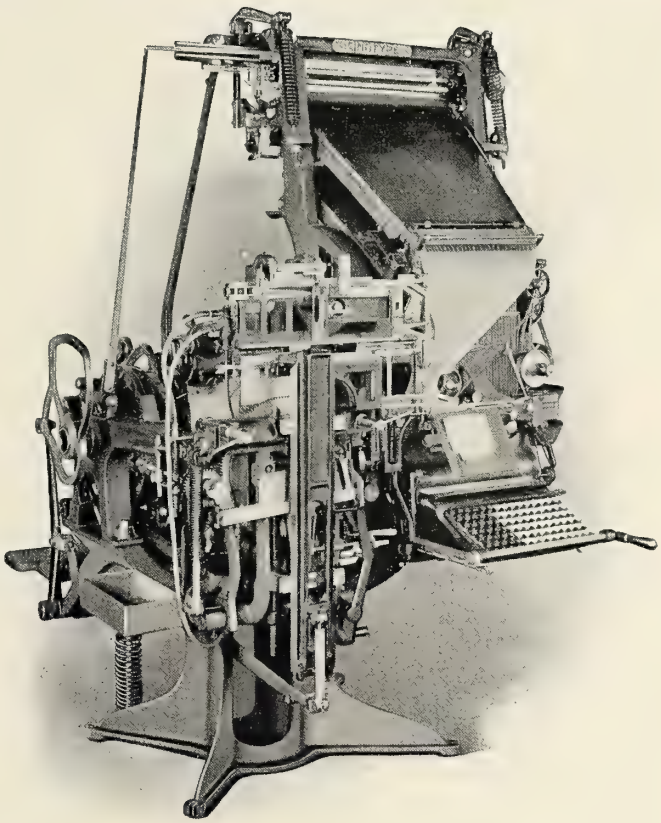
FOR SALE — Summer resort printing-office; good business, price reasonable; a chance for good job printer. E 542.

FOR SALE — Well established roller manufacturing plant in growing city; location unsurpassed; a splendid opportunity. E 538.

Steel Die and Copperplate Work Our new Trade Catalogue, *just issued*, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge $2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, $1.00. The largest plant in the world in this line — capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

HIGH GRADE BOOK PRINTING



Model No. 2 — Double-Magazine Machine

MODEL NO. 2

Double-Magazine Linotype

GIVES INSTANT USE OF FOUR OR MORE DIFFERENT FACES

IN THIS MACHINE ONE MAGAZINE IS DIRECTLY ABOVE THE OTHER

MODEL NO. 3

Standard Pica Linotype

FOR ONE-LETTER OR TWO-LETTER MATRICES

UNLESS OTHERWISE SPECIALLY DIRECTED THIS MACHINE WILL HEREAFTER BE SHIPPED ON YOUR ORDER

WE GUARANTEE That the Mergenthaler Linotype Machine is doing *better book composition* and at a *lower cost* than can be done by any other known means

Perfect Mechanism Produces Perfect Printing

ADDRESS FOR TERMS, ETC.

MERGENTHALER LINOTYPE COMPANY

617-619 Clay St.	17-21 Van Buren St.	Tribune Building
SAN FRANCISCO	CHICAGO	NEW YORK CITY

TABULAR WORK

USING ACTUAL TYPE-HIGH BRASS RULE SET ON THE LINOTYPE



To be able "to do tabular work" appears to be the acme of achievement with some composing machines. Tabular work with the Linotype is only one of its many accomplishments

Table Set With Vertical Slug Table Matrices

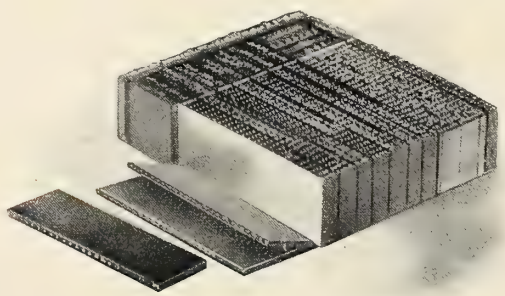
STATIONS.	Elevations	EASTBOUND. Overland Limited No. 2 A	Atlantic Express No. 4 A	Eastern Express No. 6 A	The Fast Mail No. 10 A	Great Is'd Local No. 8 B
Council Bluffs..Iowa Ar.	980	8.10 PM	7.45 AM	5.20 PM		
U. P. Transfer... " Ar.		8.00 PM	7.35 AM	5.10 PM	3.45 PM	10.00 AM
Omaha Neb. Lv.	1031	7.45 PM	7.20 AM	4.55 PM	3.30 PM	9.40 AM
Omaha " Ar.	1031	7.30 PM	7.05 AM	4.35 PM	3.25 PM	9.35 AM
South Omaha " Lv.	1104	7.20 PM	6.55 AM	4.24 PM	3.16 PM	9.25 AM
Gilmore " Lv.	965					9.10 AM
Papillion " Lv.	1022					9.01 AM
Millard " Lv.	1065					8.51 AM
Elkhorn " Lv.	1161					8.37 AM
Waterloo " Lv.	1118					8.28 AM
Valley " Lv.	1137			3.40 PM	2.29 PM	8.18 AM
Fremont " Lv.	1192	6.23 PM	5.56 AM	3.20 PM	2.10 PM	7.54 AM
Ames " Lv.	1228				1.58 PM	7.38 AM
North Bend " Lv.	1269				1.46 PM	7.26 AM
Schuyler " Lv.	1346		5.18 AM	2.34 PM	1.28 PM	7.04 AM

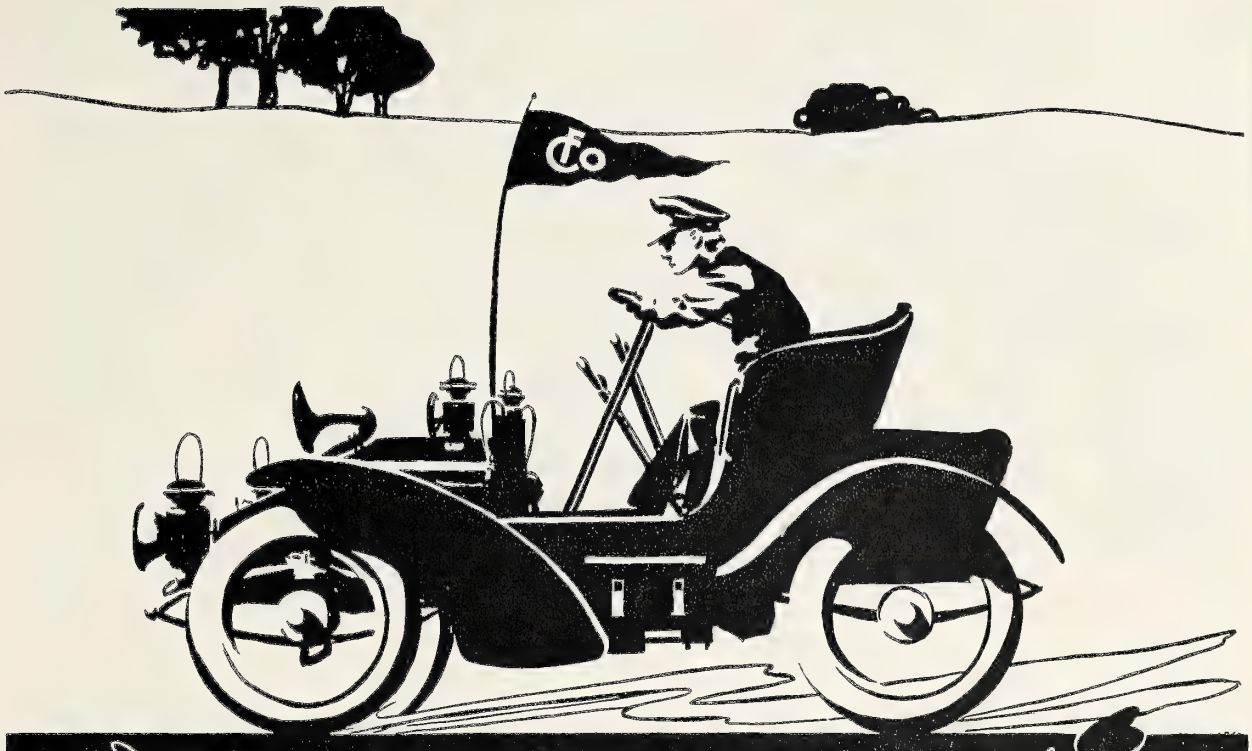
FOR THE PRESENT THESE MATRICES ARE MADE IN 6 AND 8 POINT, ONE- AND TWO-LETTER. OTHER SIZES IN PREPARATION

Cost of Complete Equipment, $26.75

MERGENTHALER
LINOTYPE
COMPANY

TRIBUNE BUILDING, NEW YORK
17-21 VAN BUREN ST., CHICAGO
617-619 CLAY ST., SAN FRANCISCO





SPEED

In producing Advertising Material is often of great importance to the busy merchant or manufacturer.

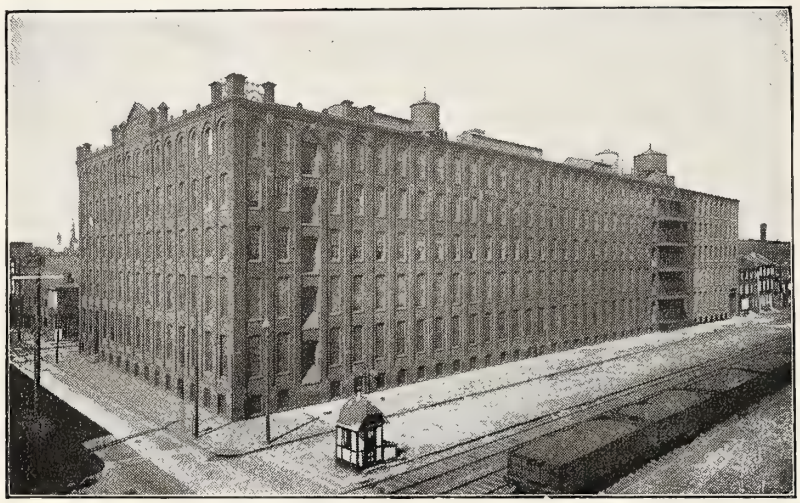
With increased facilities and a new plant we are able to serve you promptly.

If you are going to buy Designs—Illustrations or Engravings, we want to give you Samples, Prices and Suggestions.

Franklin Engraving & Electrotyping Co.

CHICAGO

4-9



TRADE-MARK

ARTISTIC effects in printing are produced on high-grade cardboard that are impossible on inferior material.

COLLINS CARDBOARDS have for a half a century been noted for their peculiar excellence of stock, beauty of coloring, and uniformity of surface and finish.

COLLINS HIGH-GRADE CARDBOARDS

THE BEST PASTED BRISTOL BOARDS,
TRANSLUCENTS,
COATED COVER PAPERS,
MOUNT BOARDS,
EMBOSSING TRANSLUCENTS.

ALMOST important feature of every first-class printing plant is one of our new sample boxes, containing samples of all the different grades and tints in each. With it goes our net price-list, making a most useful combination for quick reference. Sent to any printer for 50 cents, which is credited to his account on receipt of the first order amounting to $5 or over.

Write for it to-day.



A. M. COLLINS MANUFACTURING CO.

PHILADELPHIA

STRATHMORE PARCHMENT

LINEN FINISH



DID you ever think what an important factor in your business success your stationery played? The quality of your stationery nine times out of ten gives the impression to your correspondent as to what kind of a house he is dealing with, and it is often just that little item which influences him in your direction. Think this over and see if your stationery will not stand an improvement.

Printers who are up to date and are looking for something new and handsome for their customers should submit samples of Strathmore Parchment.

Sample book showing specimens of letterheads in dry lithographing, printing, and die stamping mailed upon application.

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASSACHUSETTS · H. A. MOSES, *Treasurer*

H·H·WILLCOX
CALENDARS
BUFFALO, N·Y·U·S·A·

Make the Desert blossom

Turn the hard times of the summer printing-office into "Good Times" by doing a little outdoor work with the "Willcox" line of calendars.

. . . . No. 551 Maud . . . A portrait by Henri Rondel . . . is the number and title of one of the forty-five three-color reproductions from oil and water-color paintings in the "Willcox" 1904 calendar samples. The color insert of this number is this design.

We do all the work but the plates.

Forty more genre subjects in duo-printing make up line the most complete, artistic and best selling calendar ever offered printers.

Ten samples and price-list, "A Few Opinions" and lots of information sent prepaid just for the asking.

Honest work and "Willcox" samples are a combination which bring the much sought for results—"orders with profit."

You've been thinking of getting these samples.

Do it now

We are

Not Printers

We have no connection with any printing house and confine our operations to our own line.

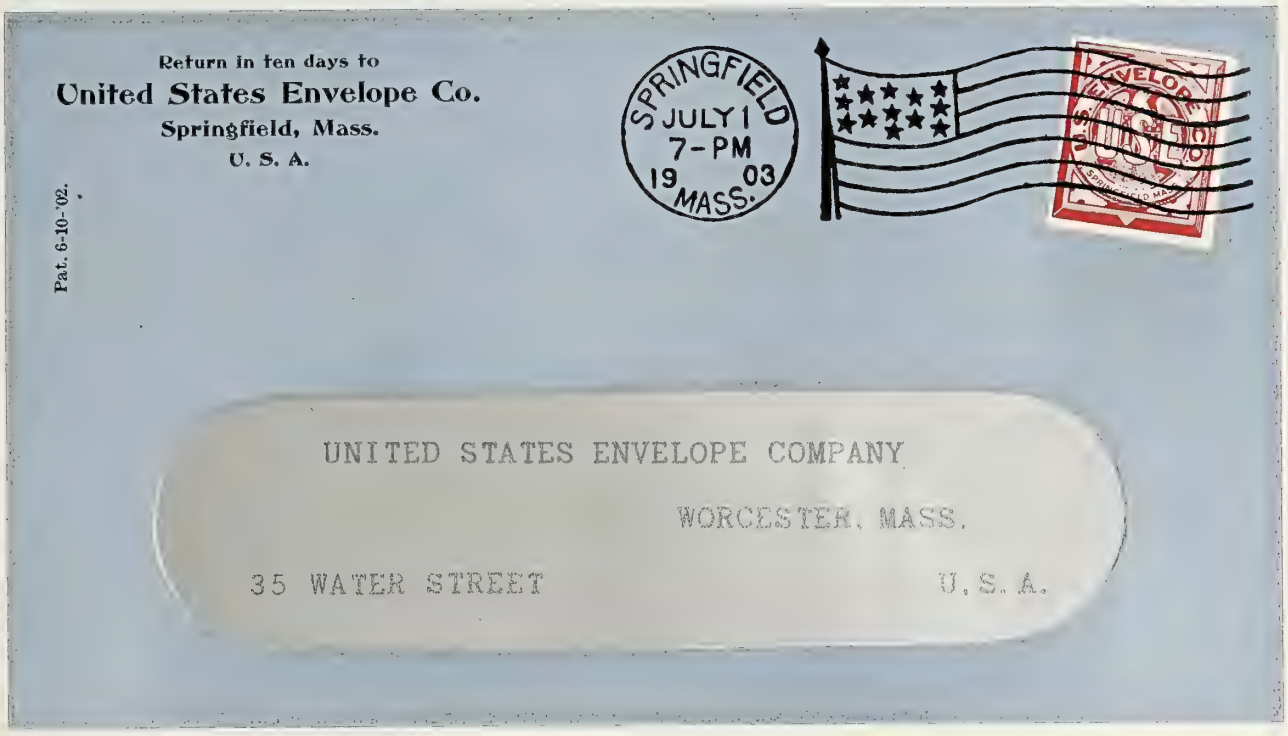
Our Business

is making plates for letter-press printing—any kind—any style—any quality—for any purpose—illustrative or advertising. Design, draw, engrave and electrotype them. There are many methods. We operate them all—under one roof—a separate department for each—a capable management for each. We have the facilities and skill to produce anything required in our line. We are always pleased to quote prices and furnish samples.

Geo. H. Benedict & Co.

Designers, Engravers, Electrotypers

308-318 Dearborn Street :: :: Chicago, Ill.



Outlook Envelope

What the Outlook Envelope Accomplishes

It renders absolutely impossible the mistakes—always annoying and in many cases embarrassing and expensive, which so frequently occur through addressing envelopes or inserting the wrong contents.

Stenographers use from forty-five minutes to one hour per day in addressing envelopes.

The cost of addressing envelopes, whether with pen or writing machine, runs from $1.25 to $1.50 per thousand.

In using the Outlook the address on the statement, invoice, letter, notice, circular, or any other communication, constitutes the address for mailing, thus eliminating entirely the time and labor involved in addressing ordinary envelopes.

By its use mail can be dispatched at frequent intervals instead of accumulating through the day waiting for envelopes to be addressed.

This envelope has only been on the market for a few months, but its absolute accuracy, combined with the saving of time and labor, has already resulted in its adoption by many of the largest houses in this country.

United States Envelope Company

SPRINGFIELD, MASSACHUSETTS.



THE IMPROVED
COLUMBIAN CLASP

PROVIDES

PERFECT SAFETY FOR CONTENTS

Pure Jute Manila, XXXX Weight

In which there is Not a Particle of Wood Pulp

SIZES AND PRICES, In Quarter Thousand Boxes

No.	Size	List	No.	Size	List
0	2½ x 4¼	$4.75	55	6 x 9	$7.50
5	3⅛ x 5½	5.00	60	6¼ x 9½	8.00
10	3⅜ x 6	5.25	63	6½ x 9½	8.25
15	4 x 6⅜	5.50	65	6½ x 10	8.75
20	3⅞ x 7½	5.75	70	7 x 10½	9.25
25	4⅝ x 6¾	6.15	75	7½ x 10½	9.75
30	4⅞ x 7¼	6.15	9	4 x 9	6.75
35	5 x 7½	6.25	9½	4⅛ x 9½	7.00
40	5⅜ x 7½	6.50	11	4½ x 10⅜	7.50
45	5¼ x 8	6.75	12	4¾ x 10⅞	8.00
50	5½ x 8¼	7.25	14	5 x 11½	8.50

DISCOUNT SHEET sent to the Trade on application

The sizes here specified are the regular sizes carried in stock at the several Divisions

We keep in stock only one weight and quality of paper, and that is XXXX PURE JUTE

Quotations will be made on special sizes and on other grades of stock where the quantities will warrant

Prices for printing are the same as our regular list for printing the different quantities

The best and most satisfactory Mailing Envelope on the market

Manufactured by

United States Envelope Company

And for sale by its several Divisions, as below

LOGAN, SWIFT & BRIGHAM, Worcester, Mass.
UNITED STATES ENVELOPE CO., Holyoke, Mass.
WHITE, CORBIN & CO., Rockville, Conn.
PLIMPTON MFG. CO., Hartford, Conn.
MORGAN ENVELOPE CO., Springfield, Mass.
NATIONAL ENVELOPE CO., Milwaukee, Wis.
P. P. KELLOGG & CO., Springfield, Mass.
WHITCOMB ENVELOPE CO., Worcester, Mass.
W. H. HILL ENVELOPE CO., Worcester, Mass.



The Queen City Printing Ink Co.

CINCINNATI·O·
1925 SOUTH ST·

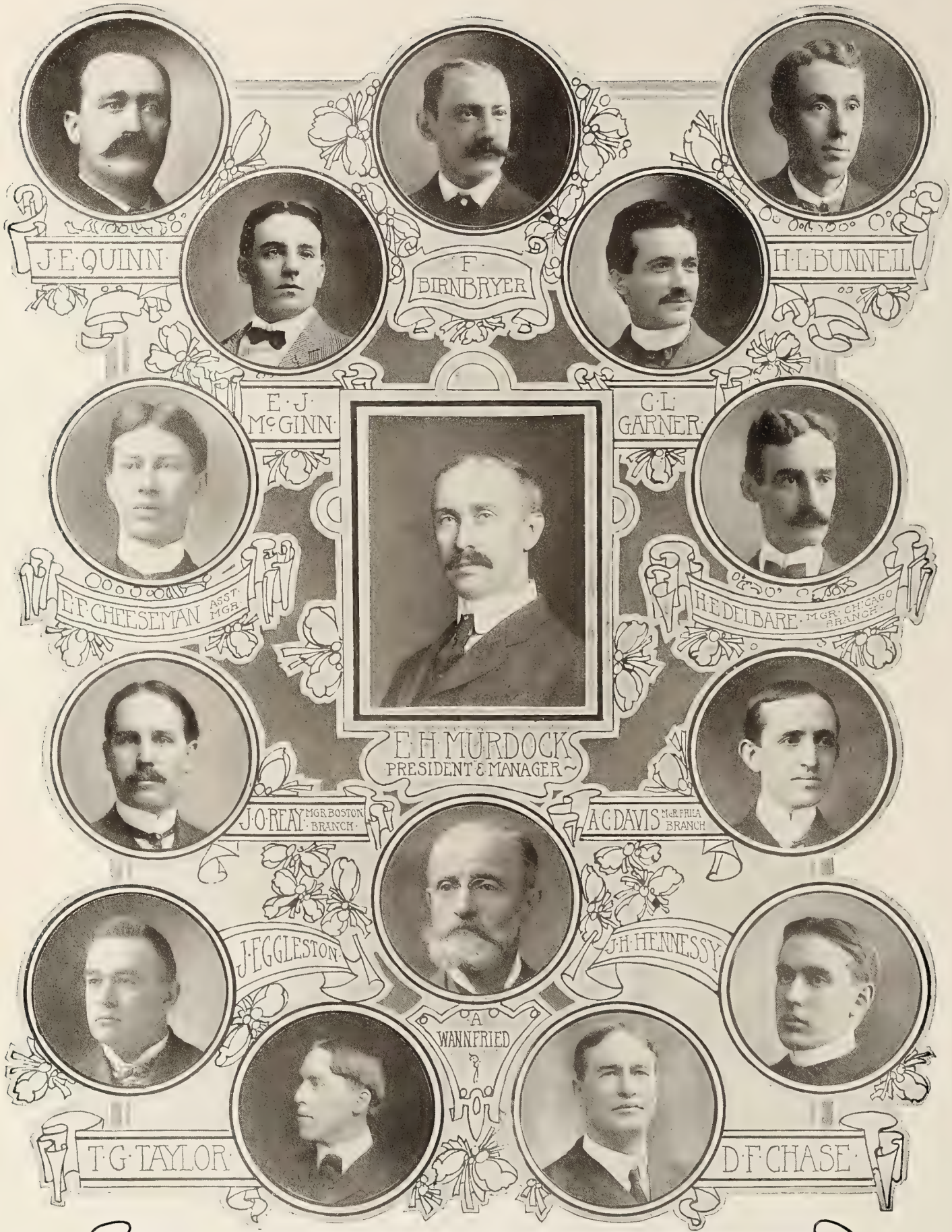
CHICAGO·ILL·
345 DEARBORN ST·

BOSTON·MASS·
147 PEARL ST·

PHILADELPHIA·PA·
734 SANSOM ST·

YELLOW, 2037. LIGHT BROWN, 2038. DARK BROWN, 2039.
METALLIC BLUE, 2041. BLACK, 2042.

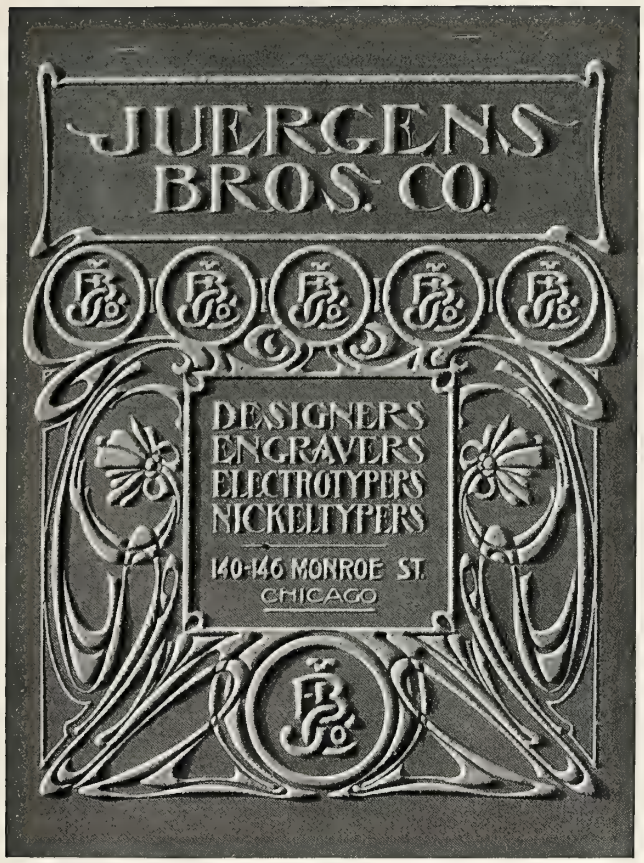
H.D. BOOK INK



YOURS TO COMMAND

THE QUEEN CITY PRINTING INK COMPANY

CINCINNATI – CHICAGO – BOSTON – PHILADELPHIA



YOU MAY BE RICH

but if you have gained your wealth at the expense of your health

YOU ARE POOR INDEED

Regain your health and renew your youth at

French Lick

and

West Baden Springs

in the highlands of Southern Indiana, on the

MONON ROUTE

Excursion rates and excellent train service from all parts of the country.

The remedial properties of the various Springs at these famous resorts are world-renowned for chronic ailments of Stomach, Liver, Kidneys and Bowels. You drink the waters — nature does the rest.

Hotel Rates range from $8 up to $35 per week, including free use of waters. Accommodations from the plain boarding house up to the finest apartments and service to be obtained in the best metropolitan hotels.

Booklet, telling all about the waters and giving list of the hotels and boarding houses, with their rates, sent free. Address

FRANK J. REED, G. P. A., CHAS. H. ROCKWELL, Traffic Mgr.,
MONON ROUTE, CHICAGO

LITTLE JOURNEYS to lake resorts and mountain homes will be more popular this summer than ever. Many have already arranged their summer tours via the

Chicago, Milwaukee & St. Paul

railway and many more are going to do likewise. Booklets that will help you to plan your vacation trip have been issued for those interested and will be sent on receipt of postage, as follows:

"Colorado-California," six cents.

"In Lakeland" and "Summer Homes," six cents.

"Lakes Okoboji and Spirit Lake," four cents.

F. A. MILLER, General Passenger Agent, Chicago.





THE GRAND CANYON OF ARIZONA
ON THE SANTA FE

Earth's Greatest Wonder

The "Titan of Chasms"

Reached by rail as a side-ride from Williams, Ariz., in connection with the California tour.

President Roosevelt said, on his recent visit to the Canyon: "The only word I can use for it is 'awful.' It filled me with awe such as I have never before known. It is beyond comparison."

Several personally-conducted excursions to California are being planned for July and August. We will gladly send you full particulars of special advantages offered. Very low rates; the best accommodations. Why not go this summer and enjoy an outing on the Pacific shore, taking in the Grand Canyon en route?

REMEMBER:

IT IS

"Santa Fe

All the Way"

TO

Grand Canyon

AND

California

One train, track and management
Chicago to Pacific Coast

Our "Titan of Chasms" pamphlet and "To California" book may be had for the asking.

W. J. BLACK,
General Passenger Agent.

Santa Fe

Great Northern Building,
CHICAGO

CARDS



Worth Knowing

All of our Cards, whether round or square corner, are banded 51 in a pack, 10 packs to the box, 2 boxes or 1020 cards to the thousand — 20 cards extra for spoilage in printing.

They are neatly packed and may be neatly kept.

Absolutely the best value in Cut Cards to be found anywhere, and the largest stock in the United States.

ROUND CORNER — Die cut all around — not rounded from a square corner.

SQUARE CORNER — Hand shear cut — all perfectly true and uniform with a SHARP, CLEAN, SNAPPY EDGE. When you buy Cards buy the BUTLER BRANDS.

Send for Samples and Prices.

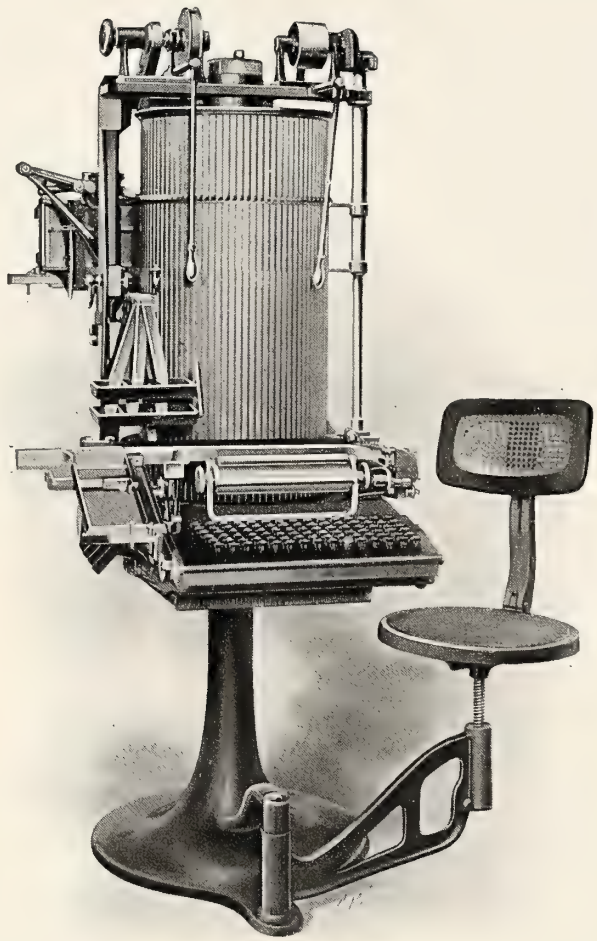
J. W. BUTLER PAPER CO.
CHICAGO

THE

ADJUSTABLE SIMPLEX

ONE-MAN TYPE SETTER

Book Work—News Work—Catalogue Work



Any measure up to 30 ems pica inclusive—measure changed in a moment—solid or leaded at will.

Let us tell you about the wonderful SIMPLEX—its efficiency, simplicity, economy.

Sold on easy terms, or leased with option to purchase.

THE UNITYPE COMPANY

CHICAGO - - - 200 Monroe Street
NEW YORK - - 150 Nassau Street
SAN FRANCISCO 410 Sansome Street

THE TIMES-RECORD

VALLEY CITY, N. D.,
Gentlemen: June 22, 1903.

I am not setting as much type for the paper as I intend to on account of jobwork, all of which I have handled on the Simplex. In this list may be included a 68-page school catalogue, 40-page monthly magazine and 60-page stock catalogue, and miscellaneous books, pamphlets, etc. When I put in the machine it was not with the intention of getting along with less help; it was with the view of turning out more work with the same help, and I find that the Simplex does it. I will send you some samples of the catalogues, etc., later. Yours truly,

S. A. NYE.

SVENSKA ROMAN-BLADET

MINNEAPOLIS, MINN.,
Dear Sir: June 8, 1903.

My Simplex was installed in December and has given the best of results and satisfaction. One man can operate and justify, but to get the best of results I think two should work on it. In eight hours' time our two operators set 42,000 ems; sometimes they run up to 48,000 ems in eight hours, a record I think very hard to beat. It is a wonderful little machine and takes up very small space, not much more than a sewing machine. My machine is adjustable so we can set from 12 ems wide up to 30 ems, so we can set bookwork, and it takes only a minute or two to change from one measure to another. Yours truly,

C. E. PETERSON.

THE ROCKVILLE JOURNAL

ROCKVILLE, CONN.,
Gentlemen: May 21, 1903.

In regard to the opinion of this firm of the Simplex, would say that we would not know what to do without it. We are never troubled with hunting up extra comps. in times of rush. A 100-page pamphlet does not look like a mountain. It is only play to set the extra amount of type between editions of our periodical work, and then it comes out just as promptly as it ever would ordinarily by handwork. We have studied the subject of machine composition very fully from our standpoint, and know in no way the problem can be solved equally well by any means other than the Simplex.

Very truly yours,

THOS. S. PRATT & SON.

PECAN VALLEY NEWS

BROWNWOOD, TEXAS,
Gentlemen: June 1, 1903.

We are doing so nicely with our Simplex machine that we want to tell you about it. Friday last the boy set 24,000 of 30-em matter in less than 6½ hours—probably not over 6. It was a brief and required the use of a great quantity of quads, which made the work quite a bit slower. We have never had the slightest trouble with the machine, the breaking of a belt occasionally being the only mishap. The machine does all you claimed for it, and really more than you represented when selling it to me.

Sincerely yours,

CHESTER HARRISON,
Manager.







MADE A LITTLE BETTER
Old Hampshire Bond
THAN SEEMS NECESSARY

ON THE MOUNTAINS, IN THE WOODS, OR AT THE SEASHORE, AT HOME OR ABROAD, YOU DON'T GET FAR FROM OLD HAMPSHIRE BOND

HAMPSHIRE PAPER CO.
MAKERS
SOUTH HADLEY FALLS
MASSACHUSETTS

ENGRAVED BY THE L.L. SIRRET CORPORATION, N.Y.

BLOMGREN BROS. & CO

ENGRAVING & ELECTROTYPING.



Ads
Cards
Covers
Emblems
Buildings
Letter Heads
Embossing Dies
Monograms
Imprints
Portraits
and Color
Work.

From CHARLES ENEU JOHNSON & COMPANY

PHILADELPHIA, Aug. 9, 1902.

Referring to yours of the 6th inst., we find the Peerless Black fully maintaining the superior quality that has characterized it over other carbon blacks.

From FRED. H. LEVEY COMPANY

NEW YORK, April 11, 1898.

Referring to our conversation, we certainly expect to renew our contract with you for "Peerless Black." We shall continue to use "Peerless" in our half-tone and letterpress inks, as we consider it superior to any other black, especially for fine half-tone work.

PEERLESS CARBON BLACK

USED BY THE PRINCIPAL PRINTING INK MAKERS THE WORLD OVER FOR MAKING THEIR FINEST INKS

THE PEERLESS CARBON BLACK COMPANY

THIS PUBLICATION WAS PRINTED WITH INK MADE OF IT

From B. WINSTONE & SONS, Ltd.

LONDON, Oct. 17, 1902.

It affords us much pleasure in adding our name to the ever-lengthening list of printing ink makers who speak well of Peerless Black. We have used Peerless Black for more than ten years and consider it by far the most superior we have yet examined for density, luster, smooth working and general excellence. In conclusion, we beg to enclose herewith contract for supply of Peerless Black for 1903.

From JAENECKE BROS. & FR. SCHNEEMANN

NEW YORK, March 3, 1898.

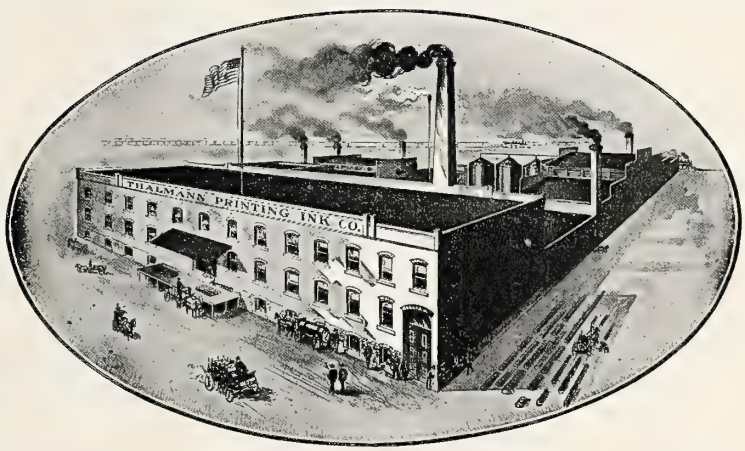
We supply the black ink used by "The Inland Printer" for their letterpress and half-tone work, and this ink is made with your Peerless Black, experience having taught us that no other black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a black of exceptional merit.

BINNEY & SMITH COMPANY
SOLE AGENTS
(FOR THE PEERLESS CARBON BLACK CO., PITTSBURGH, PA.)
81-83 FULTON ST., NEW YORK U.S.A.

SOLID COVER INKS

We are making what we believe to be the most *brilliant*, *solid* and *best working* line of inks for printing on *dark colored* and *antique* papers. We have issued a sample sheet, which we will mail you upon application.



WE MANUFACTURE
Printing, Lithographic, Copper and Steel Plate Inks and Varnishes of all colors and grades.
WRITE FOR SAMPLES.

PERMANENT POSTER COLORS

We are now making a full line of the *most permanent*, the *brightest* and the *best working Poster Inks* that have ever been offered to the trade. A full line of samples will be sent for the asking.

THALMANN
Printing Ink Company
ST. LOUIS

CHICAGO KANSAS CITY OMAHA



All Pull all Together

With a steady hand
at the helm will keep
you easily in the lead
Let the various
departments of

MANZ

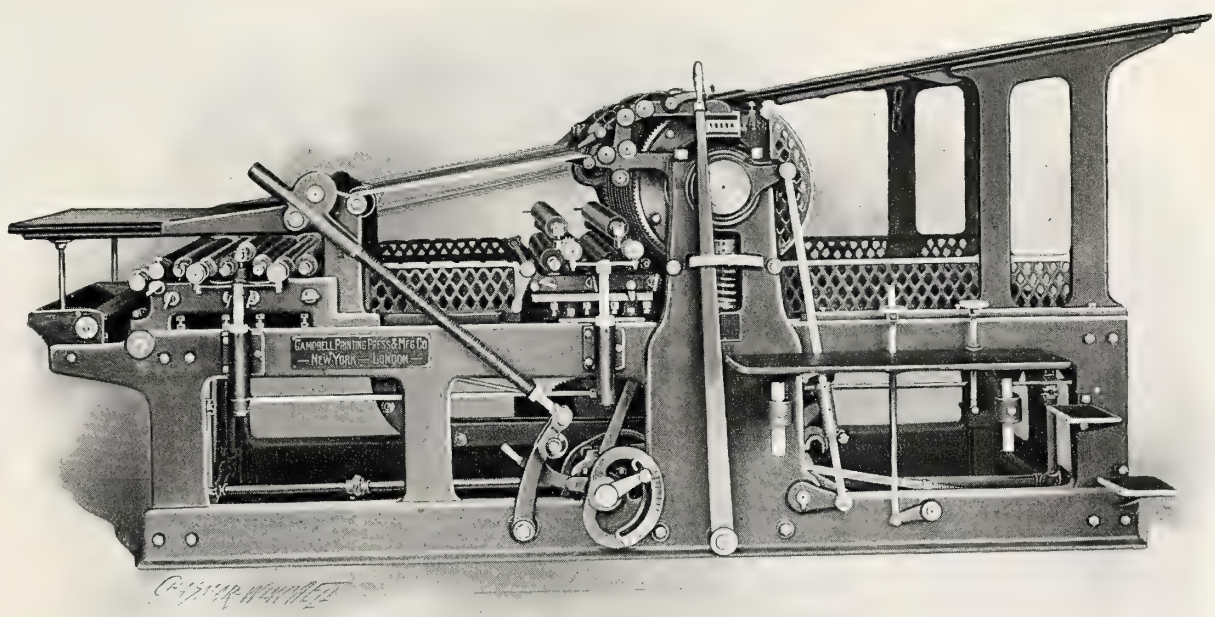
co-operate for you

Art Designs
Title Pages
Book Illustrations
Wash Drawings
Commercial and Model
Photography
Three-color Work
Halftones
Zinc Etchings
Electrotypes

ASK ABOUT OUR HELIOGRAVURES
JUST THE THING FOR INSERTS AND FRONTISPIECES

802 Manz Bldg. CHICAGO
208 Williamson Bldg. CLEVELAND, O
82 Lupton Bldg. NEW YORK

THE "CENTURY"



A Good Pressman Can Run Any Press—

But the more efficient the tool placed in his hands the less it costs the house in time and labor, and the less it costs him in worry and hard work.

The **"CENTURY"** has been from the beginning a time and hard-work saving machine, but to-day it has an added qualification—it is an ink-saver as well.

In the **Rotary Distribution** an entirely new principle is applied to the distribution of ink. By this apparatus the ink is thoroughly cut up and distributed **before any of it reaches the ink table,** and with no other device does the pressman have so perfect control of his color.

It is worthy to rank, therefore, with the **"CENTURY'S'** Eccentric Lift Impression Mechanism with Automatic Compensator, which is a time-saver for making ready and a fountain of perpetual youth to plates and type.

These are to be found only in the **"CENTURY"** press, as also is the Immovable Continuous Register Racks and Gearing which lock the bed and cylinder together throughout the whole printing stroke, and Radially Closing Grippers with Instantaneous Front Guide Action, which together insure perfect sheet register.

Interested pressmen will find more to admire and more to assist them in the rapid production of perfect work in the **"CENTURY"** than in any other printing press of to-day.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

334 Dearborn Street, CHICAGO —— 1 Madison Avenue, NEW YORK

189 Fleet Street, LONDON, E. C., ENG.

Iron Extension Block

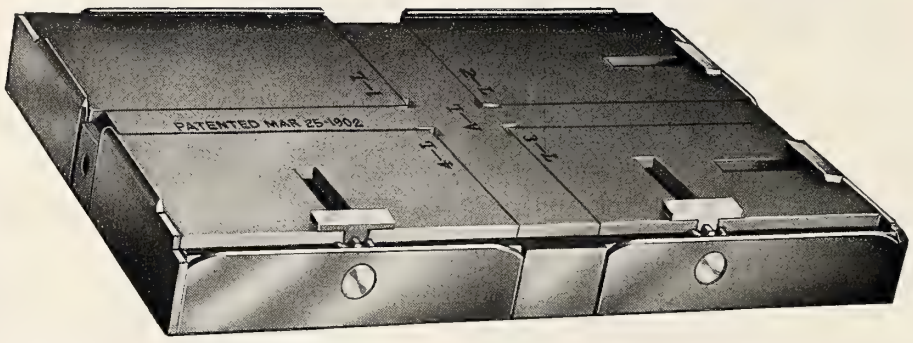
A Few of Those who have Purchased and are Using from

One to Seven Sets.

P. F. Collier & Son, - - - - New York City.
Wm. Green, - - - - - - - New York City.
Ives Process Co. - - - - - New York City.
Methodist Book Concern, - - New York City.
Reed & Rist, - - - - - - - New York City.
G. Schirmer, - - - - - - - New York City.
Winthrop Press, - - - - - New York City.
John W. Kelly. - - - - - - New York City.

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E. F. Harmon & Co. - - - - - Chicago, Ill.
Edward Kehoe Printing Co. - - Chicago, Ill.
Melrose Press, - - - - - - - Chicago, Ill.
Geo. E. Marshall & Co. - - - - Chicago, Ill.
Mayer & Miller, - - - - - - Chicago, Ill.
University of Chicago Press, - - Chicago, Ill.

Castor Bros. - - - - - - Indianapolis, Ind.
Central Printing Co. - - - Indianapolis, Ind.
Indiana Printing and Mfg. Co., Indianapolis, Ind.
A. B. Farnham & Co. - - Indianapolis, Ind.
C. E. Donnell News Co. - - St. Louis, Mo.
Miller & Flaven, - - - - - St. Louis, Mo.
Geo. E. Crosby & Son, - - Boston, Mass.
Griffith-Stillings Press, - - - Boston, Mass.
Copp Clark Co. - - - - - - Toronto, Can.
W. J. Gage & Co., Ltd. - - - Toronto, Can.
Murray Printing Co. - - - - Toronto, Can.
Loring & Axtell, - - - - Springfield, Mass.
Phelps Pub. Co. - - - - Springfield, Mass.
Barbee & Smith, - - - - Nashville, Tenn.
Southern Pub. Asso'n. - - Nashville, Tenn.
Cumberland Pres. Pub. House, Nashville, Tenn.
Weed-Parsons Printing Co. - Albany, N. Y.
The New Era Printing Co. - - Lancaster, Pa.
Hamilton Autographic Register Co., Hamilton, O.
White & Wyckoff, - - - - - Holyoke, Mass.
Report Publishing Co. - - - - Lebanon, Pa.
M. P. McCoy, - - - - - - - London, Eng.
P. Arellano, - - - - - Mexico City, Mexico.
Graham Engraving Co. - - Providence, R. I.
Danbury Medical Printing Co., Danbury, Conn.
State Journal Printing Co. - - Madison, Wis.
Hunter-Woodruff Ptg. Co. - Lincoln, Neb.
Edward Stern & Co. - - - Philadelphia, Pa.
General Electric Co. - - - Schenectady, N. Y.
Fred. Wagner, - - - - Stockholm, Sweden.
J. I. Hershberger, - - - - Harrisburg, Pa.
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The Dorman Litho. Co. - - New Haven, Conn.
S. E. Cassino, - - - - - - Salem, Mass.
Deseret News Co. - - - Salt Lake City, Utah.
O. B. Wood, - - - - - Worcester, Mass.
Osboldstone & Attkins, Melbourne, Australia.
A. Ostwald & Co. - - - Bremen, Germany.
D. G. Vianini & Co. - - - - - Milan, Italy.



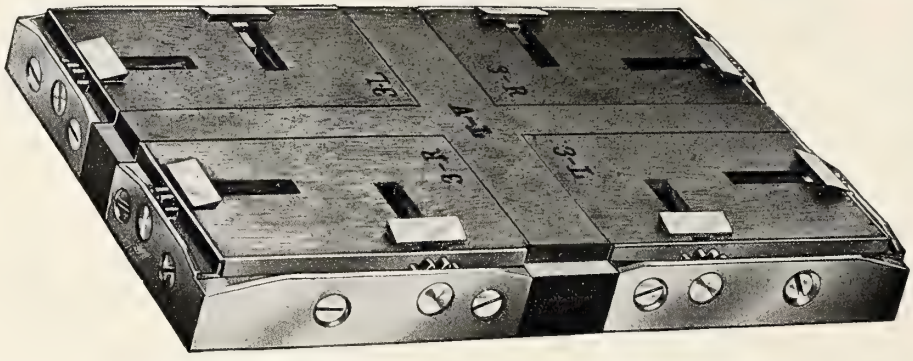
EXTENSION BLOCK WITH DIFFERENT EXTENSIONS.

DIMENSIONS.	Block without Extensions	With Cross A	With Cross B	With Cross C
Outside dimensions of Blocks	4 x 6	$4\frac{1}{2}$ x $6\frac{3}{4}$	$5\frac{1}{4}$ x $7\frac{3}{4}$	6 x 9
Largest Plate, including Bevel	$3\frac{3}{8}$ x $5\frac{7}{16}$	$3\frac{5}{8}$ x $6\frac{3}{16}$	$4\frac{1}{16}$ x $7\frac{3}{16}$	$5\frac{3}{8}$ x $8\frac{7}{16}$
Smallest Plate, including Bevel	$2\frac{5}{8}$ x $4\frac{7}{8}$	$3\frac{1}{8}$ x $5\frac{5}{8}$	$3\frac{7}{8}$ x $6\frac{3}{8}$	$4\frac{5}{8}$ x $7\frac{5}{8}$

Special Size Crosses made to order.

	Iron	Mahogany
16 EXTENSION Blocks (without Crosses)	$96.00	$48.00

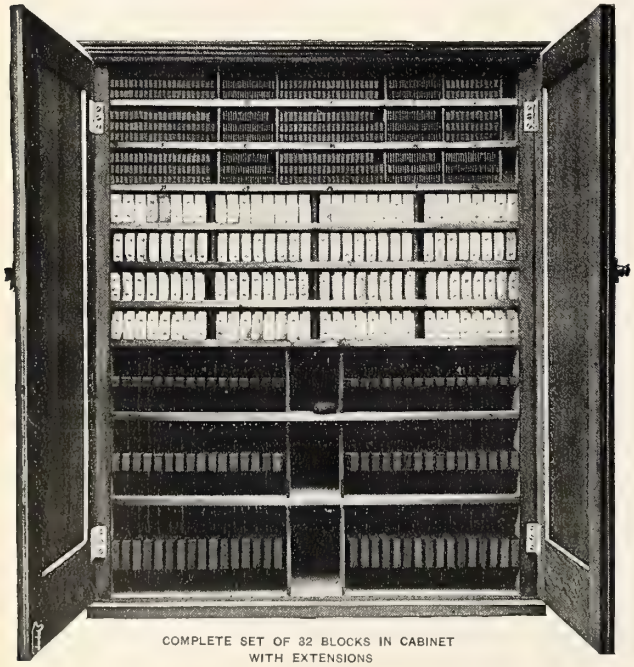
BUY THE CROSSES AS YOU NEED THEM



REGISTER BLOCK WITH DIFFERENT EXTENSIONS.

DIMENSIONS.	Block Without Extensions	With Cross A	With Cross B	With Cross C
Outside Dimensions of Blocks	4 x 6	$4\frac{1}{2}$ x $6\frac{3}{4}$	$5\frac{1}{4}$ x $7\frac{3}{4}$	6 x 9
Largest Plate, including Bevel	$3\frac{5}{8}$ x $5\frac{5}{8}$	$3\frac{5}{8}$ x $5\frac{5}{8}$	$4\frac{3}{8}$ x $6\frac{5}{8}$	$5\frac{1}{8}$ x $8\frac{1}{8}$
Smallest Plate, including Bevel	$1\frac{5}{8}$ x $3\frac{5}{8}$	$2\frac{1}{8}$ x $4\frac{3}{8}$	$2\frac{7}{8}$ x $5\frac{3}{8}$	$3\frac{5}{8}$ x $6\frac{5}{8}$

	Iron	Mahogany
16 REGISTER Blocks (without Crosses)	$96.00	$52.00



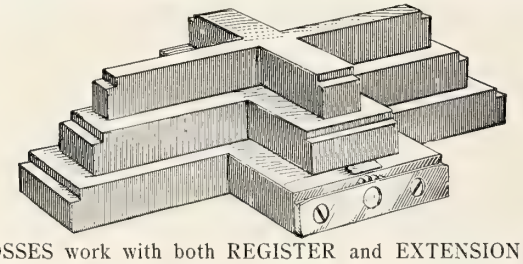
COMPLETE SET OF 32 BLOCKS IN CABINET WITH EXTENSIONS

EXTENSION CROSSES.

	Iron	Mahogany
16 Cross A	$20.00	$8.80
16 Cross B	24.00	9.60
16 Cross C	28.00	10.40
Parallel Strips for 16 Blocks	20.00	8.80

Cabinet for 16 Blocks, $10.00; for 32 Blocks, $15.00.

NET PRICES QUOTED ON COMPLETE OR BROKEN SETS.



All CROSSES work with both REGISTER and EXTENSION Blocks.

A. D. FARMER & SON TYPE FOUNDING CO.

189 Fifth Avenue, CHICAGO.

63 & 65 Beekman St. NEW YORK

NOTICE

In the Circuit Court of the United States, for the Eastern District of New York, Judge Edward B. Thomas decided, July 21, 1903, that the apparatus known as the "HOPKINS BOX," built by the F. Wesel Manufacturing Company for THE BROOKLYN DAILY EAGLE, is an infringement of four of the AUTOPLATE patents, and thereupon ordered an injunction to issue against the F. Wesel Manufacturing Company, Ferdinand Wesel and Charles E. Hopkins, restraining them from installing the said apparatus or otherwise infringing said patents. The decision of Judge Thomas reads, in part, as follows:

> "There can be no serious contention that the defendant's machine does not infringe the complainant's device."
>
> "The suggestion that the complainant's machine (Autoplate) is highly organized may be true, but the defendants can not disorganize it to such an extent as to apply here and there manual power, and yet escape the charge of infringement. The complainant's invention is without available suggestion of anticipation, and is of highest utility in the art to which it relates. The claims are broadly stated, and to broad claims the complainant is entitled. The defendants have copied the invention with the single limitation as above stated; that is, they disorganize complainant's machine, so far forth as to interpose hand levers to operate the mechanisms, but the hand power thus conveyed to the several levers, in substitution for mechanical power, drives parts that infringe the parts of complainant's machine."
>
> "If it be conceded that the complainant is limited to the means shown in its letters (patents), yet the defendants wrongfully use such means, and thereby infringe complainant's patent."
>
> "Pursuant to these views a preliminary injunction should be granted."

Injunction was granted upon the same day.

(Full copies of opinion and decree will be furnished upon application, and copies of all papers in the matter will be placed at the disposal of parties interested, or their counsel).

WE HEREBY GIVE NOTICE that any device for making curved stereotype printing plates, which embraces the following, is covered by the Autoplate patents:

To strip the matrix from the cast plate by any means other than the hand.

To reposition the matrix to make succeeding duplicate casts by any means other than the hand;

To remove the plate from the core and back (cope and drag) of the casting-box, to a finishing device by any means other than the hand;

Or, to connect a melting-furnace and a casting-box so that the metal may be injected from the former into the latter, in conjunction with devices for opening and closing the box and for cooling the plate.

In every instance where an infringing device is made and sold, or used, we shall deem it essential to our interests to bring an immediate action against the maker and seller, and also against the user thereof, for injunction and damages.

The Campbell Company,

HENRY A. WISE WOOD, PRESIDENT.

No. 1 Madison Avenue, New York.

THE AUTOPLATE

Better Plates



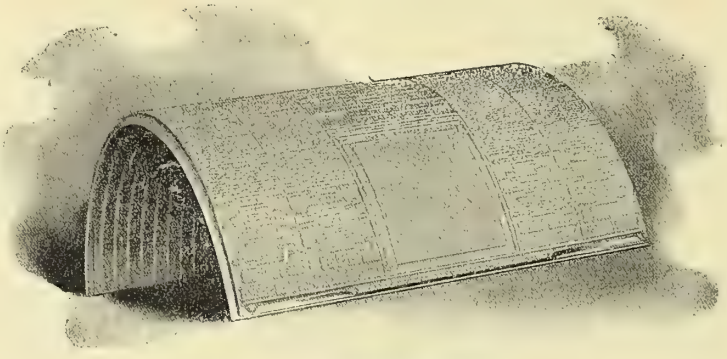
A HAND-PLATE

HAND-MADE PLATES are good only when produced slowly and with great care, but speed is necessary, and the surface of a hand-plate made quickly is slack and uneven, and no two are of the same thickness.

For these reasons, in the pressroom, box-plates need to be underlayed or beaten up.

Autoplates are plates made by the Autoplate machine. Autoplates are cast under pressure, and are shaved and trimmed automatically by machinery of the utmost precision. The printing face of an autoplate is clear and sharp, and its thickness is made absolutely true to a given dimension.

It is turned out at the rate of 4 per minute, and when it reaches the pressroom is ready to print.

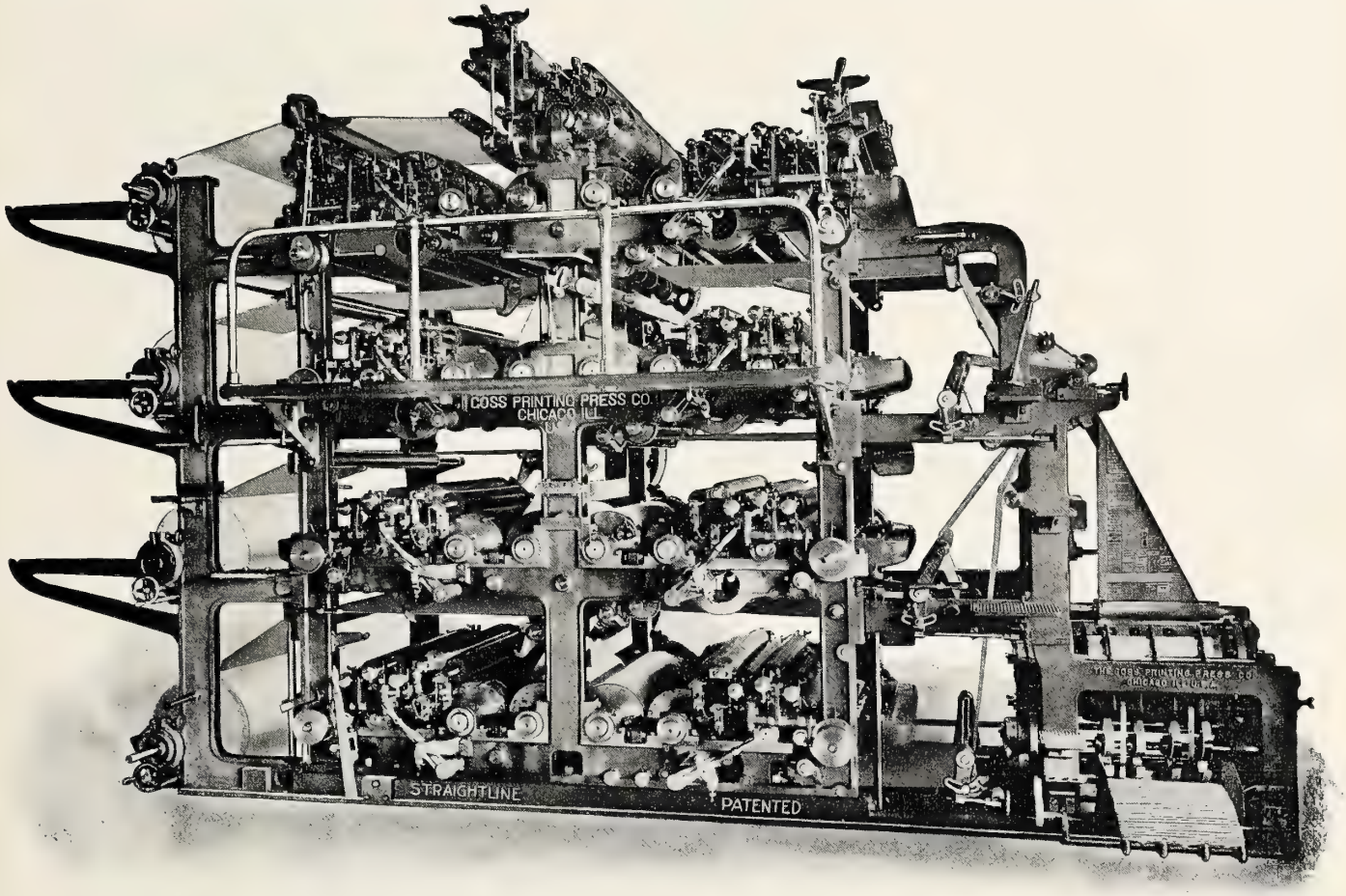


AN AUTOPLATE

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President.

THE GOSS
PATENTED COMBINATION STRAIGHTLINE PRESS



Constructed with top deck in combination to be used either for regular work or for extra colors in printing supplements.

The machine as shown will print either three or four extra colors in addition to the black; will print separate colors on different sections and associate, fold and deliver as one product.

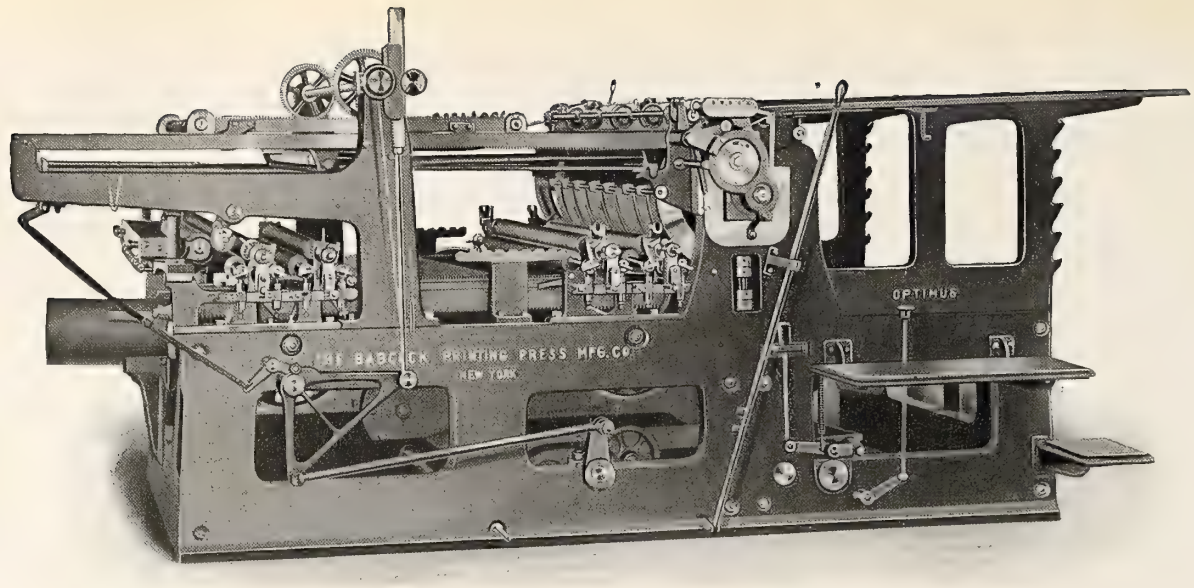
The machine contains all of our latest *up-to-date* improvements with entirely tapeless folder. Will print all combinations of papers up to 32 pages.

THIS IS THE VERY LATEST IN THE ART.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

SIXTEENTH STREET AND ASHLAND AVENUE, CHICAGO, ILL.



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

The Pony Optimus

The Pony Optimus

There is a city of good size, with a number of printing plants of from two to eight cylinders each, and in all the town there are but two pony presses.

The small forms, and their number is as great as the average elsewhere, are run upon the large machines. The printer does not obtain as much for the work upon these small forms as he does for that upon the large ones, yet it costs him about the same to produce. The only possible saving is in the make-ready. Nothing is gained in running time; nothing in character of product; nothing saved in power, nothing in decreased investment. He is using a machine entirely too large, and out of proportion to the job, with investment, labor, power, rollers, wear and waste also out of proportion, and as great as though he were getting the price for a full form.

Upon a pony this work can be done with much less investment, less time in make-ready, at nearly double the speed, and at a less cost for labor, power, rollers, wear and waste. Greater profits can be realized than upon the larger presses, even at a reduced charge.

Economy of production is as essential in the manufacture of printed matter as in any other line; yet, as shown in the case above, some printers seem slow in making use of facilities that would return satisfactory profits.

Especially for such work, and such profits, are the Optimus Pony Presses. They cost little to operate; are very speedy; run very easily, smoothly and almost noiselessly; are accurate in register; are very handy and fast in make-ready. They are unequalled, having patented advantages exclusively their own. We are having a most flattering trade in them, and sell more than several others combined.

One user says of his Pony Optimus: "The machine runs as smoothly as it did when it was first sold to us (nearly ten years ago,) and right here let me tell you the Optimus is a mighty good press. In about forty years' experience with presses I have never seen a machine that held up and did not get to pounding before running the length of time this one has."

The larger sizes are even superior to the Pony.

SET IN BARNHART BROS. & SPINDLER'S CASLON OLD ROMAN AND FRENCH TITLE

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Paper Merchants and Exporters

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Cable Address, "Unitpaper."

44 St. George's Street, Cape Town.
Cable Address, "Spediteur."

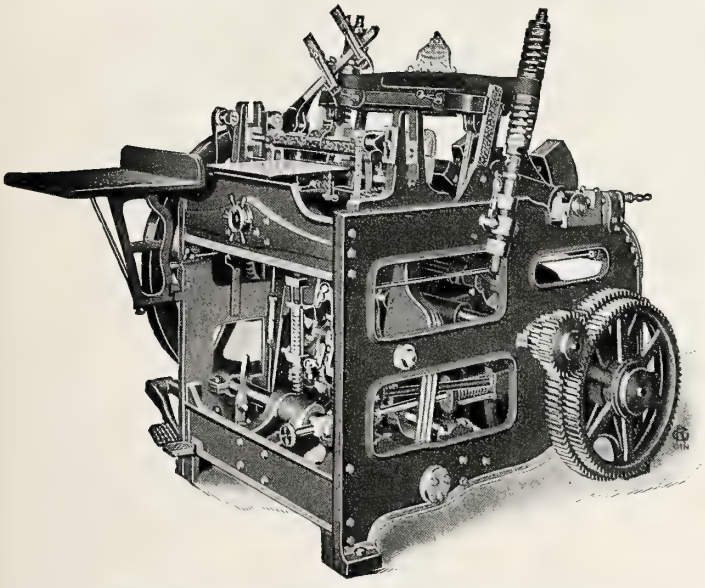


Export Agents for

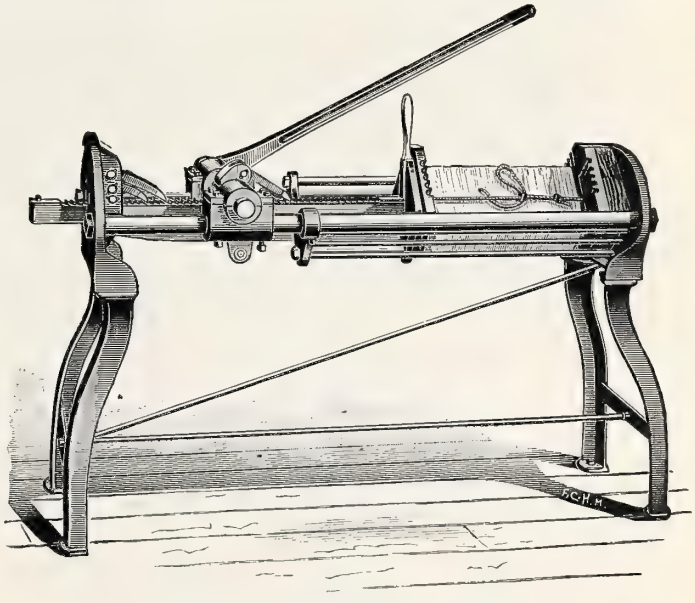
American Writing Paper Co.
The Duncan Co.
Geo. W. Wheelwright Paper Co.
AND OTHERS.

EXPORTERS *of all grades of* Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.

The Crawley Rounding and Backing Machine is used by the best Bookbinders in the World



THE CRAWLEY ROUNDING AND BACKING MACHINE



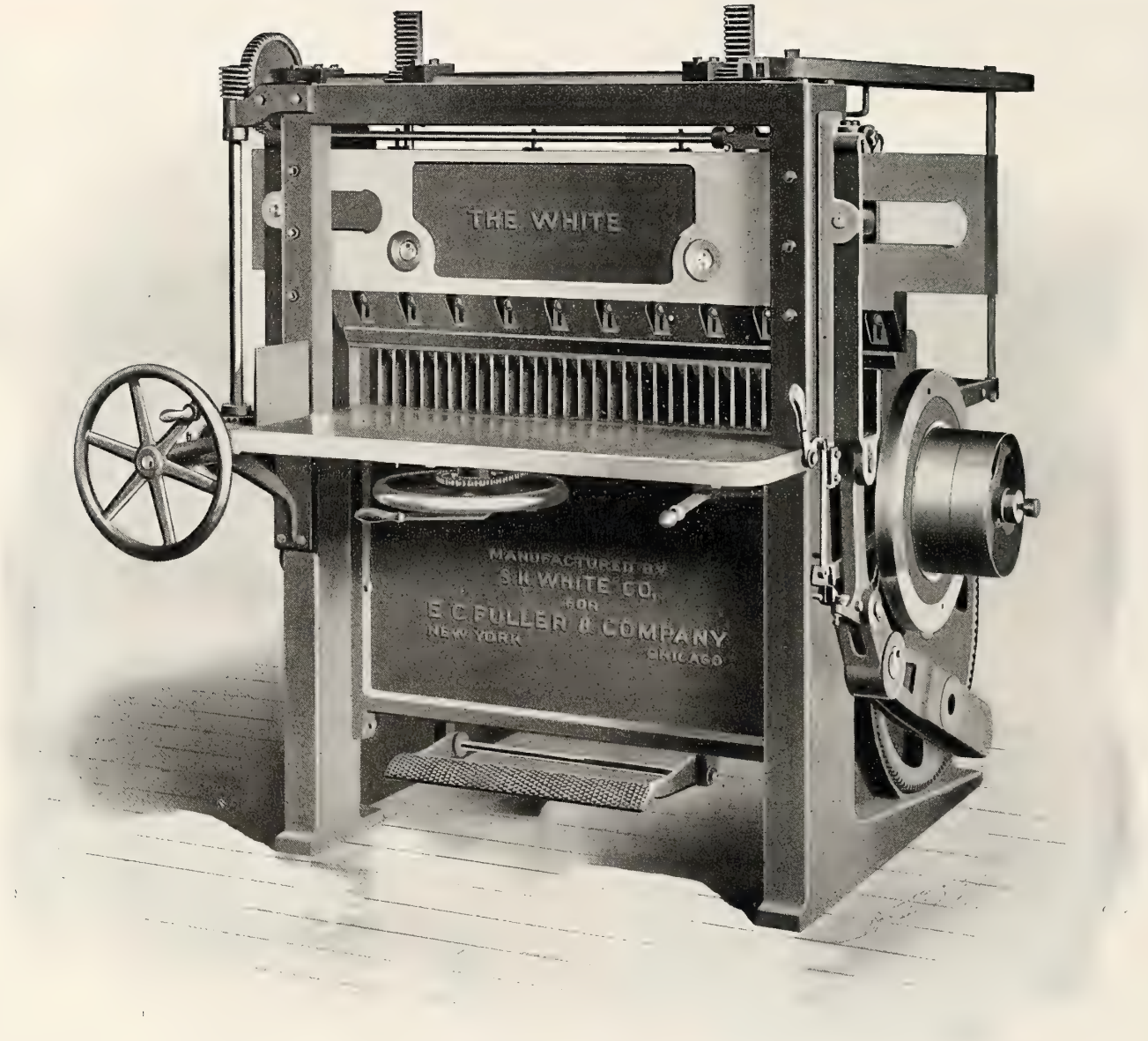
THE CRAWLEY BUNDLING PRESS

The Crawley Bundling Press requires no belt or pipe connection, but is a portable press, very easily moved from place to place. Write for circulars.

E. CRAWLEY, Sr., & CO., NEWPORT, KENTUCKY United States of America

Branch Office—6 Reade St., New York City. Foreign Office—Bridge House, 181 Queen Victoria St., London, E. C.

"THE WHITE"



The Best Paper Cutter Ever Produced

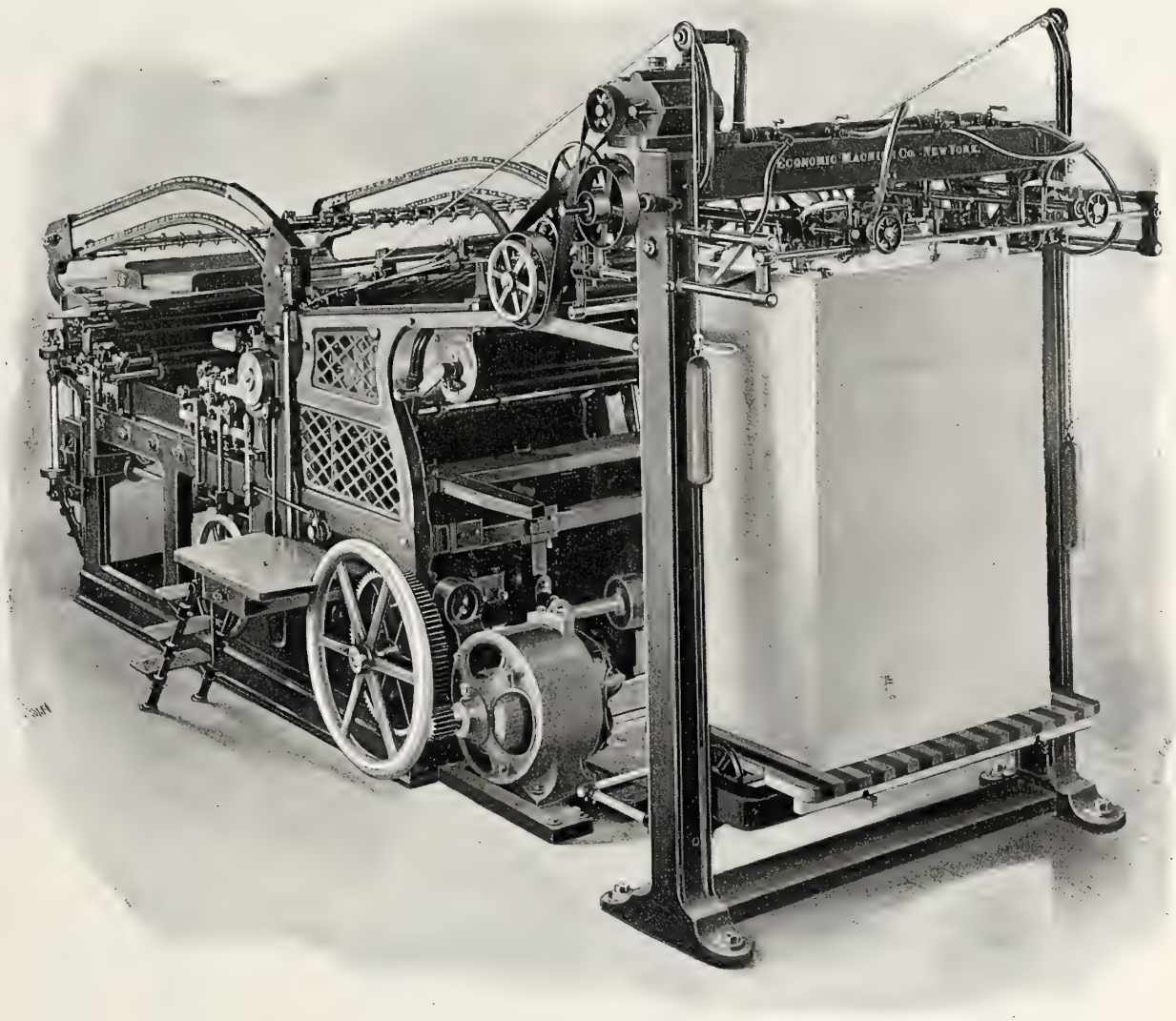
(AUTOMATIC CLAMP, FOOT CLAMP AND HAND CLAMP)

Rapid, powerful and accurate. Material and construction superior to any other machine on the market. Automatic clamp is strictly automatic, no friction or weights.

FOR FURTHER INFORMATION, ADDRESS

CHICAGO E. C. FULLER CO. NEW YORK

ECONOMIC
Automatic Paper-Feeding Machines



The above cut shows the "Economic" Feeder as attached to nineteen stop-cylinder front-delivery printing presses at Ladies' Home Journal office, Philadelphia, Pa.

OVER two thousand "Economic" Feeders in daily use attached to printing presses, folding machines and ruling machines. Can be attached to any make or style of cylinder printing press and will give an increase in production over hand-feeding of from ten to twenty-five per cent, according to speed of the press, without *increasing* the speed. Absolute register, saving in wastage of paper and the convenience of having a feeder always ready, are advantages a printer will appreciate. All press-feeding machines are equipped with simple automatic devices for stopping or tripping the press, detecting two sheets, preventing imperfect register or damage to plates.

SEND FOR NEW CATALOGUE

CHICAGO **E. C. FULLER CO.** NEW YORK

The Ault & Wiborg Co.

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We ask those interested

IN

DUPLEX OR DOUBLE TONE

INKS

to contrast the effects shown in the June number of "The American Printer" (all done in our DUPLEX Inks — see page 389) with those shown in the April number, same journal.

WHEN YOU WANT FINE PRINTING INKS COME TO HEADQUARTERS AND GET THE BEST.

The Ault & Wiborg Co.



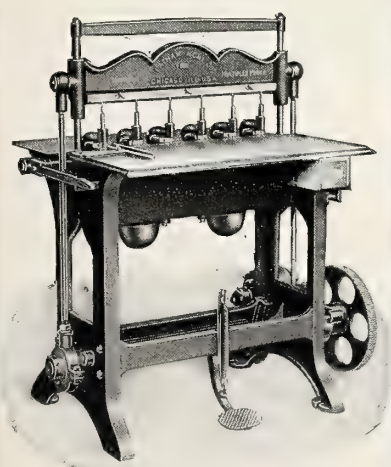
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IN YOUR CUTS

THIS IS THE KIND WE MAKE
PRICE LOWEST. QUALITY BEST.

The ELECTRIC CITY
ENGRAVING CO.

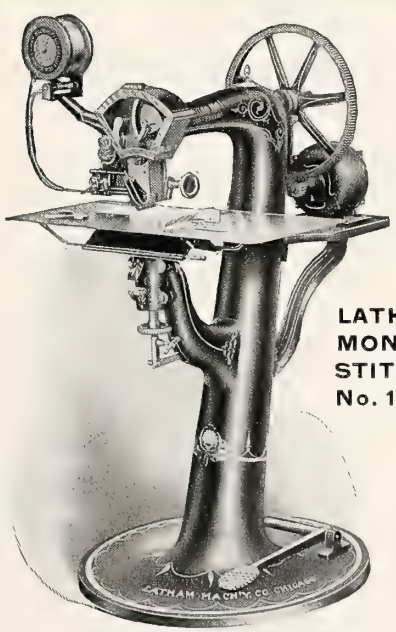
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IS THE WORD



THE LATHAM MONITOR
MULTIPLEX PUNCH

HAVE IT ON YOUR
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HOUSATONIC.

STRONGEST ON MARKET

You will be Satisfied.
Your Customer will be Satisfied.

MANUFACTURED BY

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Makers of Bond Paper

Housatonic, Berkshire County, Massachusetts

THE MONOTYPE

CAUSE AND EFFECT

THE PAGES FOLLOWING ARE AN OBJECT LESSON
IN THE ARTS OF PRINTING AND MONEY-MAKING

THE CAUSE

¶ The absolutely perfect work done by the Monotype. ¶ Catalogue-work more effective than this it would be difficult to find. It is taken almost at random from the Monotype output of the well-known Winthrop Press of New York, and is not only equal, but in many respects superior to, the best work of the best hand workmen.

THE EFFECT

¶ That The Winthrop Press proprietors, after a year's experience of the machine which enabled them to produce work of this character, decided to convert the lease of the machines they were using into outright purchases. That they did more than this, namely—ordered at once, *and in a hurry* purchased another machine.

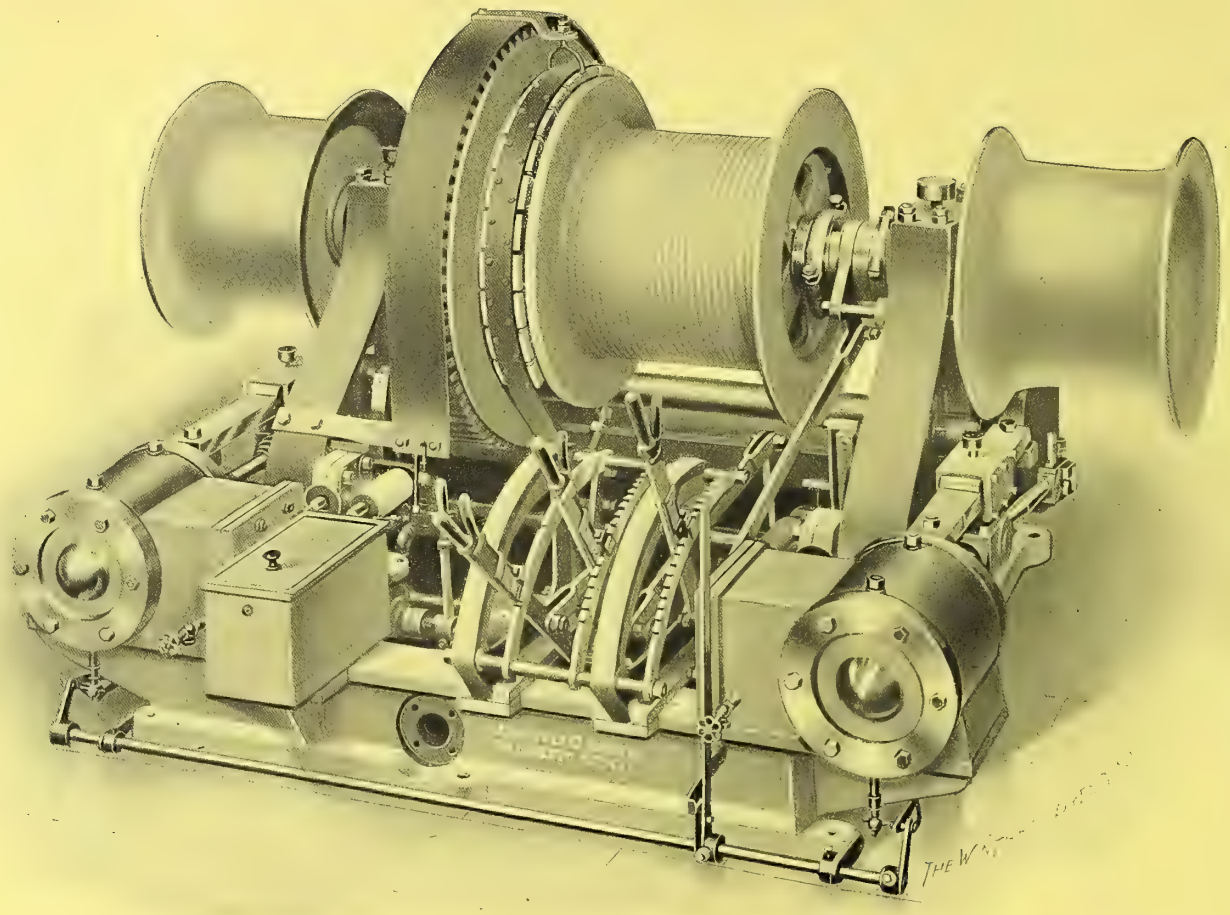
¶ For fuller information concerning the quality of the work Monotypes are doing every day, to the profit of their owners, write to

WOOD & NATHAN CO.

Sole Selling Agent, No. 1 Madison Avenue, New York City

HADWEN SWAIN MFG. CO.
Representative for Pacific Coast,
San Francisco, Cal.

W. P. GUNTHORP, Jr.
Chicago Representative,
334 Dearborn St., Chicago, Ill.



Standard Battleship Winch

As Built for U. S. Battleship "Illinois," Etc.

THE following are general specifications and description of this hoist, which is designed for a duty of 2,240 lbs. at a speed of 300 feet per minute.

It is especially built to meet the severe requirements of the *U. S. Navy Department* and in service has proved eminently satisfactory in all respects.

The cylinders are 8¼ inch bore and 8 inch stroke, made of close grained special mixture cast iron. They are bracketed to bed-plate and further secured by turned bolts and tongue and groove. The Piston and Valve Stem Glands are made of TOBIN BRONZE. The Crossheads are our standard form and provided with top and bottom composition gibbs. The cylinders are jacketed with asbestos and wood, and covered on the outside with a sheet iron jacket and an outer jacket of hard sheet brass.

Our standard type of reverse link motion is provided, the eccentrics being keyed to the shaft and the eccentric straps made of TOBIN BRONZE. Bearings are babbitted and accurately bored. Caps are fastened to the bearings by four stud bolts, fitted with double hexagon nuts.

The bed-plate is made in one piece and is planed top and bottom. Foundation bolt holes are drilled accurately to template.

There are two winch heads, one on each end of drum shaft; 18 inches diameter, 15 inches face and 24 inches diameter flanges. These are made of cast iron and polished on rope surface.

The Spur wheel and Pinion are made of gun iron, machine moulded, and flanged on each side to the pitch line. The teeth of the gear are of the epicycloidal form and are respectively 77 and 17 teeth, 1½ inch pitch.

The friction drum is 20 inches diameter body, 18 inches face, with 29 inches diameter friction flange.

The drum is accurately turned on all outside surfaces, the body spirally grooved to suit the size rope used and carefully balanced.

The hubs are bushed with composition bushings. The friction is our standard type with patent compound cork inserts. The hubs of the drum are lubricated by suitable oil pipes, permitting of lubrication from without.

The drum is forced into frictional contact by means of our patented ball bearing friction cam (or by our patented double screw friction).

All end thrust is taken from the bearings by means of a shoulder on the shaft on the gear end, and an adjustable split and threaded collar on the other end.

The drum is provided with differential band brake having patent cork inserted wooden brake blocks.

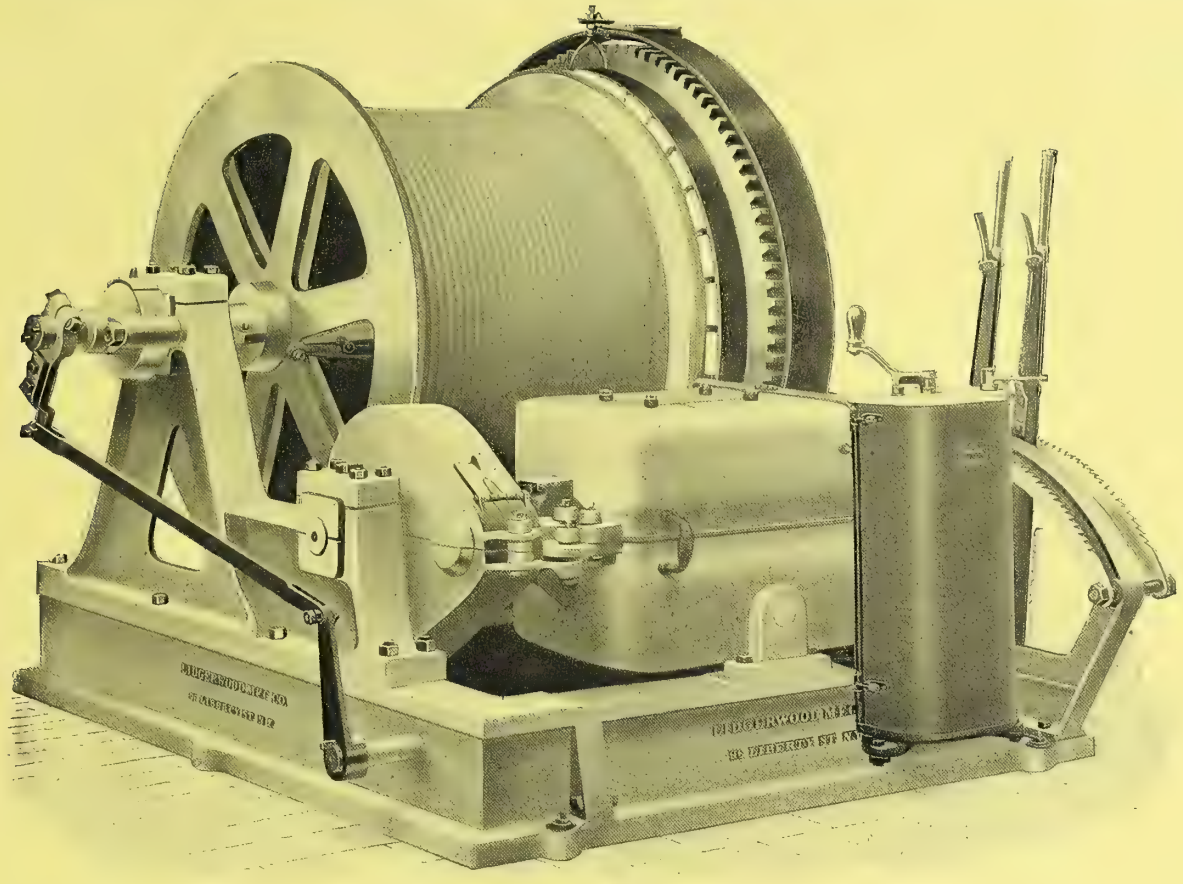
The operating levers are brought to the rear between cylinders, engage with notched quadrants and are provided with our standard lever hand brasses.

The steam pipe connecting cylinders and throttle valve is made of copper, as well as the exhaust pipe from cylinders to joint.

A convenient iron tool box is provided, with Yale lock, for holding oil cans, wrenches, etc.

A full set of hardened steel wrenches is furnished. All nuts throughout the machine are hexagon and made of TOBIN BRONZE.

The workmanship and material throughout are of the best quality, and the finish is in accordance with *U. S. Navy* practice.



Direct Current Electric Mining Hoist

With Patent Friction Drum and Brake

THE above engraving illustrates our latest pattern Mining Hoist for direct current, which is simple in design, strong, efficient, and durable, and has been thoroughly tested in service, many of them having been built and all giving complete satisfaction. The drum, motor and controller are mounted complete on bed-plate. The Resistance Boxes are usually separate from Hoist, being conveniently located so that the heat generated may not be annoying to the operator; but in the case of the smaller sizes it is sometimes desirable to have the machine completely self-contained and portable, and in this case the resistances are of special form and attached to the inside of bed-plate.

The Friction Drum is of our standard form and has all our latest patented improvements, and is described on page 71.

The Motor is of the armored type made by the GENERAL ELECTRIC COMPANY and is strong, simple, efficient, and compact. All moving parts are protected by suitable casing, so that they are not liable to injury from dust or moisture, which renders it especially adapted for hoisting purposes. The gearing from Motor to intermediate shaft is cut, and is enclosed in an oil-tight gear case. The drum gearing is cast from our standard iron patterns, is very accurate and smooth, and runs well. It is protected by means of our usual guard band.

The Controller is of the railway type, and is mounted so as to be convenient for the operator. Each Controller will be provided with a reversing switch, which can be used or not, as desired. The Friction and Brake Levers are mounted in a rack with notched quadrants, and are fitted with thumb-latches.

Particular attention has been given to the thorough insulation of all the electric parts of the Hoist, and every Hoist is thoroughly and completely tested electrically at our works before being shipped.

They are designed for use with a direct current of 500 or 250 volts, and ratings in table below apply to either voltage.

TABLE OF SIZES, ETC.

Number of Hoist	Motor Horse Power	Style of Motor	Dimensions of Hoisting Drum		Diameter Rope for which Drum is Grooved	Hoisting Duty		Estimated Shipping Weight of Hoist Complete Lbs.	Price Complete	
			Diameter Inches	Face Inches		Weight Hoisted Lbs.	Speed in Feet per Minute			
501	8	C.B. 14	12	15	Smooth	1000	150	3900		
502	17	G.E. 52	24	24	$\frac{5}{8}$	1500	250	5900		
503	25	G.E. 52	30	24	$\frac{3}{4}$	2000	300	7650		
504	40	G.E. 58	42	30	$\frac{7}{8}$	2500	400	11000		
505	50	G.E. 57	48	30	$\frac{7}{8}$	2500	500	13800		
506	75	G.E. 51	54	36	1	4000	500	18000		
507	90	G.E. 55	54	36	1	4000	600	18000		
508	115	G.E. 55	60	36	1	5000	600	24000		
509	115	G.E. 55	60	36	1	6000	500	24000		

JOHN H. EGGERS, *President*
JOHN SCHNOERING, *Treasurer*
H. F. SCHNOERING, *Secretary*

The Winthrop Press

32-34 LAFAYETTE PLACE
New York

All business communications should be addressed to the firm
Telephone 6160-6161-6162 Spring

June 1, 1903.

The Wood & Nathan Co.,
New York.

Gentlemen:

Our year's lease having expired on the two Monotype machines that have been in our possession during the past year, we hereby confirm our arrangement with Mr. Nathan to take advantage of the purchase option.

We should also like to have your proposition on an additional machine.

Yours truly,
THE WINTHROP PRESS,

John H. Eggers

June 4, 1903.

The Wood & Nathan Co.,
New York.

Gentlemen:

You will kindly enter our order for an additional Monotype machine, as per our arrangement with Mr. Nathan; and in accordance with Mr. Nathan's promise, we expect to have this installed in our place on or about June 18th. Your prompt attention to this matter will greatly oblige

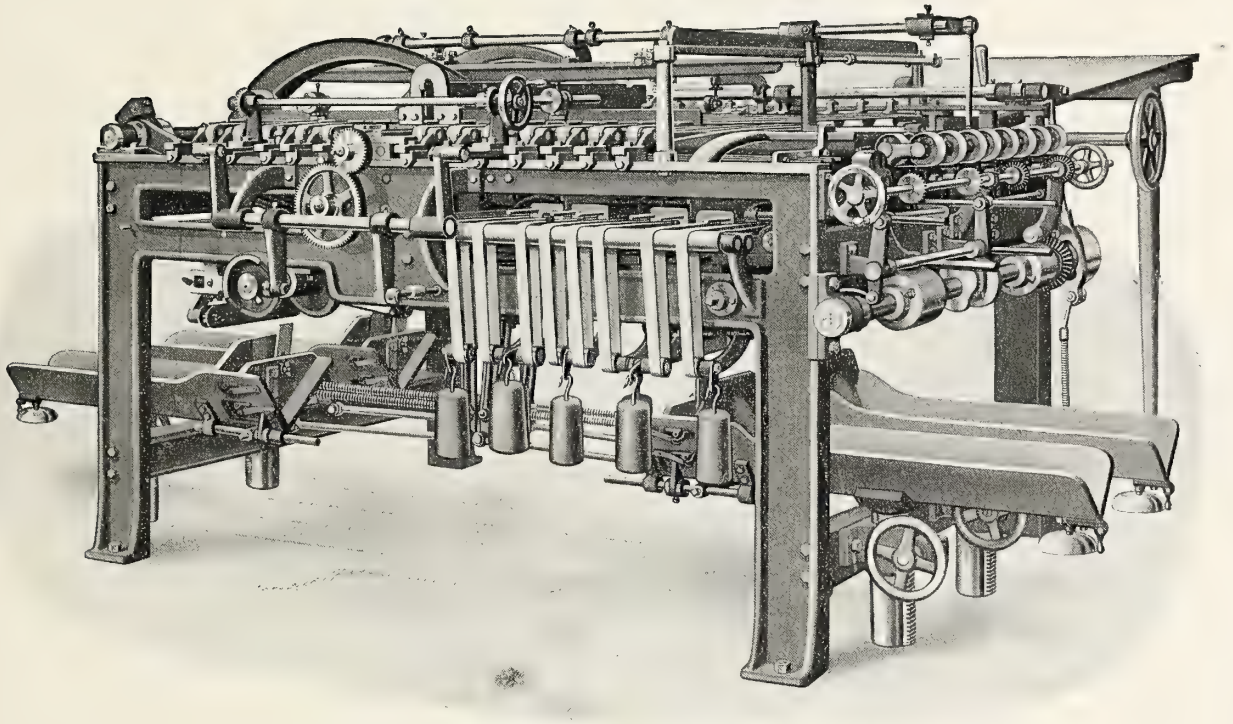
Yours truly,
THE WINTHROP PRESS,

John H. Eggers

THE LATEST

Quadruple 16 Book Folder

Double Thirty-two



All folds are at right angles. All "buckling" is relieved.

MADE BY

BROWN FOLDING MACHINE CO.

ERIE, PA.

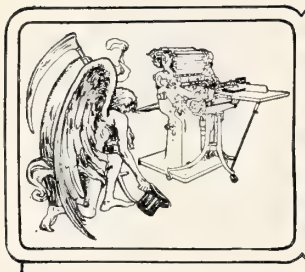
AGENCIES

NEW YORK—H. L. Egbert & Co.,
23 New Chambers Street.

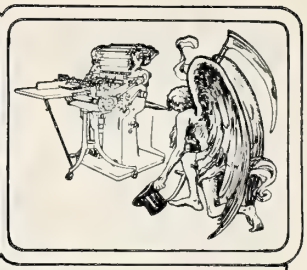
LONDON—W. C. Horne & Sons,
5 Torren Street, City Road.

CHICAGO—Champlin & Smith,
304 Dearborn Street.

5–2



The HARRIS AUTOMATIC PRESS COMPANY



Are You Posted on the HARRIS?

The reason we inquire is that some are not.

Actually, with all our advertising, there are still those who do not know we are making automatic sheet-feed presses; think we still make nothing but one good Little Wonder—the card and envelope press.

Now, automatic printing, as represented by the work of the HARRIS PRESS, is so great a factor of the present situation that its effects on firms and competition are engaging the attention of the really wide-awake printers to a very large extent. You can not well afford to overlook the present situation.

Ignoring it is merely making yourself an ostrich.

While your head is stuck in the sand, your more active competitor will overtake you, capture your business, and move on in advance of you.

Sheet, ... 14 x 17
Form, ... 15 x 18
Speed, 5,000 per hour *net*.

Envelope and Candy-bag Makers should post themselves on our new press which automatically feeds and prints died-out blanks.

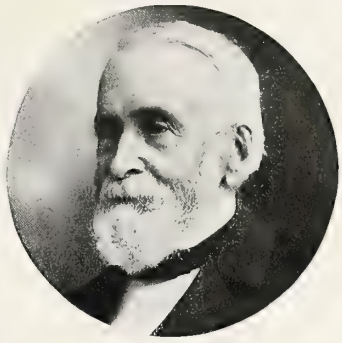
FOR FULL PARTICULARS, ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO—Old Colony Building NILES, OHIO NEW YORK—26 Cortlandt Street

For machines in countries other than the United States and Canada,
address the Anglo-American Inventions Syndicate, Ltd., 19 Cursitor Street, Chancery Lane, London, E. C., England.

"It does not pay to advertise continuously a poor article."



LORING COES
1822-1903

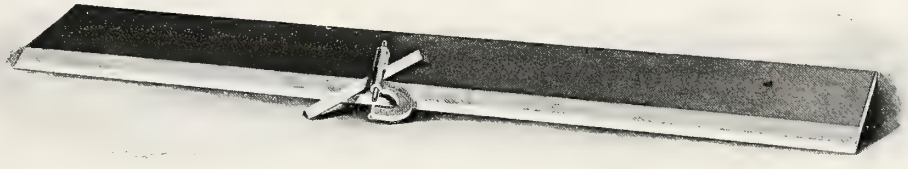
We have no doubt you can see why our "ad" has been in this publication for so long—

We make "COES' Quality"

That means { Absolutely the best money can produce in Material, Finish and Temper. All under "COES' WARRANT."

Our methods are "COES' WAY" and NOT the "Knife Association's way."

It may do some of you good to see how good OUR way is and get a knife like this:



Mention this and you'll gain something.

LORING COES & CO. Inc.

WORCESTER, MASS.

NEW ACME Self-Clamping CUTTER

Built in Sizes from 34 to 52 Inches.

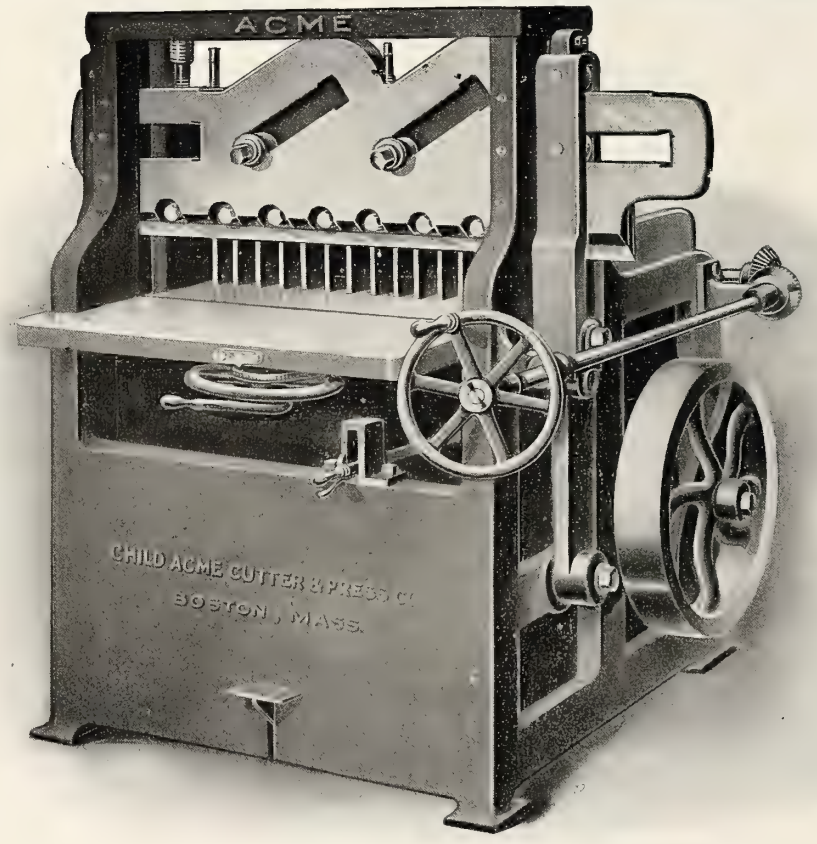
Crank Movement

Foot Clamp
Hand Clamp

All style Gauges

Flush-box Frames

Working parts
under the table



We have for some time recognized a demand for a cutter that would be equal to our Inside Gear Machine—a cutter that would be the very highest type of machine. This we now offer in our NEW ACME CUTTER. It is built in sizes 34, 38, 42, 46 and 52 inches. To our customers who have used the Acme for many years we would say that we now offer a machine that is better than the previous best—the Acme of last year, making it absolutely the best cutting machine on the market.

MILL MACHINES, 56 TO 84 INCHES

Send for full particulars to our nearest office.

THE CHILD ACME CUTTER & PRESS CO.

33, 35, 37 Kemble Street, BOSTON, MASS.

12 Reade Street, NEW YORK 315 Dearborn Street, CHICAGO

ST. LOUIS PRINTERS' SUPPLY CO., 211 N. Third Street, ST. LOUIS

"OUR CUTS TALK"



Under One Management

THE Williamson-Haffner ENGRAVING CO.

AND THE UNITED STATES COLORTYPE Co

DENVER

What Is Time?

"Time is the stuff that life is made of."

—FRANKLIN.

The Life of Good Printing Is Good Ink.

The time of the printer is his profit.

Time saved is money earned.

To save your time and make pleased customers and good profits

USE THE EVER RELIABLE

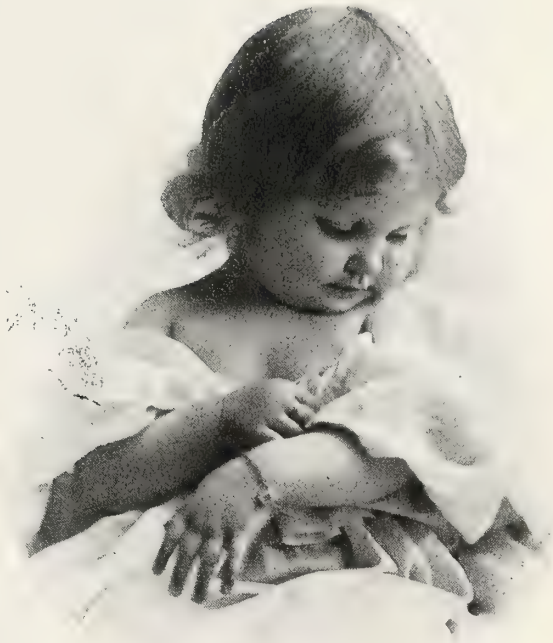
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The
Queen City Printing Ink Co.

1925 South Street, Cincinnati

345 Dearborn St., Chicago 147 Pearl Street, Boston





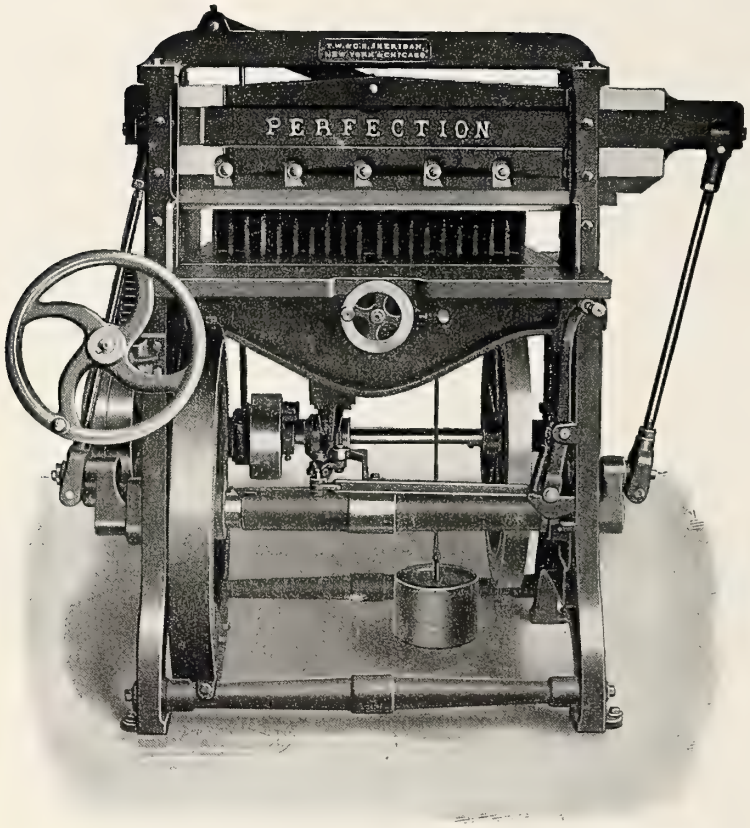
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Whitest, Highest Finish
and the Best Printer

The Champion Coated Paper Co.
HAMILTON, OHIO



SHERIDAN'S PERFECTION



This style built in size 34 inches only.

Write for particulars, price and terms.

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413 Dearborn Street

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46 Farringdon Street



CALENDARS FOR THE TRADE. Mounted and Cardboard goods. Beautiful subjects. Beautiful color work from paintings (not photographs) worth several thousand dollars. Why make experiments with your Calendar business when you are sure of the best by the Kurtz Patent Process, at the best prices. We have a large variety of sizes and prices and the most profitable goods a printer can handle at **SPECIAL DISCOUNTS.** Also a number of very popular quick selling subjects in Duogravure. We stand half the expense of samples and make it easy for the printer to sell Calendars. Send $1.50 for complete line, or drop us a postal for further information **TO-DAY.**

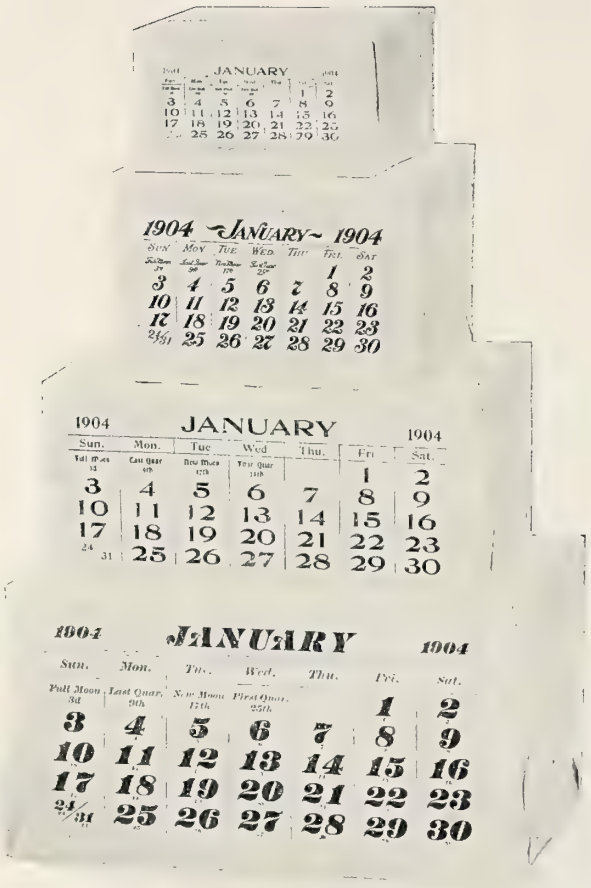
Novelty Department, **AMERICAN COLORTYPE CO.,** 135 Adams Street, CHICAGO.

PADS

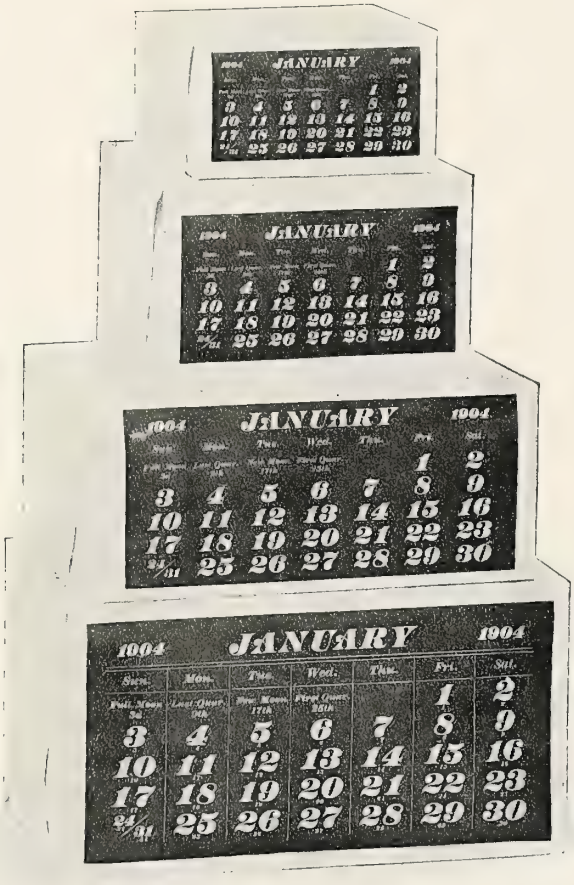
SPECIAL DISCOUNTS

An Entirely New Line, Styles that Have Never Been Offered.

A Calendar sells according to the impression it makes, and profits are therefore in proportion to the pleasing effect. A Calendar Pad that clashes can spoil the sale of an otherwise beautiful Calendar. We have the right neutral shades to add to the appearance, rather than to subtract therefrom. We also have SMALL pads with the days of the year as well as the days of the month. A very attractive feature for Bankers, Insurance People and others handling notes, policies, etc., etc.



PAD CATALOGUE FREE



NOVELTY DEPARTMENT

American Colortype Company

MANUFACTURERS

135 Adams Street, CHICAGO.



Our Business

is making plates for letter-press printing—any kind—any style—any quality—for any purpose—illustrative or advertising. Design, draw, engrave and electrotype them. There are many methods. We operate them all—under one roof—a separate department for each—a capable management for each. We have the facilities and skill to produce anything required in our line. We are always pleased to quote prices and furnish samples.

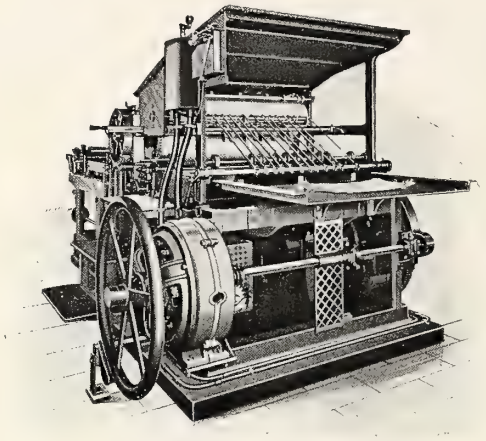
Geo. H. Benedict & Co.

DESIGNERS, ENGRAVERS AND ELECTROTYPERS

308 to 318 DEARBORN ST. (Lowell Bldg.) CHICAGO, ILL.

TELEPHONES 3088 & 3935 HARRISON

PROGRESSIVE PRINTERS



Lithographic Press with Sprague Equipment

are quick to see the importance of modern methods in meeting keen competition and, therefore, take advantage of new inventions adapted to their line of business. Electrically operated presses and machines are economical in small plants as well as in large ones, and the wise selection of a good motor has enabled many printers to increase their business to a remarkable extent. The Lundell Motor is acknowledged to be the best motor for printers, being especially designed for their class of work. They are dustproof, non-sparking, compact, have a strong torque, a high efficiency and remarkable durability. Send a postal card for a copy of our illustrated booklet, No. 3211.

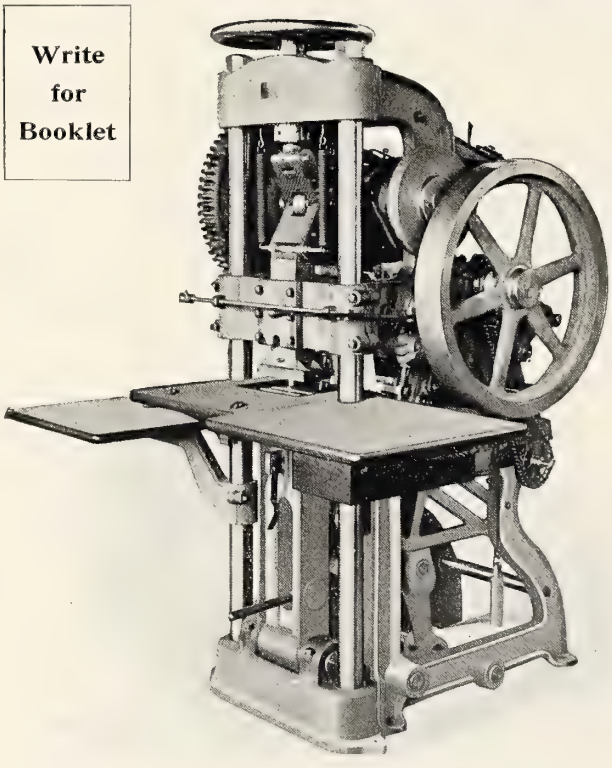
SPRAGUE ELECTRIC COMPANY

GENERAL OFFICES: 527-531 West Thirty-Fourth Street, NEW YORK

BRANCH OFFICES:

Chicago: Fisher Building — Boston: Weld Building — St. Louis: Security Building — Baltimore: Maryland Trust Building

Write for Booklet



Do You Know Why

The Carver & Swift Stamping Press

Is in the Lead To-day?

BECAUSE it is able *to produce* the *greatest output* at the *least cost* for production.

WOULD YOU LIKE TO KNOW on what ground we make this statement?

EXPERIENCE—Those who have used other makes with ours say ours is SUPERIOR. Those who have used our presses for several years buy duplicate machines.

BUY one press and more will follow.

C. R. CARVER CO.

SUCCESSORS TO

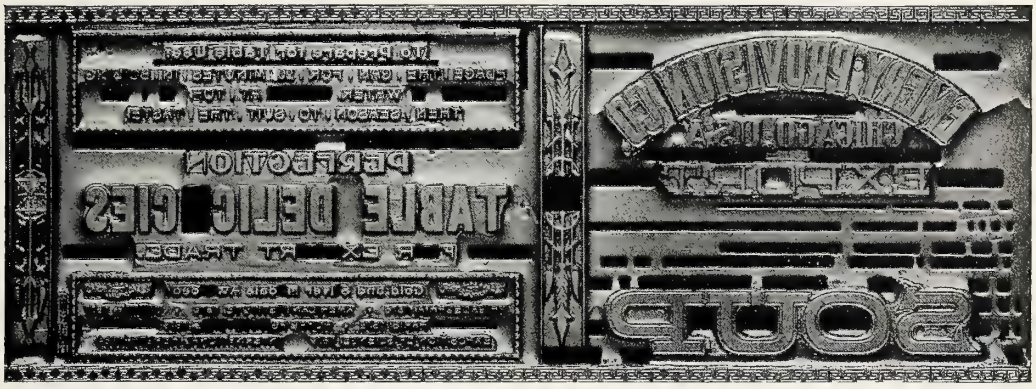
The Carver & Swift Stamping Press & Mfg. Co.

N. E. Cor. 15th St. and Lehigh Avenue

PHILADELPHIA, PA.

MILLER & RICHARD, Canadian Agents,
7 Jordan Street, TORONTO, CAN.

BUY THESE AND YOU BUY PROFITS



This is from a photograph of an electro mortised in forty-seven minutes on a

Kittredge Plate Machine

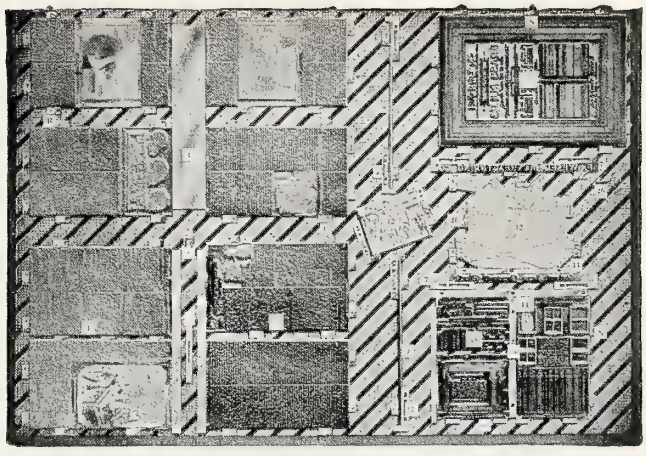
for which we are sole selling agents.

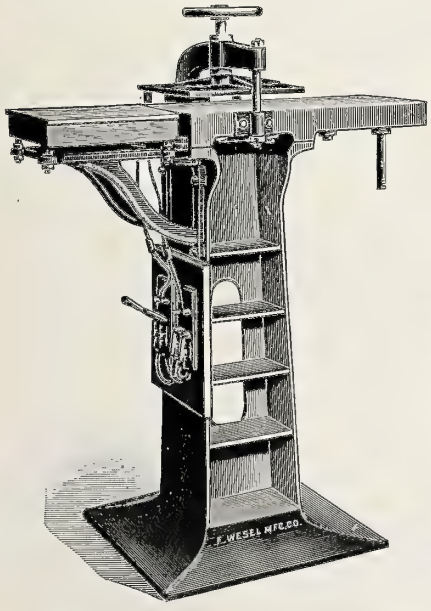
Every user of this machine should have the new **Locating Gauge.**

This is a half-section of

Wesel Patent Iron Grooved Block

the only perfect, tried and approved block. No other block suitable for absolute register, and accommodating all sizes of plates, has passed the experimental stage. The path of improvement in plateholding blocks is strewn with failures—many of them costly—but during the past four years hundreds of the best printers in the world, including the very best, have collectively invested $150,000 in the Wesel Iron Grooved Block. Experiments are costly; be guided by the experience of others, and buy the only perfect block. Send for circular.

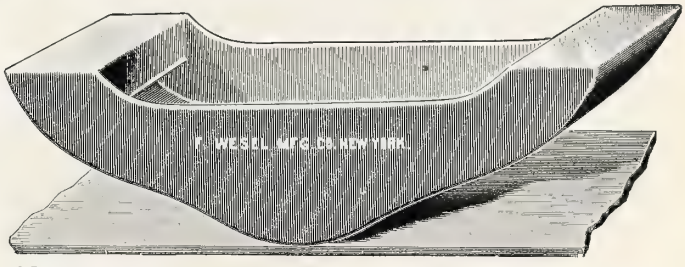




This is

Wesel's New Electric Sweating-on Apparatus

The electric table dissolves the solder quickly; the platen secures plate and base firmly, and distributes the solder evenly; and the water-chest cools off the plate rapidly. Saves time and overcomes every drawback in the sweating-on process; also made gas-heated.



This is the

Wesel Indestructible Acid-proof Earthenware Etching Tub.

Will last a lifetime; therefore, why waste time with wooden affairs which eat out in less than a year.

WESEL makes the most complete line of machinery and appliances for Printing, Electrotyping, Stereotyping and Photo-Engraving—all "WESEL QUALITY." Send for catalogues.

F. WESEL MFG. CO. 82 and 84 FULTON STREET, NEW YORK
310 DEARBORN STREET, CHICAGO

All Automatic

with **MEGILL'S AUTOMATIC REGISTER GAUGE**

Basic Patents in United States and Europe

STYLES AND PRICES IN VARIETY



All Autogauge

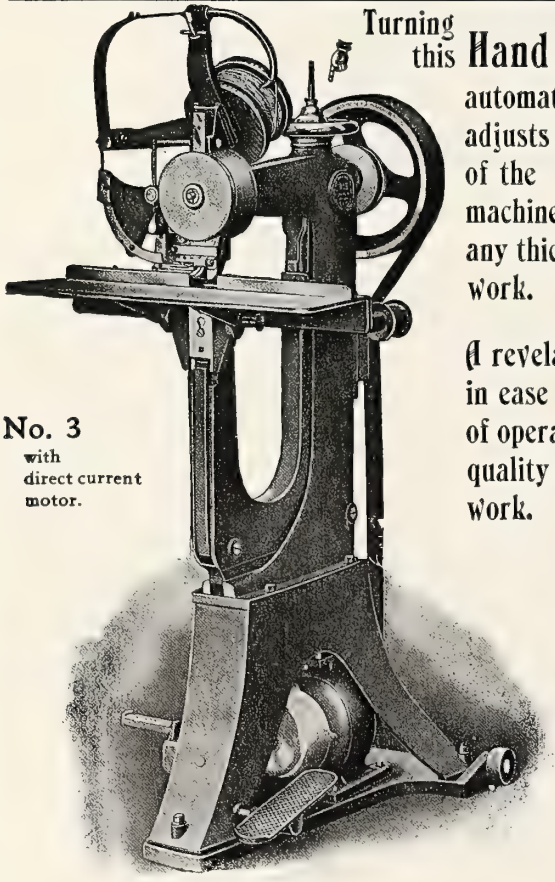
with **MEGILL'S PLATEN GUIDES GAUGE PINS GAUGES**

Value beyond prices. Experience and quality

WRITE FOR DESCRIPTIVE MATTER

The FIRST in the World, BEST and LATEST

EDWARD L. MEGILL, Patentee and Manufacturer, 60 Duane St., NEW YORK



No. 3 with direct current motor.

Turning this **Hand Wheel** automatically adjusts all parts of the machine for any thickness of work.

A revelation in ease of operation and quality of work.

BOSTON WIRE STITCHER CO.
No. 170 SUMMER STREET, BOSTON

SEND FOR OUR NEW BOOK OF

Samples of Specialties in

Cover Papers

SEA WAVE, CENTURION AND REPOUSSÉ

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses : : : : : : : : : : : : :

OUR OTHER SPECIALTIES ARE

Vellum and Satin Tints

In fifteen colors, 21 x 33, 60 and 80 lb.

Onion Skin Bond

In Folio, Royal and Double Cap.

Half-tone Writing

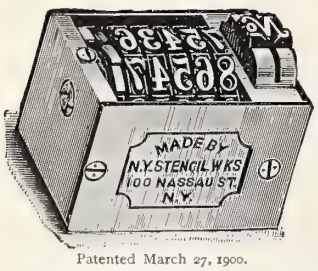
In 17 x 22, 19 x 24 and 17 x 28.

Keith Paper Company

TURNERS FALLS : : : : : : : : : MASS.

APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.



Patented March 27, 1900.

Size, 1⅛ x ⅞ inch. Type High.
Made entirely from Steel and fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

PATENT PROTECTED BY THE PATENT TITLE AND GUARANTEE CO. NEW YORK.

New York Stencil Works, 100 Nassau Street, NEW YORK CITY

Caslon O. S. with Lining Figures

WE now have the lining figures complete for all sizes of the Caslon Old Style and *Caslon Old Style Italic*. We can furnish these with either weight or job fonts, when so requested in order. Unless especially ordered, however, the original irregular old style figures will be sent. To those of our customers who have the Caslons with the old style figures, we will furnish the new lining figures in job fonts at the following prices: 6-point to 20-point, 25c; 24-point and 30-point, 35c; 36-point, 50c; 42-point, 60c; 54-point, $1.00; 72-point, $1.70.

Inland Type Foundry

SAINT LOUIS
CHICAGO BUFFALO

ACME BINDER No. 6



Patented in Europe and United States

ACME Wire Staple BINDERS

"The Best Automatic Wire-Stapling Devices on the market."

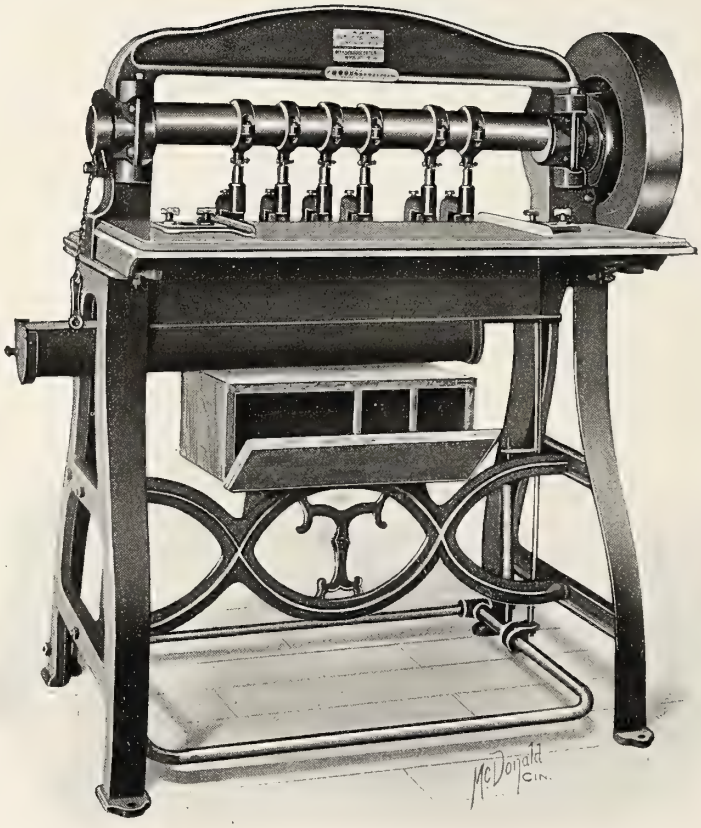
Operated by hand or foot power.

Equipped with Automatic Clinching and Anti-clogging Devices.

Full information promptly furnished on application.

ACME STAPLE CO. Ltd.
500 N. 12th St., PHILADELPHIA

Tatum's Steam Power Adjustable Paper Punch



Patented
April 10, 1900

Style D. $200 Net — including six Standard Punching Members.

It is the standard of excellency and efficiency, and is most convenient for multiple punching, both of round and special shapes.

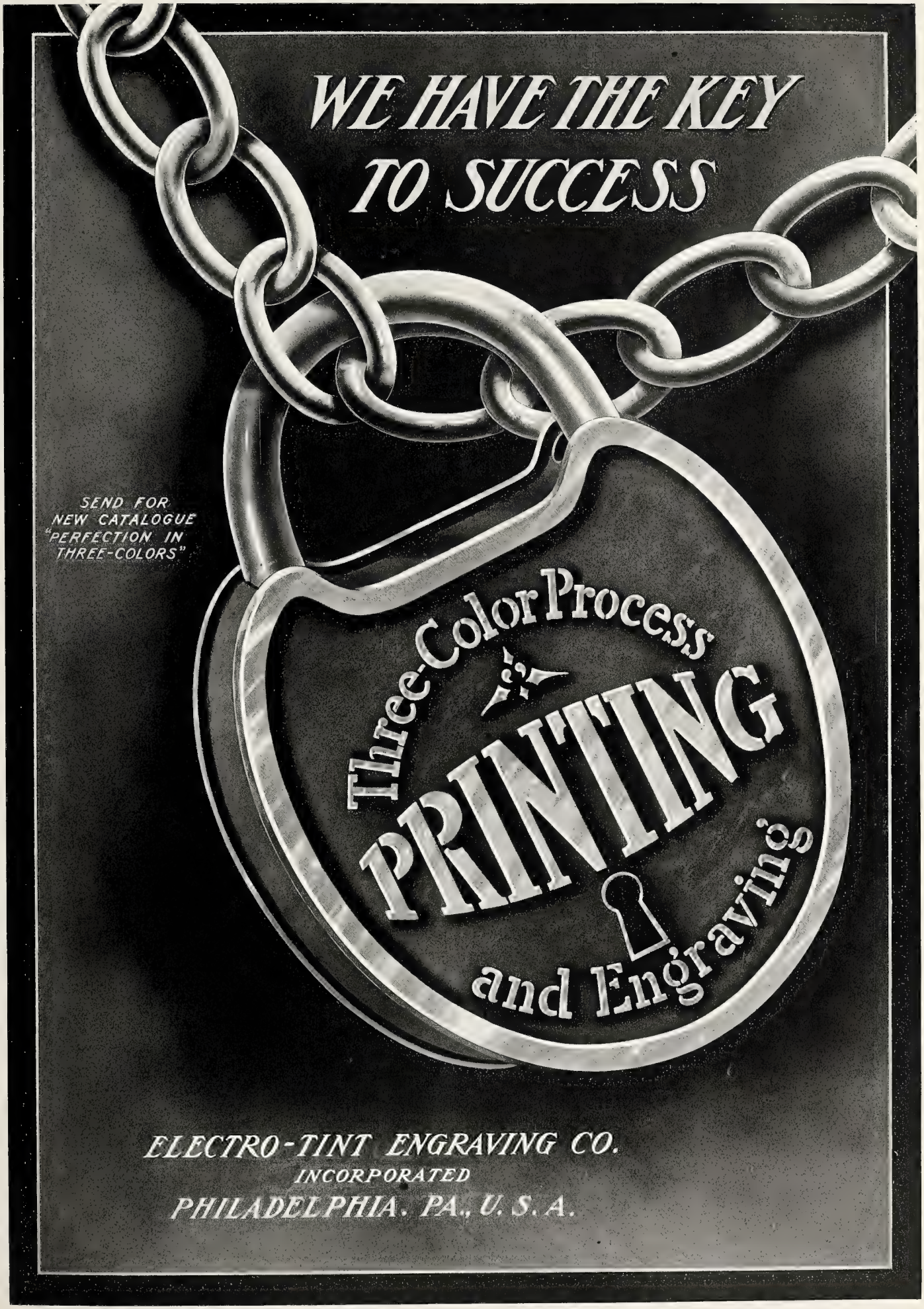
MADE IN FOUR STYLES:

Bench Punch, Style AA, ...	$ 60 net
Foot Power, Style B, ...	100 net
"Pony" Steam Power, Style C, ...	125 net
Steam Power, Style D, ...	200 net



Users' names and our printed matter for the asking.

THE SAM'L C. TATUM CO., Cincinnati, Ohio

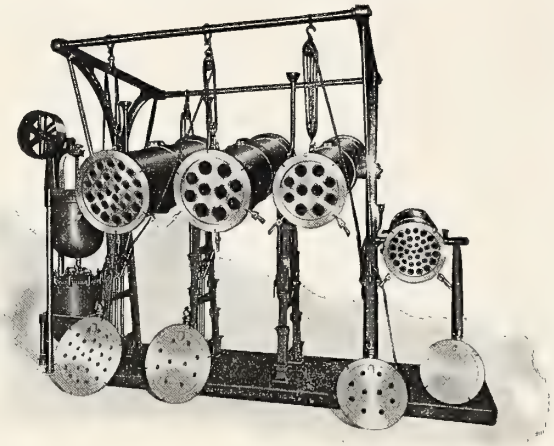

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SEND FOR
NEW CATALOGUE
"PERFECTION IN
THREE-COLORS"
Three-Color Process
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INCORPORATED
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DINSE, PAGE & CO.

Electrotypers

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Stereotypers

196 South Clark St., Chicago

TELEPHONE, CENTRAL NO. 1216

Cover and Book Papers



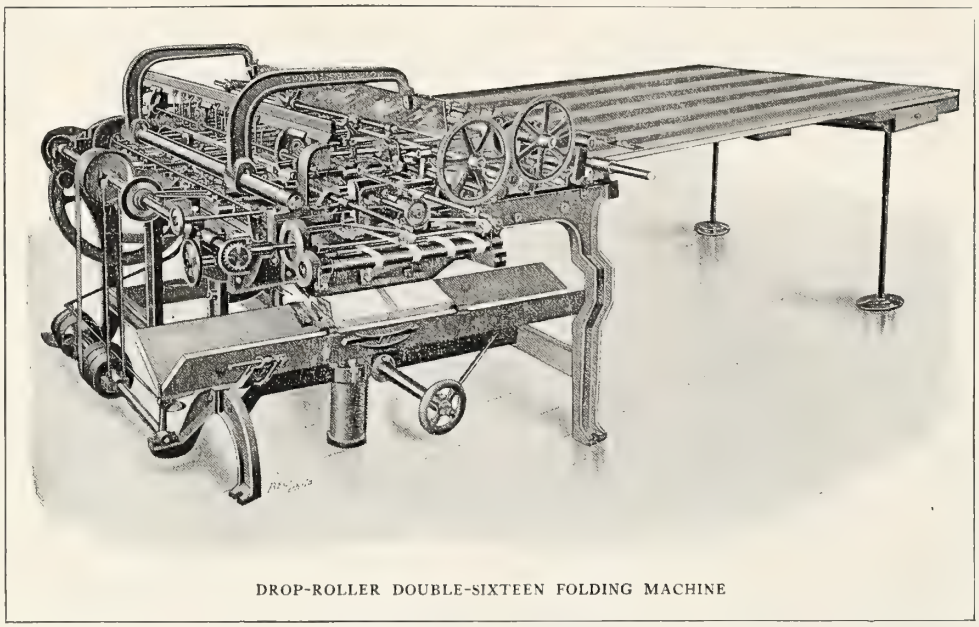
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JAMES WHITE & CO.

PAPER DEALERS

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COMBINED FEEDING FOLDING AND WIRE STITCHING MACHINERY

CHAMBERS BROTHERS COMPANY

FIFTY-SECOND STREET, BELOW LANCASTER AVE., PHILADELPHIA, PA., U. S. A.



STUDY IN CHALK

Drawn by F. S. Manning

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"PARIAN" Dull Finish Coated Book Paper furnished by
The Champion Coated Paper Company,
Hamilton, Ohio

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INDEXED.

The Inland Printer

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXI. No. 5. CHICAGO, AUGUST, 1903. TERMS { $2.50 per year, in advance. Foreign, $1.35 per year extra.

GEORGE DENISON PRENTICE.

BY WILLIAM LIGHTFOOT VISSCHER.

AT the close of the Civil War in 1865, a nineteen-year-old boy who had seen four years of service at the front was in Louisville, just mustered out of the army and looking for something to do whereby to earn a livelihood. This boy had written some letters, while in the army, to the Louisville *Journal,* that had been printed, and he thought he had made such an impression upon George D. Prentice, famous then as the editor of that newspaper, that he might obtain a place as associate editor, or something of that sort.

It happened, however, that at that time Mr. Prentice had all the associate editors he cared to have. It also happened that Mr. Prentice's amanuensis was engaged, just then, doing what he could to absorb the output of Kentucky's justly celebrated liquid staple. Thus it further happened that when the young ex-soldier applied at the *Journal* office for employment, the man at the desk, after some questioning as to the applicant's capabilities, told him that he could go on as Mr. Prentice's amanuensis.

Now this ex-soldier was not in the least informed as to what an amanuensis was, but declared his entire willingness to be anything that involved writing for the paper. The man at the desk informed the newspaper recruit that writing for the paper was exactly what the amanuensis would be required to do; moreover, he would write the leading editorials. And that was exactly what he did — he wrote them at Mr. Prentice's dictation.

The new amanuensis was introduced to the great editor immediately, and that poet, wit and essayist declared, in his candid and impulsive way, that he liked the looks of the young fellow. Thus they prepared to begin work at once. But at this juncture there came a rap at the door and Mr. Prentice said: "See who is there and admit the person if he looks respectable."

The door being opened there stood an exceedingly handsome man. He appeared to be about twenty-seven years old; his hair was dark and clustered in curls upon his shapely head. He was richly dressed, but not fashionably. He wore the blue broadcloth, "swallow-tail" coat of a generation before, with the smooth and shiny brass buttons of that time, a buff vest of soft material, doeskin trousers, patent-leather shoes, and in his hand, at that moment, he held his black, slouch hat. Written on the card that he gave the amanuensis, in blue and red pencil, were the Latin words: "Civis Americanus Sum," and the name printed on it was "George Francis Train."

Mr. Train was at that time traveling over the country with Susan B. Anthony, Mrs. Cady Stanton, Anna Dickinson and other advocates of woman suffrage, making a campaign in that behalf.

Being presented to Mr. Prentice, Train, for the slightest part of an instant, exhibited his astonishment at the appearance of the man before him.

Prentice was then about sixty-one years old. His hair was iron-gray and fell in almost a leonine mass upon his shoulders. His beard was six or eight inches long and was tied in a wisp, or sort of queue, with a cotton string, to keep it out of his way. He wore a torn woolen jacket; his vest and shirt-front were stained by tobacco; his trousers were frayed at the bottom and his feet were in slipshod shoes. But he had keen, dark eyes that were shelved over by a high and bulging forehead. His smile was kindly and reassuring and his voice was low and gentle, though somewhat nasal and piping.

Prentice and Train talked pleasantly together a few minutes and then Train withdrew. As soon as the visitor was gone Mr. Prentice said to his amanuensis:

"Write. I desire to dictate a paragraph concerning Mr. Train."

This old editor always began his paragraphs with what in printer parlance is a "fist" — a little cut of a hand with the index finger pointing — and he called

out his punctuation points as he proceeded. The new amanuensis wrote rapidly, in longhand, shorthand not being much used in those days, and this was the way he took Prentice's dictation in that first attempt:

Fist. A locomotive that has run off the track, comma, turned upside down, comma, with the cow-catcher buried in a stump and the wheels making a thousand revolutions a minute. full stop. A kite in the air that has lost its tail — dash — a human novel without a hero — dash — a man who climbs a tree for a bird's nest, comma, out on a limb, comma, and in order to get it saws the limb off between himself and the tree. full stop. A ship without a rudder — dash — a clock without hands — dash — a sermon that is all text — dash — a pantomime of words — dash — the apotheosis of talk, comma, the incarnation of gab. full stop. Handsome, comma, muscular, comma, as neat as a cat, comma, clean to the marrow, comma, a judge of the effect of clothes, comma, frugal in food and regular only in habits. full stop. A noonday mystery — dash — a solved conundrum — dash — a practical joke in earnest — dash — a cypher hunting for a figure to pass for something; semicolon; with the brains of twenty men in his head, comma, all pulling different directions; semicolon; not bad as to heart, comma, but a man who has shaken hands, comma, goodbye to reverence. full stop. This is George Francis Train. full stop.

When Mr. Prentice looked over this piece of manuscript he laughed himself almost into a fit and the young ex-soldier wondered if it was a common thing for great men to laugh so at their own productions. He learned afterward that it was the *verbatim et punctuatim* style of the new amanuensis that so tickled the old editor. But it impressed Mr. Prentice with the faithfulness of the novice and in a little while the young fellow learned to be a great help to his employer and was associated with him until the death of the famous wit, as amanuensis and writer of his own matter, in the *Journal*.

In Prentice's day there were more alleged poetesses in his environment than, perhaps, ever danced attendance upon any other master of the rhyming art. Prentice was their literary prop. When he died many a muse fell ill, and the poetesses that had lived a lie brought no more harmony from their lyres. Prentice was morbidly fond of women, and when one that was passably good-looking came to him with a piece of verse, he at once declared that it was charming, took the limping rhymes and spavined rhythm, bandaged and doctored them until they could go and then sent them out in the *Journal* with the spur of a rattling compliment. Then the *Journal* would have another favorite poetess and Prentice another pupil in versification. Many of these acquired some local fame before Prentice died, but afterward, having no one to clothe their hideous skeletons of verse in beautiful garb, they gave over the singing of sweet song.

A few, however, had the divine afflatus and they wrote on. Among the true poetesses of Prentice's many protégés, were "Amelia," who died before him; Mrs. Piatt, whose maiden name was Sallie M. Bryan, and Mrs. Hill, who in her poetic days was Agnes Leonard. The husband of Mrs. Piatt was John J. Piatt, for a long time Mr. Prentice's amanuensis, then librarian of the House of Representatives at Washington, a poet himself, but one of the somber kind. He, associated with Prentice's grandson, George D. Prentice, Jr., son of Clarence Prentice, collated Prentice's poems and published them in a book after Prentice's death.

It was Piatt's natural somberness that led him to suppress the great wit's humorous efforts in verse. Among the many of these was one entitled "The Captive Eagle," that was a classic and richly amusing. The poem told how an eagle swooped down and fastened its talons in a huge fish that he could not pull out of the water, and as the fish could not pull the eagle under, and the eagle could not let go, the manner in which that majestic bird skimmed over the lake, riding his dolphin charger, was hilariously funny. Too funny for serious Mr. Piatt. Hence the persons who wish to see the bright side of Prentice's verse must wait until some one with a jolly side to him has culled from among the files of the old Louisville *Journal* the flowers of Prentice's poetic fancy, and made a boquet which shall have some sprightly jump-up-johnnies, daffodils, snap-dragons, imp-faced pansies, and the like, as well as stately lilies, proud roses, modest daisies, and violets, intertwined with weeping cypress and mourning myrtle.

Prentice was a stickler for truth and he would not pardon a lapse of it to his best friend of literary pretensions and acceptance. He loved Theodore O'Hara and accepted that brilliant Hiberno-Kentuckian as a true poet, for the most part. But one day he quoted a quatrain from O'Hara's most famous poem, thus:

"On fame's eternal camping ground
Their silent tents are spread,
And glory guards with solemn round
The bivouac of the dead."

Then turning to his amanuensis, he said: "I ask you, as a soldier, did you ever see a tent on a bivouac?"

Prentice came to Kentucky from Connecticut to write the life of Henry Clay, who was then being groomed for his first Presidential race. The book was written so well, and in so short a time, that the author made a strong impression among the followers of Clay and they established the Louisville *Journal* and gave it to Prentice. To be the editor of such a newspaper at such a time — it was in the thirties — required physical courage and its occasional use in personal encounter. In Prentice's case a strong heart was especially necessary, for it was common in those days for the rude yeomanry of the Southwest to entertain the idea that a man from New England would not fight. The sooner the yeomanry could be convinced to the contrary the sooner the necessity for fighting died out. Prentice showed his teeth and his grit, quickly, and for this reason only those who were much in quest of trouble bothered him after it became known that he was quite "willin'."

During the time that Prentice was writing Clay's

life, and when the former was twenty-six, he had gone one morning, as was his custom, to the woods and a favorite tree where a spring of cool chalybeate water was. The shotgun that he always took with him for a chance shot at some object of game stood against the tree on the opposite side from where the young man was busy at his manuscript. Presently a native put in an appearance. He was an able-bodied specimen of the Jackson contingent, with rifle in hand, and he had an unpleasant look that was not improved when Prentice gave his name in answer to the native's question as to what it was.



Photo by R. R. Sallows, Goderich, Canada.

"SUMMER DAYS."

"You are writin' Clay's life, hain't ye?" the man insolently asked.

"Yes," was the reply.

"Well, I want you to write my life," said the intruder, "An' I want yer to do it mighty quick, too." His look was threatening.

Prentice suddenly reached behind the tree, snatched his gun and presented it full-cocked, double-muzzled and dangerous-looking, close to the face of his rude visitor, remarking as he did so:

"I won't write your life, but I don't mind blotting it out, if you insist that something must be done with it."

A grim smile came over the visage of the biography-seeker, and, after complimenting Prentice for his "game," he made a rough apology, said he was "jis er jokin'" and departed. But he told of the incident afterward, with great good humor and some other embellishment.

Prentice's frankness was refreshing. As an instance of it: one day a songwriter of the time, a self-sufficient young man, who had a habit of addressing elderly men by their Christian names, one day said to Mr. Prentice: "Have you seen my last song, George?"

The old man looked up at the musician, who was sitting cross-legged on Prentice's table, and said with a quizzical smile: "Well, I hope so, Bill."

Once when Prentice was coming out of a public building and through a set of double doors that swung in and out, a young fellow approaching from the opposite direction took the left side, and as Prentice had very properly taken the right side, the result was that both were pushing at the same half of the doors. Prentice, however, being much the stronger of the two, gave an impatient and mighty surge, the door flew open and the young fellow was sent sprawling on the floor. Prentice assisted him to arise and as he did so he said:

"My young friend, I have this piece of advice for you: if you will keep to the right in your way through life you will never run against anybody but a fool, and you need not apologize to him."

A fiery individual who sent Prentice a challenge to fight a duel received the missive back by his own

messenger with Prentice's reply written upon it: "It takes only one fool to send a challenge, but it takes two to fight, and I have no wish to be classed in that category."

It should be added that Prentice held the code duello in great contempt and rarely fought a duel. Though, as before mentioned, he would willingly fight "just loose so" as a matter of "moral effect."

Prentice and Horace Greeley were bitter political enemies and fought each other in their newspapers nearly all the way through their professional lives, but there was no personal animosity between them. Illustrative of this: Once when Greeley came to Louisville to lecture, Prentice occupied a chair near the *Tribune* sage while he was speaking and listened with rapt attention to every word that fell from his lips. Shortly afterward Prentice wrote the following poem that explains itself, and is entitled:

TO A POLITICAL OPPONENT.

I send thee, Greeley, words of cheer,
Thou bravest, truest, best of men,
For I have marked thy strong career,
As traced by thy own sturdy pen.
I've seen thee struggle with the foes
That dared thee to the desperate fight,
And loved to watch the goodly blows,
Dealt for the cause thou deem'st the right.

Thou'st dared to stand against the wrong
When others faltered by thy side;
In thy own strength hast dared be strong,
Nor on another's arm relied.
Thy own bold thoughts thou'st dared to think,
Thy own great purposes avowed,
And none have ever seen thee shrink
From the fierce surges of a crowd.

Thou all unaided and alone,
Did'st take thy way in life's young years,
With no kind hand clasped in thy own,
No gentle voice to soothe thy tears.
But thy high heart no power could tame,
And thou hast never ceased to feel
Within thy veins a sacred flame
That turned thy iron nerves to steel.

I know that thou art not exempt
From all the weaknesses of earth,
For passion comes to rouse and tempt
The truest souls of mortal birth,
But thou hast well fulfilled thy trust,
In spite of love, and hope, and fear,
And e'en the tempest's thunder-gust
But clears thy spirit's atmosphere.

Thou still art in thy manhood's prime,
Still foremost mid thy fellow men,
Though in each year of all thy time
Thou hast compressed three score and ten.
Oh! may each blessed sympathy,
Breathed on thee with a tear and sigh,
A sweet flower in thy pathway be,
A bright star in thy clear blue sky.

During the last forty years of Prentice's life he was afflicted with *chorea scriptorum* — less technically, scrivener's cramp or writer's paralysis — a nervous disease of the fingers caused by excessive writing. But by taking hold of a pencil with both hands he could, with great difficulty, write a few words. Thus he would make memoranda on the margins of newspapers and these he would tear off and deposit in his hat, where he kept a never-failing supply of suggestions for the terse and epigrammatic paragraphs for which he was so famous. In quiet hours he would, by the same laborious process, make the framework of his poems and afterward dictate them to his amanuensis in full-blown beauty.

"The Closing Year," which was probably Prentice's masterpiece in verse, and which is one of the finest poems in the language, had, doubtless, been framed in the way mentioned above, but the manner in which it came out was unique, to say the least.

It was New Year's Eve and the carriers of the *Journal* had no "Address" for their patrons for the day that was to follow. A custom that was old and in those days of great financial importance to the boys who delivered the paper to city subscribers, was the offering of "The Carriers' Address," a poem handsomely printed that was delivered on New Year's morning, and for which nearly every subscriber gave to his particular carrier a coin of more or less value, according to the liberality of the giver.

The person who had promised to furnish the address for this occasion had failed and the carriers were in distress. Mr. Prentice appreciated the situation, and, notwithstanding that his work for the day was finished and he was about ready to go home, he recalled his amanuensis, then the poet Fulkerson, and said to him, "Write. I will dictate a carrier's address."

Thus "The Closing Year" was produced. Some one present, and in authority, recognizing the strange beauty of the poem, which begins:

"'Tis midnight's holy hour,"

caused it to be printed on satin — something quite stunning for those days — and all Louisville had it next morning. Many of the old citizens have it stored away to this day, faded and time-stained, among the treasured mementoes of a golden past.



STALKING A BLUE GROUSE ROOSTER IN COLORADO.

CORRECT KEYBOARD FINGERING.*

BY JOHN S. THOMPSON.

THAT the average speed of operators of the Linotype is steadily increasing is undeniable. There are to-day divers ten-thousand-an-hour men. An operator nowadays is not designated as "swift" unless he can strike a seven or eight thousand-an-hour gait. What is it that is responsible for this noticeable increase in the operator's output in recent years? The machine itself has not undergone any material change. Indeed, ten thousand ems an hour has been averaged on the old-style square-base machine. It is not accountable on the assumption that the operators are becoming more proficient with practice. Many of the oldest operators are setting no more than they did in the first year or two on the machine. Some swift compositors failed to become fast operators, while many typesetters of mediocre ability at the case have developed into swifts on the keyboard. It has been witnessed time and again that a slow operator will suddenly blossom into a full-fledged swift, and the reason therefor is not apparent. What is the key to this mystery?

It is explainable only on the theory that these swifts have discovered some truths about operating the keyboard not universally known. They have devoted themselves to a painstaking study of the keyboard and its proper manipulation, and the results are apparent in the records being hung up. What these few have done the many can do. It lies with themselves to make the effort. It is possible to set fifteen thousand ems an hour on the Linotype and no operator should be content until he reaches the limit of his machine's capacity.

The first thought to occur to a student of this question is that to set type at such high rates of speed requires incessant reading of the copy. The keyboard must of necessity be operated without looking at it. Certainly one can not be shifting the eyes to the keyboard and back to the copy without danger of losing one's place. Therefore it is apparent that in order to avoid the necessity of looking at the keyboard, the location of the keys must be so fixed in the operator's mind that the fingers seek them mechanically, and the eyes be devoted to the continuous reading of the copy. If this is so, it no longer is necessary to read ahead of what one is setting, as was customary with the hand compositor. To stop operating while memorizing a sentence is fatal to the acquirement of speed, which demands that the fingers be kept moving incessantly. The fingers travel over the keys as the eye travels over the lines of the copy, the sense of what is being composed being kept by glancing ahead while sending up the line of matrices. Of course, speed can not be attained on illegible manuscript or unprepared copy of any description, but if no time is lost in fingering the keys when the sailing is fair, the operator has time to decipher the cryptography of the scribbler while the elevator is "hung up." This is an important advantage fast operators have in keeping ahead of the machine. They actually lose no time when it is necessary to hand-space a line, make a correction or study their copy, and their proofs are therefore cleaner by reason of their swiftness.

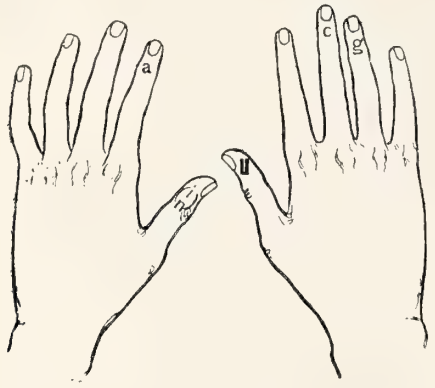
All good printers, perhaps, are not swifts, but it is safe to say that all swifts are good printers. It is only errorless type which is printable, and as a single error in a line renders the whole line worthless it is important that few errors be made. Speed in operating may be acquired by any indefatigable student. The proofreader, however, must be reckoned with.

There are some general rules which may be laid down as essential to the acquirement of speed in operating the keyboard of the Linotype. If the keys are to be operated without looking at the board, the hands must assume some fixed relation to the keys in order that the fingers may unhesitatingly and unerringly reach for the letters without the guidance of the eyes. Assuming that the locations of the keys have been so memorized that they are indelibly impressed on the operator's mind, the hands must be placed so as to economize to the utmost the distance necessary to travel in order to reach any key. Seated at the keyboard so that the lower-case side is directly before the operator, spread out both hands so as to entirely cover the lower-case keys. This should be the general position of the hands. This position will place the thumbs in control of the lower banks of keys, and they perform no slight portion of the work of operating. A system of fingering which will suit the long, lithe-fingered chap will be impossible to the stubby-fingered operator, so each must modify the general rules to suit his individual case. The object of both will be to avoid wide jumps of the hands in fingering the keys. Move the hands as little as you may. Stretch the hands out and spread the fingers over the keyboard. Use every finger you can control — all except the little finger, at any rate. A light, quick but firm touch is the most effective. Now as to practice.

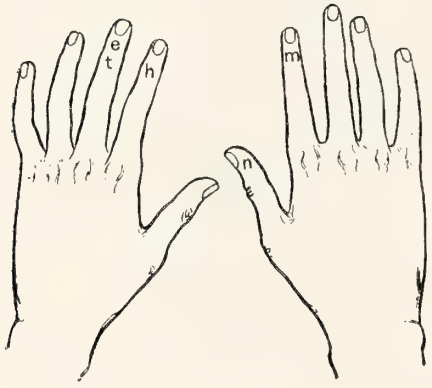
The best possible practice for the one ambitious to be a swift operator is repetition of certain words or phrases. By this method the entire attention can be concentrated on the finger motion, and when the proper combination has been determined, practice it over and over until it becomes mechanical. Wherever such combinations as "sh," "ch," "in," etc., occur, make them with a single stroke of thumb or finger, sliding off one key onto the one below. In this manner practice on all ordinary prefixes and terminals and the common words. There should be no set rule as to which finger should strike a certain key under all circumstances. The finger nearest to any key should be the one to use, and this will vary according to the needs of the following or the preceding words. In order to establish a system of fingering, however, and illustrate what is meant by economy of movement, it

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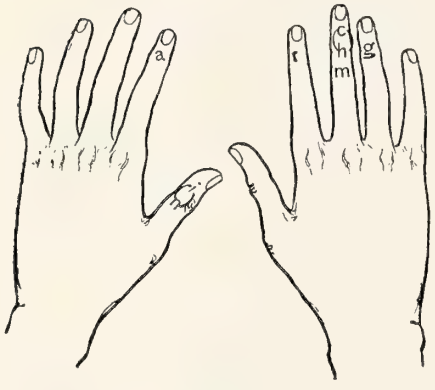
may be well to demonstrate the fingering of certain words. The attached diagrams are therefore submitted:



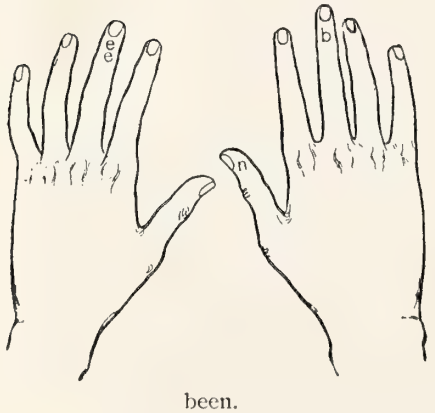
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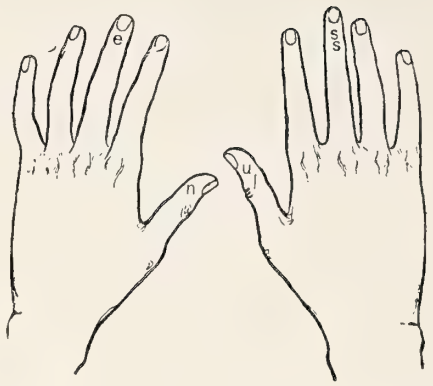
the — them — then.



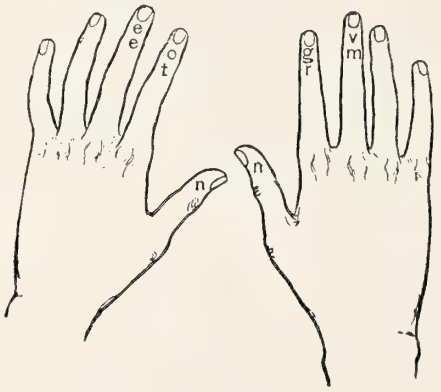
charming.



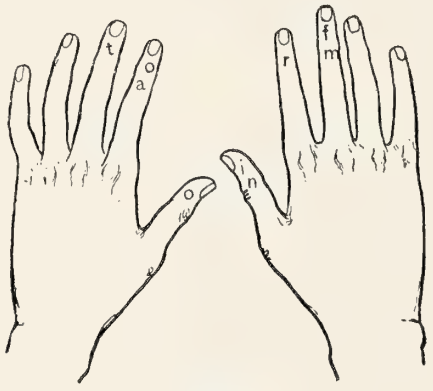
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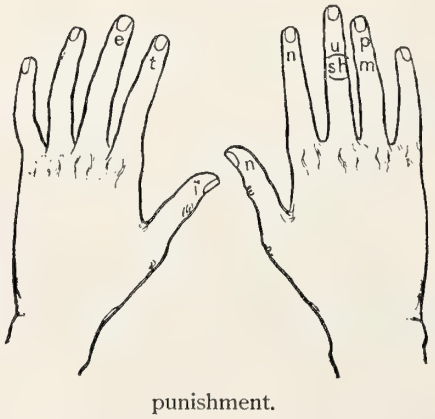
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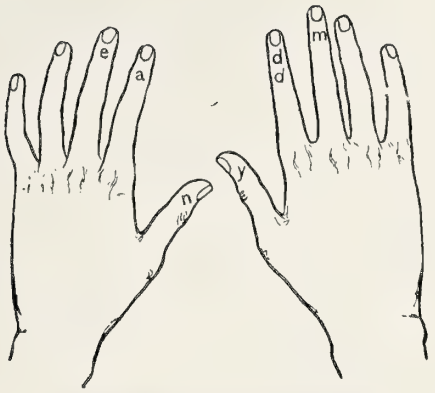
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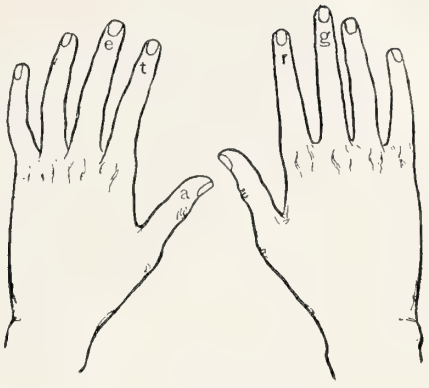
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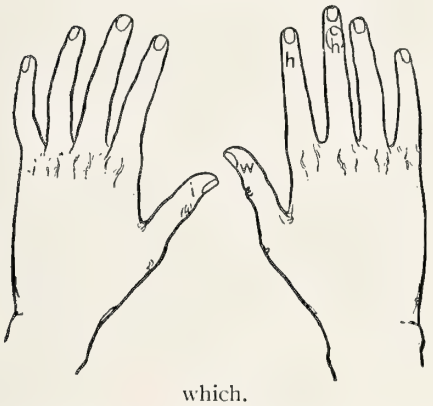
punishment.



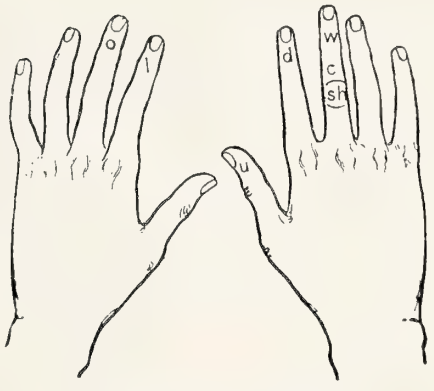
and — man — demand — many.



great.



which.



would — could — should.

In these diagrams the letters on the fingers indicate the preferred method of fingering the word. Two or more letters connected by a ligature indicate these should be struck with a wiping motion with the one finger given. These combinations should be practiced over and over, and enlarged upon as proficiency is gained. Where double letters occur the key is to be held down instead of making two strokes. In doing this, keep the rhythmic beat of the fingers without actually raising them from the key.

The following list of words may be practiced on with advantage:

making	mind	retain
taking	food	sustain
shaking	blind	maintain
doing	made	relation
striking	are	station
choking	bill	would
hardly	chill	should
truly	shake	could
surely	mail	rarity
kindly	many	purity
much	been	merrily
such	meet	cheerily
rush	merry	merely
crush	willing	purely
must	week	probably
strike	the	thoroughly
each	there	usually
toward	them	fully
fresh	thus	willing
great	always	number

A sentence which embraces every letter in the alphabet will afford good keyboard practice. Such a sentence as the following may be used:

The sleek brown fox jumped quickly over the lazy dog.

Use the en quad and a spaceband after the period in sentences. The more spacebands in the line the less liability of hand spacing. Carefully avoid oversetting the lines; it is better to send it in short and reset, using thin spaces with the spacebands this time. The pump-stop will prevent short lines casting.

In quadding out lines use the en quad, em quad and spaceband alternately. The more spacebands in any line the less full it need be set. Operate the spaceband with second or third finger of left hand. Do not strike two or more keys simultaneously. They almost certainly will clog or transpose before reaching the assembler. Speed the keyboard rollers to two hundred and seventy-five revolutions per minute and the machine to any number of lines per minute up to nine, providing you can "hang her up" at the speed, follow the system of fingering here expounded, and the proofreader's pencil is the only thing that can stand in the way of any operator becoming a swift.

A MYSTERIOUS MANUSCRIPT.

There has been received at John Lane's London office, "The Bodley Head," in Vigo street, a mysterious manuscript, packed in a red box. The apparently apathetic author has omitted to insert either title or name or address, with the result that Mr. Lane is reduced to the necessity of advertising for this unknown author through the medium of the press. If the writer of the manuscript (which, by-the-by, is a historical novel of the seventeenth century period) will make bold to disclose his whereabout to the anxious publisher he will hear something to his advantage. It would seem, after all, that the romance of publishing is not yet dead.

Written for THE INLAND PRINTER.

THE MOST IMPORTANT DUTY OF THE PROOFREADER.

BY F. HORACE TEALL.

WHILE the writing of such an article as this has long been thought of, its immediate suggestion at this time is due to the appearance of a paper by Mr. John Wilson, on "The Importance of the Proofreader." Every one knows now, except a few who foolishly grudge the cost of his work, that decent production of literature without the proofreader is an impossibility. Mr. Wilson's theme needed no urging for those who estimate correctly the relative value of the different kinds of work done in the making of books. His prescription of qualifications for the proofreader is this:

"The true proofreader should not only be a practical printer, but he should be a lover of literature, familiar with the classics of all languages, with the results accomplished by science, and indeed with every subject that concerns his fellow men."

Were such demands made of every person who desired to do the work, how many proofreaders should we have? There is probably not a man living who could qualify. Some men — but comparatively few — actually have such a wide range of information at immediate practical command that people say they know everything, but they certainly do not know everything. No man is, ever was, or ever will be omniscient.

As a matter of fact, while it is true that practical printers are, as a rule, the best readers, not all of the best are practical printers. The best newspaper reader ever known in New York never set a line of type in his life, and some of the book readers in highest repute have never handled type; but such men are very few. It is true that proofreaders should be practical printers. It is well for them to be lovers and students of literature; but at least one known to the writer seldom read a book, and yet was held to be the best reader of four in a room together — on a newspaper. Familiar with the classics of all languages — is any one? A proofreader knowing all the results accomplished by science would be hard to find. Who can possibly be familiar with every subject that concerns his fellow men?

The proofreader's most important duty is to reproduce what the author writes, including a certain amount of correction of accidental, and sometimes ignorant, errors in the writing. He should first perfect himself as far as possible in the not over-easy art of mere copying, except, of course, that he must know how to spell and punctuate, and do it even if the author does not. Many authors and editors are not good spellers, and many more are not good punctuators. A certain newspaper editor, for instance, always on his proofs changed the correct form battalion to batallion, but the correct spelling was preserved every time. It is to be supposed that if the editor had read his articles in the paper, and noticed that his marking was not followed, something would have been said about it. In such a case the proofreader's defense would be perfect, as the word is properly spelled in only the one way. Quite different was the case of the reviser who marked a change in the word rhododendrons which made it become rhododeadrous. This one would have been reasonably discharged as incompetent. Every one should know the word, or at least should know enough to go to the dictionary for it.

Every person who reads proofs in a printing-office has as his most peremptory duty the securing of close adherence to the evident intention of the writer. Nothing can properly be allowed to interfere with this duty. Responsibility for accuracy of historical, biographical, scientific, or any other kind of statement never really rests with him, unless by special agreement. Without a special understanding to that effect, it would be absolutely unjust for an employer to censure a reader for failing to correct such inaccuracy; in fact, actual change of statement is not even one of the ordinary proofreader's rights, all he is allowed in this respect being suggestion. Some kinds of change he is expected to make when necessary, such as the correction of obviously bad grammar. As a rule he can not justly be held to correctness in proper names, but he should know all proper names that are in frequent use and make them right. Just where to draw the line between names that he must know and those he is not responsible for is impossible to tell, for it differs in different localities; but some names are so generally familiar that failure in them is inexcusable, even if they are written wrong. A reporter once, in a desperate effort to secure correctness, wrote in capitals, MINANDOA. Without a clue in context, this might have passed the reader with some slight justification, leaving the writer responsible for the error; but with that clue — which was present — the reader should certainly correct it to Mindanao.

The writer of this article has hitherto, in such writing, avoided the common tendency to make a mere record of blunders, which are sure to occur sometimes, even at the hands of the best workers. In this matter, however, nothing else seems likely to enforce the main point so strongly as some examples from one man's actual work on proofs. We may first consider some of the items in the way of mere copying; that is, words that were right or marked right on first proof. The work was Linotype composition. The errors are a few selected from one day's work.

Two French words near together were set *pretre* and *verité*, and were plainly marked to be made *prêtre* and *vérité*. On the revise they appeared as *prêre* and *vérite*, and neither error was marked. In resetting another line the dates 1707-65 had become 1767-65, and the correction was not made in revising. Szymonowicz was in a line on the first proof, was reset as Szymonowiez, and the error was not marked.

This proofreader makes changes that are absolutely

unnecessary, though they might be justifiable in some work, such as insisting on division on certain syllables and not on others, a point too fussy altogether for matter set in narrow measure. One was an order to reset so as to get N. Y. in one line (a thing of no account to those who paid for the work), while just below, and unmarked, was Hunduras (which the publishers certainly would not like). In another spot he drew attention to the fact that the same word was used in each of two sentences, which was not only justifiable, but really preferable to any other expression. Just below this was a mention of President Munroe, which, of course, should have been corrected to Monroe, but was not. He queried a spelling that occurred twice in four lines, and which he should simply have corrected without question, and in the same four lines left unmarked a roman word that should have been italic, and two necessary commas were omitted, though the word was italic and the commas were in on the first proof. On the same proof were irridescence, syllabes, and phases (instead of phrases), all of which he queried.

The reader here selected as an example of how not to do it is one of those within the writer's knowledge who come nearest to the demand for acquaintance with literature, being especially familiar with history, in which he has made a large number of really helpful and welcome suggestions, as well as some which involved mere quibbles of such obvious unimportance that any man ought to avoid any interference. It has been particularly annoying to the editors to have these frequent challenges where they proved to be useless, because their time has been wasted in verifying anew matters that had already been settled.

Every reasonable author or editor is thankful for intelligent and useful suggestions from the proofreader, and none of them would belittle the importance of the reader's aid in this way. But it is worth while to repeat the statement that the proofreader's first and most important duty is that of securing typographical accuracy in reproducing what is written. It is also very necessary that he should occasionally give the author or editor the credit of knowing something about the subject in hand and how to express thoughts in proper language, and so to avoid making queries that can have no effect other than that of annoyance and waste of time. The last thing that a proofreader should do is to question the spelling of any ordinary English word that has only one spelling, or deliberately pass unnoted anything like Hunduras for Honduras, or Munroe for President Monroe.



Photo by R. R. Sallows, Goderich, Canada.

"OUTWARD BOUND."

ADVERTISING AND IRRIGATION.

Advertising, like irrigation, must be kept up. One application may do some good, but it takes several to mature the crop.—*Class Advertising.*



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"GUESS WHICH."

The Inland Printer

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.

Editorial Contributors — Arthur K. Taylor, F. W. Thomas, Edwin B. Dewey, W. B. Prescott, P. S. Goodman, R. C. Mallette.

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SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

NOTICE TO FOREIGN SUBSCRIBERS.

On and after July 1, 1903, the foreign subscription rates for The Inland Printer will be increased from $3.70 to $3.85. This increase is made necessary to equalize the postal rates on papers sent to foreign readers.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Jean Van Overstraeten, 17 rue l'Kint, Bruxelles, Belgium.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18. Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
James G. Mosson, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

FINANCIAL conditions are now running along lines similar to those of 1883, the parallel between the rise and fall of the great boom of the early eighties and that of the turn of the century is startling in many of the general details. Both had their origin in six consecutive years of magnificent crops of corn and wheat, both reached an apex in speculation and promotion in the second year of rapid expansion. In each case the decline followed a partial failure of the corn crop, which checked growing exports of breadstuffs, provisions and cattle. The latter boom in its speculative aspect found its line of greatest expansion in the merger and combination of railroad and industrial corporations, while the previous one exploited railroads and railroad construction, leaving individuals to reap the benefit of growing factories and mills.

The process of elimination and selection is now going on; the public has been beaten away from the speculative markets, the manipulators are powerless to work off their wares. The excitement has passed, and dignified financial leaders are no longer jostling with racetrack gamblers and callow clerks over the throw of the dice in the Wall street crap game. The stock exchanges have returned to their normal and legitimate spheres of providing a market for securities to bona fide purchasers — that is as far as it is possible for the exchanges to proceed along legitimate lines — the manipulator is always present, distributing his tips of wonderful earnings, of the great prospects of corporations which dare not present a complete statement of fiscal operations. The gambling craze as it affected the financial and business circles has happily passed.

Inflated and stillborn corporations are struggling to keep out of the clutches of receivers, but, despite all the efforts of the directorates, the reorganization movement is now well under way, and one by one it will gather in the loosely jointed and crazily constructed concerns and work them over into more presentable forms. Bicycle, Malting, Asphalt, Cotton Yarn, Cotton Duck, Shipbuilding have entered upon reorganization careers — some at the end of receivership. Grass Twine, Hide and Leather, Writing-paper, Consolidated Lake Superior, Dominion Iron and Steel, International Mercantile Marine, Rope and Twine, Box-board, Rubber and Tin Can are making heroic fights against the inevitable, hoping for another outburst of speculative prosperity or increased earnings to save them from the reduction furnace.

The first group had a combined capitalization of a quarter of a billion, the second group has over half a billion of securities. Both could be compressed into $100,000,000 and then show but barely six per cent earnings. As long as this process goes on, the stock market will remain sluggish and prices at low ebb. As in the former period, the speculative craze has thus far gradually worked off without disturbing

business currents, and is no longer a factor in general affairs, except where the indebtedness of the big promotions must be liquidated at the expense of creditors.

The crops are the uppermost thing in the business world just now. The current of prosperity can only run along when the natural productions are abundant or at least sufficient. The artificial stimulants administered by man are puny and powerless to hold up the complicated dealings of humanity. At the base of all is the wheat, the corn, the cotton and the oats productions. The midsummer outlook, while indicating less cotton, favors fair cereal harvests, bountiful enough to assure the momentum of business at the even tenor of the past year.

We have had a cycle of nine years of good crop weather; the interferences have been only partial. In 1900 the winter wheat crop was almost wiped out by late frosts, but the corn crop was a bumper. In 1901 the corn was injured by the midsummer drought, the wheat harvest was prodigious. From 1895 the atmospheric and climatic conditions have favored this country above all others, and its wonderful prosperity has been coincident therewith. The expansion period of the early eighties was based upon a great harvest cycle that began with 1875. The first break was the corn failure of 1881. Then followed a long period of alternating good, bad and indifferent crops, and consequently alternating good, bad and indifferent business conditions. Two years of good crops in 1889-'90 started an expansion of business beyond the normal, but it was arrested by the partial failure of the 1901 harvests, and culminated in the half crops of 1894. If nature's generosity does not desert us this year, the parallel with the conditions of the eighties will cease, and the recession of speculative values to real values will proceed as in the past eight months without injuring the general public.

Money will undoubtedly continue at present rates, from five and one-half to six per cent at the centers of greatest demand. The country has not yet grown large enough to subsist upon a three per cent investment return; the frontier of our development has not been reached. The reserve centers are better prepared, however, for financing the crops than a year ago, notwithstanding lugubrious complaints. It must be remembered that a year ago the speculative gang was hard at work seeking a market, and, with the growing demands from the interior, they set up a counter bid for funds and howled for governmental aid to save the crops. This year the process of saving the crops, so far as furnishing funds for the harvest needs, will not be hampered by Wall Street.

There has been a slow return of cash to the banks, as shown by the national bank reports of June 9. The New York institutions since April 18 received from the interior $42,000,000. They exported $28,000,000 to Europe and South America, increased their reserve holdings $6,500,000 and furnished $7,500,000 to the trust companies to enable the latter to provide a reserve for their deposits. Call funds have been weak, except around July 1 settlement periods, at two per cent, which was one per cent below the London rate, and two per cent below the Berlin rate, hence the drift of money abroad. As soon as the crop demand puts the call rate beyond the European rate there will be plenty of gold offered on a return movement.

In the closing month of the railroad statistical year — June — the average rate of earnings was twenty per cent over the previous June. Is anything more needed to demonstrate that there is no let up in the business machine? P. S. G.

BALTIMORE'S HOSPITALITY.

BALTIMORE Typographical Union has issued invitations to all delegates to the International Typographical Union convention, to be held at Washington, to spend the day preceding the opening of the sessions — Sunday, August 9 — with the printers of the Monumental City. A steamer has been chartered and the visitors will be taken on a trip down Chesapeake Bay, passing several forts and many other points of historical interest, to Annapolis, where an opportunity will be afforded of inspecting the Naval Academy, among the sights being the largest building in the world. From there the guests will be taken to Tolchester Beach, one of Maryland's most popular watering places, noted for its celebrated sea-food menus, where dinner will be served. There will be music and refreshments on the boat, and as Washington is "dead" on Sunday, it is expected many will avail themselves of the opportunity to visit the haunts of the oyster, the crab and the clam. W. B. P.

CORRUPT OFFICIALS.

DISTRICT ATTORNEY JEROME, of New York, and Publisher Noyes, of the Chicago *Record-Herald,* are performing a great service for organized labor in prosecuting alleged corrupt union officials. It will be recalled that these gentlemen have been instrumental in securing the indictment of several business agents who are suspected of having followed, in letter and in spirit, Iago's advice to "put money in thy purse." Many honest union men may resent the imputation conveyed in these indictments and be inclined to regard the activity of these gentlemen as a manifestation of their antipathy to trade unions. So far as known, New York's famous prosecutor is not hostile to union labor, and not only is Mr. Noyes regarded as positively favorable, but the editorial force subordinate who gave him his "lead," and probably urged him to take drastic action, is an enthusiastic and active trade-unionist — an agitator, some have called him. But if Messrs. Jerome and Noyes were bitter opponents, it would not alter the fact that the determination to punish the scoundrels — and that there are scoundrels in the vast trade-union army goes without saying — in high places is a dis-

tinct benefit to the masses. Fear of besmirching the entire movement is what prompts many well-meaning people to endeavor to "hush up" such scoundrels as Mr. Jerome claims to have uncovered. But, happily, there is comparatively little of this sort of thing to be brought to light, and trade unions need not fear the revelations that would result from a thorough investigation. There are thousands of union officials, most of them self-sacrificing men of undoubted probity, and if corruption were rampant among them, the arrest of a few in New York and Chicago would not attract such widespread attention. In fact, outside the larger cities, dishonesty in the sense of levying blackmail, etc., is practically unknown in labor organizations. In making such an assertion it should be understood that it applies strictly to trade-unionists as such, for many of the so-called "labor leaders" who play the political game are notoriously corrupt, though perhaps not more so than practical politicians of other classes. But, be corruption rife, or be it confined to a few, it is important that the organizations be purged of the evil. When a union official receives money from an employer it is seldom, if ever, a gift, but is given in payment for something tangible — something the payer thinks is worth while — and the only commodity the official can have that is marketable is his influence in the union, which assumes a money value when — and only when — it is to be used to the detriment of the members. Often a union's best interests are subserved by acquiescing in an employer's view of a question, but those are not the occasions on which money is used. In such circumstances the average union may be relied on to take the right course. It is when the employer wishes to obtain an unfair advantage, through union action for which there is no reasonable argument or justification, that "influence" is exerted. When outsiders grease the palm of an organization's official it is not to encourage him to do his duty, but to induce him to betray his trust. Therefore, he who removes venal officers is a benefactor to the victimized organization, whether he be a humble member who unmasks the villains in the ordinary manner, or a harassed employer, or an officer of the law who places them behind the bars.

Another incident of the blackmailing cases is the tendency to sympathize with employers who have been victims of the dishonest officials. No one would withhold sympathy from the straightforward employer, but little should be accorded men who have themselves secured favor at the hands of officials by buying them up. The briber is as guilty as the bribed, and is usually the advance agent of corruption. The fact that their tools would not "stay bought" or in turn have made unions innocent agents of extortion may disclose the depravity of some union officials, but does not relieve the bribers of their culpability or make them deserving objects of the sympathy which some of them seem to crave. They, too, should be haled before the bar of justice, but if that be impossible, let the pursuit of their indictable partners in crime be prosecuted with vigor, not only in New York and Chicago, but everywhere. W. B. P.



Photo by Waite.

ON THE ROAD FROM OAXACA TO MITLA, MEXICO.

ONE OF THE GOLD MARKS.

THE editor of the *American Newspaper Directory,* which has been published by George P. Rowell & Co. for more than a third of a century, has in current issues made use of a device to indicate a few publications of peculiarly high class. It is what has become known as the "bull's-eye gold marks," and is affixed to those periodicals only which are known to be regarded highly by advertisers apart from their circulations. In the words of the editor of the *Directory,* "Advertisers value these papers more for the class and quality of their circulation than for the mere numbers of copies printed."

In the *Directory* there are listed 21,450 periodicals of the United States and Canada. Of these, no more than eighty-eight bear the gold marks, and thirty-five of these are trade journals. In this class the *Directory* places THE INLAND PRINTER, and a writer in *Printers' Ink,* which is also published by Rowell & Co., refers to it in these words: "THE INLAND PRINTER is the best typographical publication in the world, and has been at the front of the advance in the American printing art."

Lest a hasty reading of the article referred to might lead to the impression that THE INLAND PRINTER was to be valued by advertisers more for its high clientèle than for its wide circulation, it may be proper to explain that such a statement or impression would not include the whole truth. Quality of circulation alone, with or without corresponding quantity, can obtain for any publication entrance into this charmed circle. In the case of THE INLAND PRINTER, it is both quality and quantity. This is evidenced by its undisputed claim to be "The leading trade paper of the world in the printing and allied industries," coupled with the other undisputed fact that its circulation of more than twenty thousand copies each issue places it quite in a class by itself as to circulation as well as contents.

THE BOOKBINDERS' HOME.

MEMBERS of the Brotherhood of Bookbinders are discussing with much energy and considerable ability the question of establishing an institution somewhat similar to the Printers' Home at Colorado Springs. There seems to be general agreement that from a sentimental standpoint the proposition is an excellent one, but it is not practical enough to suit some bookbinders — they want to see better returns for their money. It is a safe conjecture that if those who have had most to do with the Printers' Home were to rise superior to that false pride which precludes the admission of having made a mistake, and speak with perfect frankness, they would say to the bookbinders "Don't!" There is no quarrel with the idea that aid should be extended to sick and unfortunate members of unions. But can the best results in that direction be attained through the maintenance of a home? Here is the opinion of one who opposed the establishment of the Printers' Home, but who had something to do with its erection and management: "The home plan is the one by which you can spend the most money for the least return. It is the prolific mother of scandals — if conducted on business principles, the management is abused for stinting and ill-treating the unfortunate; if the bounty is dispensed with a liberal hand, as a union would naturally desire it to be, the extravagance is denounced and said to be a mere cloak to hide something worse." A home is foreign to the purposes of a union, which is consequently not capable of conducting such a venture to the best advantage. Being essentially the offspring of sentiment, there is undue importance attached to everything done in connection with it; so true is this that the bestowal of a name may assume the proportions of a great question. That reminds one that the printers have changed the name from "Childs-Drexel Home for Union Printers" to "Union Printers Home," but the most luminous appellation was that given by one of the superintendents when he called the much-talked-of institution "A white elephant trimmed with red sandstone." Meantime many printers will watch with interest the outcome of the present controversy among the bookbinders.

W. B. P.

AN IMPARTIAL MEDIATOR.

A FREQUENT competitor in the ad.-setting contests declares that THE INLAND PRINTER is all that could be wished for from a technical standpoint, but claims it has an undue bias toward "the man with the money" in discussing questions affecting the relations existing between employer and employe. The gentleman has no particular protest to make, for he is sure it is "good business" to lean that way, and that is sufficient excuse in his mind. Whether the bare suspicion that there is a rich reward in dealing unfairly with labor is responsible for our friend's conclusion rather than the tenor of our articles on the subject, we will not attempt to determine. But if his opinion is due to the fact that we do not hesitate to criticize the unions and at times denounce some of their actions, then there is a question at issue, for THE INLAND PRINTER is not a labor paper. It has another mission, and that is to subserve the best interests of the craft as a whole, and it holds an old-fashioned idea that that can best be done by at all times standing firmly for that which it conceives to be right, whether it emanates from a union or anti-union source. In its technical departments it has endeavored to help the employer to make his business more profitable and to assist the workman in becoming more proficient in his art, and its success in doing these things is conceded. Whatever may have been achieved in that direction is due to the determination to present the best — and only the best — advice to its readers. It would be the most egregious folly conceivable to make an exception to this wholesome rule in treating the subject that is at once the most

delicate to handle and of the most importance to its readers — that dealing with the relations between employer and employed.

Apart altogether from the satisfaction there is in doing work well, THE INLAND PRINTER adheres to this policy because, in the best sense of the term, it is "good business" to do so. The painstaking search for and purchase of the best talent procurable in the technical line was the price paid for the character it now enjoys. And let it not be forgotten that character — the assurance of always finding something valuable and everything within its covers reliable — is the great essential in a technical trade journal. The most prosperous of characterless publications have but a brief career, so that when we find age and prosperity stamped on a magazine we may be sure that it possesses the desirable quality of character. Nor could such a trade journal be true to its ideal in its technical departments and be recreant in discussing economic questions and retain its prestige. That is the field where it can be of the greatest service to the craft and its readers if it be honest and outspoken; and, conversely, it can be a veritable engine of harm and destruction if it be dishonest or unfair or even intensely partisan. The questions at issue have to do with vital affairs. The conditions under which he may sell his labor are as the life-blood of the worker; and hardly less important to the employer are the terms under which he may purchase the profit-making and most important element in production — labor. These two really interdependent classes constitute the trade journal's patrons, and in justice to them it should take a position. That the discussion of wages and cognate problems is in these days usually accompanied by much acrimony and distrust does not relieve trade journalists, but, on the contrary, emphasizes their responsibility. The majority of our contemporaries espouse the cause of one side or the other, and thus inevitably become mere organs of a faction, while others maintain a supine neutrality which neither lends dignity to them nor benefits their readers. THE INLAND PRINTER, scorning to be an organ, and casting sentiment to the winds, has ever discussed the labor problem in its application to craft affairs of the day as a straight business proposition, confident that in so doing the best interests of its wide constituency were being served. This sensible and judicious treatment of the subject precludes indulgence in theatrical and showy methods, and involves constant and patient striving after the truth under circumstances that often leave the investigator open to being misunderstood and misrepresented.



Photo by Waite.

RUINS OF EL DESIERTO CONVENT, MEXICO.

THE INLAND PRINTER recognizes the power and influence of the unions, and believes them to be institutions born of the necessities of their members, and that they will remain with us in some shape or form so long as present industrial conditions continue. It realizes that in their sphere the unions are the most potential force for good or evil in the craft, and this magazine is pro-union inasmuch as it has always advocated that which it believes to be beneficial just as earnestly as it has opposed union measures which appeared to be fraught with danger to the craft — that were not

proper or feasible when examined in the light of trade conditions and fair business principles. It appreciates to the full what employers have to contend with, and knows they are not the heartless, grasping ogres some few laborites would have the world believe them to be. Though these elements have so much in common, on the comparatively few questions on which their interests clash so much is involved that harsh feelings are easily engendered. When there is danger of that stage being reached — and that danger is ever present, for the irreconcilables are among the most active in both camps — can there be any doubt as to the duty of a trade paper? Should it add fuel to the rising flames of passion and prejudice, or should it appeal to the reasoning, rational men of all shades of opinion to be forbearing and considerate? This journal has chosen the latter course. To the contending parties it has reiterated to the point of being wearisome: "Here is a forum in which to express your honest opinions in dispassionate language. Reason together, and see if your differences can not be composed and the welfare of all subserved thereby." It is an amusing absurdity for a publication to urge the journeyman to perfect himself in his art and to suggest to the employer economies in business management and then assume an attitude of passive or active encouragement to a policy which leads to the speedy dissipation of this acquired knowledge and capital. In a word, it is our mission to accentuate those things which make for craft peace rather than those which tend to provoke strife. But it is urged by some that the ultimate of this is compromise, and questions involving immutable principles are not subject to disposition in that manner. History demonstrates that abiding principles — though the term is usually overworked during a strike — are not prolific causes of strife in the printing trade; our difficulties have their origin in contentions of a business character that are susceptible of being disposed of through the agency of conference or mediation. At all events, that usually results after the warfare is over, and why not adopt the method at the beginning of a controversy rather than at the end?

To treat economic questions in what might be called a judicious manner is, as has been said, to renounce all attempts at flamboyancy, but it begets confidence. A case in point was the threatened dispute between the typographical and pressmen's unions. As those interested know, a year ago that unfortunate affair gave every indication of precipitating a struggle between the unions mentioned that would in the end involve employers and other organizations. The "official organs," as is the habit of that class of journals, presented their respective views with a force and vehemence which did not lessen the danger of a rupture. Apprehensive of trouble and convinced of the fruitlessness of it, THE INLAND PRINTER opened its columns to a discussion of the situation. In an editorial expression it pointed out the evils that would surely follow a continuance of such bellicose utterances and demonstrated that peace with honor was not an impossibility, but easily attainable. This advice was variously received. Radical members of both unions accused THE INLAND PRINTER of being influenced by that bugaboo in all such disputes, "the other side," while others asserted the position was taken solely in furtherance of the interests of employers. The thinking, reflective members of both unions read the articles, and in due course they found their way into the official papers and soon a peace conference was held to such good effect that even if an agreement is not reached there is not likely to be a serious revival of the warlike talk that was the vogue a twelvemonth ago. This journal does not claim all the credit for silencing the disquieting and useless controversy, but it was the first and only trade paper to handle the matter without gloves and forecast the result of a rupture. Its words had weight with union men among its readers because they knew from this magazine's record that it was preaching peace with an eye single to the welfare of the whole craft — that it was endeavoring to advance the economic interests of its readers with the same earnestness that it did their technical or business affairs.

If these and similar articles had been written in response to the dictates of the pocket-nerve, as the friend referred to in the opening sentence intimates, they would have had no weight, and deservedly so. They were given credence because they emanated from a source that is known to be honest in its desire to harmonize apparently conflicting interests. There is no better way than open discussion in a fair forum whereby what is most beneficent in the employers' and employes' organizations can be developed and their representatives brought together in a spirit of amity. It is the almost universal opinion that such meetings will be the general rule in the near future; in fact, the transformation is now being effected all around us, and THE INLAND PRINTER is pleased to do its share in the good work and proud to know that one of the methods it has contended for — collective bargaining between employer and employe — during its existence is now finding general acceptance and hearty approval at the hands of laborers and capitalists as well as those who sit in the high places.

THE TYPEFOUNDERS' SPECIMEN BOOKS.

A RATHER pleasant occupation for the printer who is not busy — and who is really busy during the summer? — is to study the type-specimen books of the various foundries. This he can do during leisure moments, in what might be termed "the interstices of calority," and if he does it with care it can not fail to be of lasting benefit.

Several of the foundries have issued new catalogues within a few weeks, others have them in preparation, and all are sending sheets and slips showing new things almost without cessation. Of the new catalogues, the first to reach me was that of the Inland Type Foundry.



This Paper Made by
THE CHAMPION COATED PAPER CO.
HAMILTON, OHIO.

Color Plates and Printing by

H. H. WILCOX, BUFFALO, N. Y.

A CRITICAL MOMENT

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

It marked a departure from what has seemed to have been recognized as the standard size, being made up in quarto pages the size of THE INLAND PRINTER. This enables Messrs. Schraubstadter to display their standard and new faces of type to better advantage than formerly, and makes a book that is more easily handled. For the first time, also, the loose-leaf system of binding was applied to a type-specimen book and seems to be very satisfactory.

Of the same size, and filled with type cast entirely on the American point line, is the catalogue from the American Type Founders Company. This is to be used for those faces which are now cast on point line and for the new designs as issued; the familiar desk book of nearly twelve hundred pages will continue to be the reference for machinery and tools and the older faces not on point line. It contains many examples of composition, showing the uses to which each type can be put and how it will look in actual practice.

Next came a book from H. C. Hansen, of Boston. Mr. Hansen has greatly improved and enlarged his showing of type, and like the other founders is casting to a lining system.

I am given to understand that both A. D. Farmer & Son and the Bruce Type Foundry are preparing new catalogues. The former of these houses will celebrate its centennial in 1904, and Bruce is only a decade younger. Barnhart Brothers & Spindler and the Keystone Type Foundry have just put forth pamphlets showing certain styles of type. Barnhart's *Type Founder* gives much prominence to a new face, reproduced from the Caslon Old Roman, purchased of the Caslon Letter Foundry of London, and commented upon in THE INLAND PRINTER some months ago. The Keystone's pamphlet, *Type,* divides its attention between its recently-cut Caslon and the display faces known as John Alden and Priscilla. R. C. M.

THE OPPOSITION TO ARBITRATION.

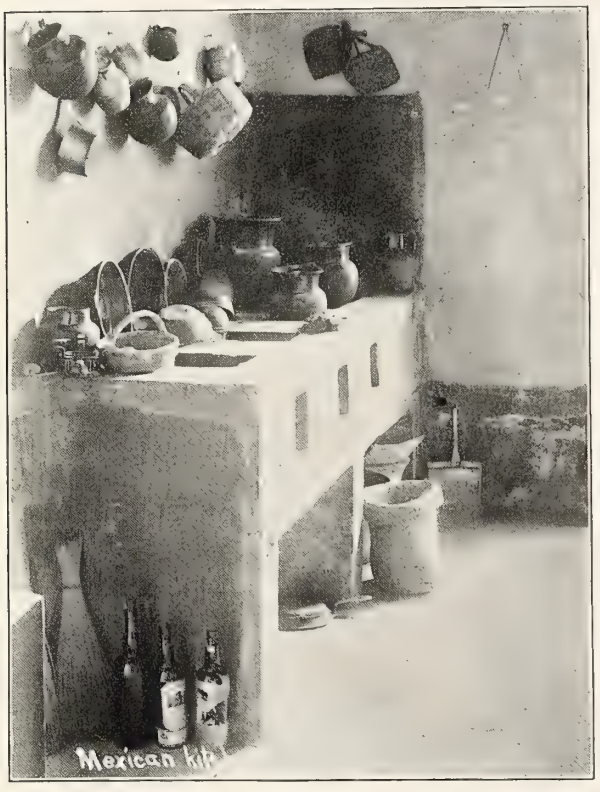
THE system of settling industrial disputes by arbitration is being criticized by many, some of whom have heretofore been advocates of the method. It is not so long ago when to be a union man was synonymous with being an upholder of arbitration; then it was a certain class of employers that avowed they had "nothing to arbitrate." Now, however, we occasionally read of a union or federation of unions that scorns to submit its demands to the tender mercies of an arbitrator. And while employers are still the most active opponents of arbitration, there is sufficient hostility to the method manifested in the union ranks to show that it is not so popular as it once was. Some of this is doubtless due to the exceptional opportunities now afforded labor of enforcing its demands. But the most portentous opposition is that which results from the failure — either by employer or employed — to secure favorable verdicts from the arbitrators. To win a suit in such a court is no child's play, which is probably a surprise to some who have recently had their first experience. One who has unwillingly served as an arbitrator in possibly a hundred trade disputes, states that it is of prime importance that every allegation be supported by conclusive evidence, for mere assertions without proof would militate against those that advance them, as they tend to shake the arbiter's faith in the reliability of the remaining claims made by the side convicted of bluffing.

This failure to realize the necessity of furnishing indubitable proof is undoubtedly responsible for some of the harsh words now being spoken and written about arbitration. It is idle to inveigh against this method, as there are many members of unions who fail to see the utility of jeopardizing situations in a contest about wages so long as a less turbulent, less expensive and no more uncertain means of settlement is offered. This element is never a noisy faction, but it will prove powerful when the question of declaring a strike is on the boards, for behind it will be the intangible but strong force called public opinion. And it must not be forgotten that the so-called "third party" to industrial disputes is in future going to have more and more to say about the rights and wrongs of strikes and lockouts, and the union that declines to arbitrate will find itself belabored with the weapon which trade organizations have trained public opinion to use.

A few of the typographical unions that have had disputes about scale matters referred to arbitration have felt the effects of an adverse decision, which has led some of the wise ones to relieve their minds on the subject. Minneapolis union was among the unfortunates — how and to what extent it was worsted is not germane — which causes an airy correspondent of the *Typographical Journal* to declare that, "after the smoke from the battle had cleared sufficiently, it was found that the arbitrator had delivered one of the largest of gold bricks on an unsuspecting public, and the scale or findings were repudiated. It simply was a mistake on the part of the local union in selecting a politician as the third man. His past history seemed to prevent him from handing down anything but what the publishers desired, and he is now looked upon as having lent himself as a mere tool. And the end is not yet."

The last sentence is intended to intimate that there is a possibility of the award being repudiated, which is not at all probable, as that would bring the local union in conflict with the international body and the employers — an exceedingly strong combination. It may be admitted that, from a pecuniary standpoint, it is questionable whether newspaper printers will benefit by the agreement with the publishers' association, for it is difficult to convince the average arbiter that workingmen earning the wages which prevail in newspaper offices have much ground for complaint. Indeed, the agreement has been designated by some students of the labor question — and they were neither agitators nor

members of unions — as the most asinine legislation which the union ever approved. Be that as it may, the union has made its choice and must abide by the result, and criticisms like the foregoing will not improve the situation, though it is exasperating to suffer a reduction in these prosperous times. To malign the luckless arbiter differs in degree but not in kind from abusing the union representatives, and serves no good purpose. The same award might have been handed down if any one of a thousand Minnesotans had been chosen umpire. The question for the union to busy itself about is to ascertain whether it presented as strong a case as possible, and let the motives that prompted the arbitrator alone, for it is profitless to



MEXICAN KITCHEN.

inquire into them at this late hour. But benefit will be derived from an investigation that will show wherein the union's argument was weak or its evidence defective. For instance, if a demand for an increase in the scale is based, even in part, on the theory that it is necessary in order to maintain the standard of living to which the workers have been accustomed, the union should prove beyond a doubt that the cost of living has been enhanced at least to the extent of the amount asked for. It should also prove that the standard it is striving to maintain is a proper one, and that a depreciation of it would result in the deprivation of some of the necessities that decent living requires. Every workingman knows that it is exquisite irony to accuse him of being an extravagant liver, but it is difficult to prove that such is not the case — and arbitrators must in self-protection deal in proofs, not assertions, even though the latter be supported by mountains of moral certainties. Questions of this character must be dealt with, and the unions must be masters of them if they would win their cases in courts of arbitration. Yet labor organizations are minus the machinery for collecting necessary data, and otherwise in a state of glorious unpreparedness from which they can not emerge too quickly for their own good.

To be fully equipped to meet the new conditions born of their own agitation, labor organizations should invoke the aid of a talent hitherto unknown in union polity, and which is seldom possessed by the agitator who organizes or the executive officer who manages the organization and keeps it intact by diplomatically steering clear of the shoals of disaster. Just as the most thoroughly organized and equipped of business concerns call in expert help to dispose of legal questions, so should the unions engage specialists who have made a life study of economic conditions, such as the cost of living and the natural laws governing wages. Many labor organizations have among their officers one known as "the statistician," but seldom, if ever, are the data that he gathers of any importance in controversies such as are waged before arbitrators. The expert we are considering would, of course, be a statistician, but in the highest and best sense, bring to his work a mind trained to analyze figures and make deductions, and his usefulness would depend upon the value of his deductions quite as much as upon correctness of his statistics. While the collection and tabulation of masses of figures is the ultimate of the statistician, it is an incident in the work of the sociologist. He would gather figures, say, for the purpose of demonstrating explicitly to an arbitrator the social stratum occupied by the average worker in a given trade, how he spent his money and what he should receive as wages in order that he might live properly and his children be given a fair start in life, and other matters of a similar nature that arbitrators are supposed to take into their serious consideration. On the principle of "every man to his trade," to get the best results — and less than that may prove disastrous — a trained mind with a natural aptitude and a zest for the work is a paramount necessity. It were better left alone, than that such an office should be established and be bestowed on a person in recognition of work he may have accomplished in other fields, no matter how meritorious his achievements. The unions being committed to arbitration should make the best of it by meeting the exigencies in a businesslike way, and there is too much at stake to permit of the employment of amateur or indifferent talent while experienced and competent men are to be had, for this is one of those cases where the outlay in salary is as nothing compared with having the right man in the right place.

Ways and means would have to be devised whereby such an officer could secure necessary information from unions and workers, and one gets an inkling of the unpreparedness of the unions to present a complete argument before a court of arbitration when he ponders

on the amount of law required to equip a department for the proper preparation of such cases. The change in the relations between the international unions and their members would be almost revolutionary in its nature. The sociologist has proven his worth in such controversies, for it is said on good authority that in the recent coal strike arbitration the mine workers benefited greatly as a result of having their case partly prepared by an expert in economics. It matters little whether such an official is a free trader or a protectionist, or whether he has a bias toward academic socialism or philosophic anarchy. But it is important that he be well grounded in economics, be a man of wide sympathies and able to prove the oft-repeated allegations of the workers, and prove them in so conclusive a manner that to ignore his arguments would be tantamount to stultification on the part of the arbitrators. Of course, this suggestion contemplates the unions playing the new game for all they are worth, but that is the only creditable and profitable way for them to play.

W. B. P.

ASCERTAIN THE FACTS.

IT has occurred to many who have watched the growth of what has been not inaptly termed Parryism that the most violent attacks on unionism emanate from men who are not employers of unionists, or, at least, do not employ members of the old and stable unions. Some of Mr. Parry's followers are shining examples of the fact that poor, erring man is prone to use the most extravagant terms and shout the loudest when discussing a subject concerning which he is not at all well informed. It is the height of absurdity for a man who boasts that he has antagonized and invited the hostility of unions all his life to declare he is in a position to give an unbiased opinion on the matter. Yet that is what some estimable gentlemen are doing just now. In truth, their environment disqualifies them from being teachers on this phase of the great economic question. What they say may be interesting, but only as presenting the views of anti-union partisans. As well might one believe the most rabid political stump speaker's utterances regarding his opponents during the heat of a campaign as give credence to the accusations of these men. Happily, the intelligence of the world has passed that era of semi-darkness when the opinion of a frenzied controversialist was accepted as reliable dictum concerning his adversary.

A recent incident in one of the larger cities served to show that those employers who know most about trade unions are not always hostile to them. In this instance the compositors in a non-union office informed the firm they were convinced their best interests would be served by their joining the union, and that they wished to do so in the most peaceable manner possible. The employers were not inclined to acquiesce, and a "little trouble" seemed imminent. Though the firm at first refused to have anything to do with the "lazy scalawags"— or something like that — finally the officers of the union were accorded an interview. The firm made the stock charges against the organization, which the officials answered and parried as best they could. A bright thought struck one of the officers, and he suggested that the inquisitor interview proprietors of union offices as to the record of the organization and its reputation for integrity and business decency. When next the parties met, the employer reported that the union received an excellent "character" from the employers, and some of the offices had been "in the union" for a generation. No man or institution, he said, could receive higher praise than had been bestowed on the local union by several employers, and none accused it of dishonesty or irresponsibility. As it was bound to do, testimony of such a nature from such a source has more weight than the noisy denunciations of men who have for one of their objects in life the denunciations of unions. He who wishes to learn the truth concerning trade unions should seek it from one who recognizes and does business with them, and not from union-baiters.

W. B. P.



TWO DUSKY NATIVES OF MITLA.

VIEWS ON SPELLING.

A spelling reformer, in advocating his hobby, said that he knew of only one argument in favor of the old way, and that was given by an English bishop who declared that the present method of spelling helped the churches. According to the bishop: "By the time you can make a boy believe that 't-h-o-u-g-h' spells 'though' and 't-o-u-g-h' spells 'tough' you can make him believe anything."

Written for The Inland Printer.

STATIONERY STYLES OF THE SMART SET.

V.— BY FLORENCE HEATH.

THE little visiting card so insignificant in appearance is in reality the most useful and, therefore, the most important of all the stationery adjuncts necessary to the writing table of the man or woman in the social world. In addition to its use for the ordinary calling purposes the card is a medium of communication in numerous ways. In the sending of gifts the card of the donor accompanies the offering; when an introduction is desired for a friend the visiting card, enclosed in a snug fitting envelope, is given unsealed and addressed to the person introduced, paving the way for acquaintanceship with the simple words "Introducing Mr. ———" written in the upper left-hand corner.

There is also the card of condolence left in person or sent by messenger to the friend who is ill and bearing the words "To inquire" or "With sympathy" in writing; then there is the card of congratulation, left in person by the visitor making a call if the friend is at home. The card of condolence after a death is left in person within a week and expressions of sympathy are written in lead-pencil upon it. The person in mourning, who is about to reënter society, sends her card, bordered in black, in an envelope in return for cards of condolence or invitations received during the period of withdrawal from the social world.

Cards announcing the birth of a child are more generally used at the present time than has formerly been the case. These are correct in the proportions of 3⅜ by 2 1/16 inches. They bear the name of the infant in the center, the date of its birth in the lower left-hand corner and its weight in the lower right-hand corner, or, sometimes, only the name and birthday is engraved. The small birth card is attached by a narrow white ribbon to the card of the mother, and is fastened to the center of the top or to the upper left-hand corner. The engraving of the birth card, of course, matches in style that of the mother's card.

It is permissible for an invalid to mail cards in response to invitations or calls. Cards in return for a church-wedding invitation or announcement should be mailed to the person or persons sending the invitation within a week. The card of acknowledgment after a death is very convenient for the purpose of expressing one's thanks for sympathy extended. The few words written upon it may be written in ink and the card sent by mail.

The P. P. C. or farewell card precedes the departure from town of the sender, the letters P. P. C. being written in ink or pencil in the lower left-hand corner of the visiting card. The card should be mailed the day before the departure for a long absence from town, unless the departure is made at the end of a social season, and after all calls have been returned, when it is not necessary to send it.

Still another convenient use of the visiting card is made by the visitor to a strange town, who, upon his arrival, mails cards to his friends with his address written thereon in lead-pencil.

As to the fashions in these necessary bits of pasteboard, there is first the quality of paper, which it is hardly necessary to say should be of purest white kid finish. In thickness it should be what is called the two-part card. There are three sizes of individual visiting cards, the card of the married woman, 3⅜ by 2 1/16 inches, being the largest. The Misses card, 3 by 2 inches, is next, and the visiting card for men is the smallest, measuring 3 by 1½ inches. The title "Mr.," "Mrs." or "Miss" is always engraved on the calling card unless it be a man's business card, when the term "Mr." is omitted, although some few men go to the length of placing the word "Mr." on their business cards as well as on those used for purely social purposes. This fashion is rather extreme, however. The question of the correct place for the address on a card has been a much disputed matter which seems finally to be decided in favor of the right-hand lower corner, always rather the most popular position. Men sometimes place their club as well as their home address on their visiting card, in which case the name of the club occupies the lower left-hand corner, unless, indeed, the club be the residence of the gentleman in question, when it appears in the lower right-hand corner. The practice of engraving the name of a club on the visiting card is not, however, a very common one in large cities, where a man often belongs to so many clubs that his card enumerating all of them would have somewhat the appearance of the city directory.

Initials are never used on visiting cards, all names being spelled in full. A married woman's card reads thus:

MRS. ARTHUR ALLEN LITTLE

THIRTEEN DREXEL SQUARE

Street numbers are preferably spelled out when short. At home days are engraved in the lower left-hand corner and the day alone would indicate that the hostess is at home both afternoon and evening. Débutantes do not make use of separate cards during their first season. Within this year the débutante's name appears with that of her mother on the latter's card or with that of her father if her mother is not living. After her first season, however, the independence of the American girl asserts itself, and she generally has a card of her own which bears her name only, the residence being engraved on the mother's card alone. The eldest unmarried daughter is privileged to omit her Christian name, in which case her card will be a trifle smaller than that of her mother or sisters. The shaded Old English type is the most popular for visiting cards, and will be most used the coming season with various forms of the roman lettering and script next in favor. In the script the English round hand, heavily shaded, finds the most favor, though many prefer a facsimile of the old Italian handwriting — a very delicate running hand, most artistic in appearance. An attempt to introduce an abbreviated Spencerian hand, very pleasing to the eye,

met with failure some time ago for some unknown reason, but the original Spencerian writing of school-copybook fame is still in vogue.

The visiting card of linen lawn, which made a feeble effort to ingratiate itself in the good favor of society, was never really there for a moment and has, in fact, now practically disappeared from the market.

In engraving the cards of officers in the army or navy the names of those below the rank of captain should read thus: Mr. Martin Louis Hathaway. The rank and branch of service appears in the lower left-hand corner. The size of the card is the same as that of the regulation men's visiting card.

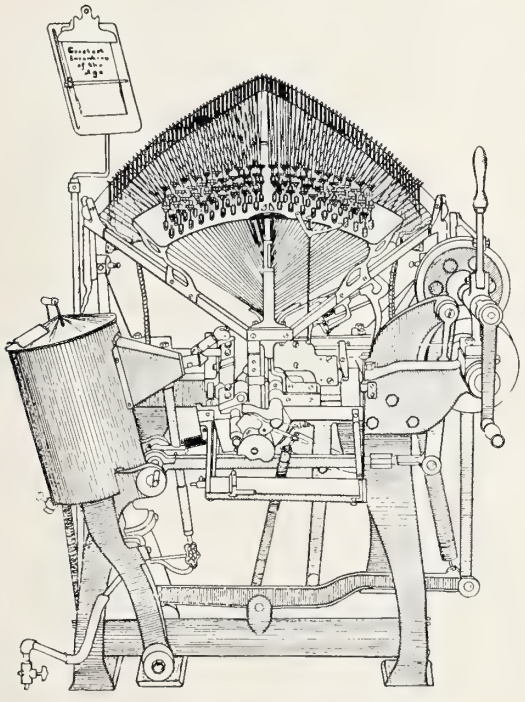
(To be continued.)

Written for THE INLAND PRINTER.

COMPOSING MACHINES—PAST AND PRESENT.

NO. XI.— BY JOHN S. THOMPSON.

THE Rogers Typograph, invented by John R. Rogers in 1890, was heralded as the successor of all preceding typesetting machines. It produced a slug similar to the Linotype, and being less complicated was thought to be the coming machine. Its career in this country, however, was short-lived. The Mergenthaler Linotype Company secured an injunction against its manufacture in the United States early in 1891, for infringement of patent, afterward purchasing the United States patents, factory and machines on

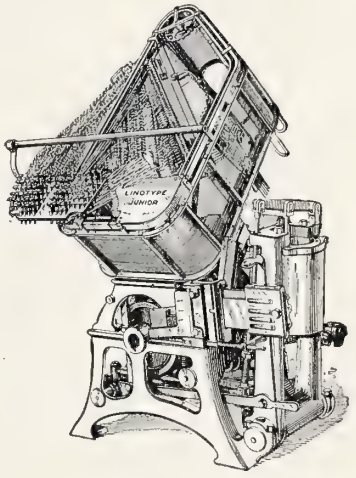


THE ROGERS TYPOGRAPH.

hand for the sum of $416,000 in order to control the use of the wedge justifier, which had been acquired by the Typograph Company from its inventor, J. W. Schuckers.

The Typograph continues to be manufactured in Canada and Europe, however, and hundreds of these machines are in use in those countries. Two styles of Typograph machines were designed — one device using male dies and making an impression from the line of assembled dies into a soft metal blank, from which a slug or line of type was cast in a secondary machine. The greater number built, however, were equipped with female matrices and the line was cast in the same machine.

Back of the keyboard of the Rogers Typograph is an elliptical frame, strung with wires which converge



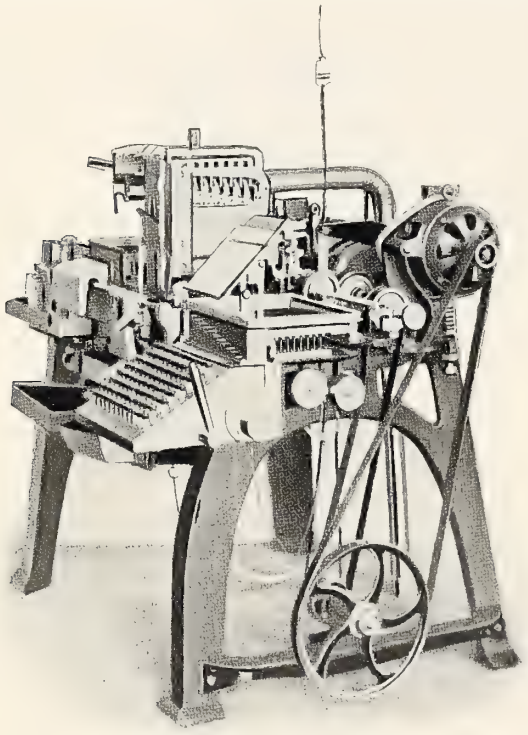
THE LINOTYPE JUNIOR.

at a point beneath the keyboard. At the upper end of these wires the matrices are strung, they being strips of brass and steel into one edge of which the die is sunk. Each matrix hangs from its own particular wire and never leaves it, there being several matrices of the same character on each wire depending like a metal fringe at the back of the machine. When a key is operated a matrix is released and slides down the wire to the point of assembly, circular revolving wedges being brought between the words. When the machine is thrown into action these wedges revolve and spread the line to justify it, mold and metal-pot are locked against the matrices and a line of type is cast. To distribute the matrices the operator lifts the frame of wires and tilts it backward, the matrices sliding back on the wires to their original places. The machine is driven by motive power, though if desired may be operated manually, the operator by turning a crank causing the justification and casting of the line.

A direct development of the Rogers Typograph is the Linotype Junior, brought out in 1902 by the Mergenthaler Linotype Company. The improvement consisted in making the matrices capable of circulating through the machine instead of using the retrograde distribution of the Typograph, which prohibited composition of the second line until the first line had been cast and the dies distributed. In the Linotype Junior the wires from which the matrices depend are carried in a circular path from the assembling point to the rear of the machine, where the matrices are stored, stopping in their travel before a pot of molten metal, at which point the line is justified by wedges and a slug cast. The entire set of matrices may be lifted

out of the machine and another size substituted, the machine being equipped to set two sizes of type in measures up to 13½ ems pica. Its capacity is from three thousand to four thousand ems per hour, and it is sold for $1,500. A small motor furnishes the power. The product of the machine resembles that from the ordinary Linotype machine.

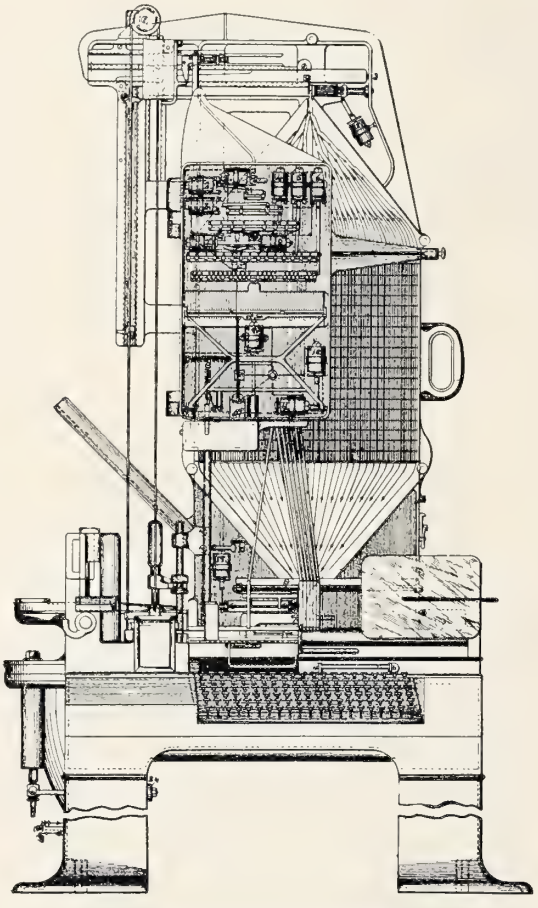
Another slug-casting machine which came into conflict with the Linotype patents and was consequently barred from the United States was the Mono-



THE MONOLINE COMPOSING MACHINE.

line machine, invented by W. S. Scudder in 1892. This machine is about one-third the size of the Linotype and is being manufactured in Canada, Germany, Austria and Holland, where a large number are in daily use. The price in the various countries ranges from $1,000 to $1,500. Unlike other slug-casting machines, the Monoline uses matrices having twelve characters stamped on each bar. The magazine has but eight channels, the matrix bars being about three inches long and varying in thickness according to the width of the characters which they bear on their edge. The operation of the keyboard releases a matrix bar, which is allowed to descend to a distance which will permit the matrix of the letter desired to be in alignment with the mold. The matrix travels but four inches in one direction and one inch horizontally, from magazine to assembler, and, after being justified by wedge spacers, is moved in front of the metal-pot and the line is cast. The distribution of the matrices to their eight different compartments in the magazine is the most ingenious of devices. Each matrix bar is provided with a hook on its upper edge, there being eight different lengths of hooks, those matrices bearing the same characters having hooks of the same length. After the cast is made the matrices are all brought to the same level at the bottom, thus bringing the hooks of the matrices to different heights, all those belonging to matrices bearing the same characters being at the same height. Connected to the magazine, one end terminating at the mouth of each channel, are nine pairs of arms, one being for the spacebar. These arms descend, a steel wire on each coming into the path of the matrix line as it is moved along, and as these wires stand at different levels, the hooks of the matrices slip upon the wires which lead to their respective compartments in the magazine, into which they are swept when the arms rise with the matrices suspended from them. From four thousand to five thousand ems per hour is the capacity of the Monoline.

A number of other machines for producing a slug or linotype have been invented, but none have reached the point where they could be placed on the market. Charles Botz, inventor of an impression method of producing typebars, also experimented with a direct-



THE BELLOWS ELECTRIC COMPOSITOR.

casting machine. Benjamin F. Bellows, of Cleveland, Ohio, patented an electrical line-casting apparatus in 1897. Electricity was employed throughout in his device instead of mechanical actions. The magazine holds matrices for 126 different characters, so that small caps and italics in addition to roman faces may be composed. Besides its electrical features, the novelty in the Bellows Electric Compositor is the method of justifying the matrix line. As each matrix is assem-

bled, its width is telegraphed to a calculating device in the space magazine, which contains solid brass spaces of various thicknesses. A number of tubes are connected at their upper ends to the space magazine, the lower ends of the tubes being assembled between the words in the line by the touch of a word key. When the line is completed the calculating device is ready to deliver spaces of the required thickness to justify the line through the space tubes, which latter are withdrawn as soon as these spaces are dropped into place. The matrix line is then presented to the mold and the slug is cast, the matrices and spaces being then lifted to the top of the magazine and distributed. Here another unique device is employed. The matrices have holes drilled through them, no two matrices of different character being drilled alike. Wires connecting with magnets which control switchgates are presented to each matrix as it reaches the throat of the magazine. By the contact of these wires through the perforations in the matrices the proper magnet is energized, switching open the gate to direct the matrix into its proper channel. Thus each matrix is made to telegraph its own channel open. The machine, complete, weighs about six hundred pounds and can be changed from one size or style of type to another by removing the magazine and substituting another containing the desired matrices. The apparatus has not as yet been placed on the market.

(To be continued.)

Written for THE INLAND PRINTER.

THE COOKING DEPARTMENT.

BY ARTHUR K. TAYLOR.

THE editor of *The Squibtown Intelligencer* was about to be married, but as he contemplated a wedding tour of a month or so, he was convinced that the paper must not be left in his absence without an editor. But whom to get to fill the position was another question. After a thorough canvas of the local editorial timber the editor concluded that he had at last found his man, one whom he had known for years, and who, having just completed his course at college was looking around him for a field of usefulness.

"Just the thing," thought the editor, "Al Knight's just my man. I'll hitch right up and go over and see him." He found the young man at home and it did not take very hard work to induce him to enter journalism for a limited time, as he had concluded that any kind of work was better than doing nothing, and then the experience might be of some use to him.

A few days before the editor's wedding the candidate for editorial glory spent a day in the "sanctum," was introduced officially to the foreman — although he had known him ever since he was five years old — and was enjoined by the editor to make himself right at home, and to run the paper just as though it were his own; only stipulating that he should keep mum on the subject of politics, but unquestioningly taking every advertisement that offered. It was arranged that the new editor should take charge on the day following the wedding of the proprietor.

Amid congratulations, rice and old shoes the editor and his bride left the village, and the next morning Albert Knight, editor *pro tem.*, went to work.

He had been on the staff of his college paper and the getting out of the first issue of *The Squibtown Intelligencer* did not present any great difficulties, and by the end of the second week he had come to the conclusion that the publication of a country weekly in the summer time of an "off" political year was somewhat slow. Going upstairs to the composing-room one hot afternoon, where the foreman, arrayed in trousers and undershirt, with his suspenders dangling, was endeavoring to be comfortable while "throwing in" a case of type, he chatted with him for a while, marveling to see how deftly he cast the types into their proper compartments, all the while keeping up a running comment on different topics. The editor *pro tem.* yawned and asked the foreman, "Say, Jim, what does your boss do to keep himself busy in the summer time? I think doing nothing half the time is confoundedly slow. What's the matter with our getting out a double edition before the editor comes back — writing up the wonderful progress of the town, giving puffs to the prominent citizens, lots of illustrations, and all that sort of thing."

The idea seemed to strike the foreman favorably, and, after several conferences, it was decided to "spread themselves" on the last issue, just before the editor returned, making it, as it were, a sort of "swan song" of the editor *pro tem.* From that time on the office of *The Squibtown Intelligencer* was all activity. Knight waded into the work with a will, and even the foreman acquired some of the enthusiasm.

One Sunday evening the editor *pro tem.* was calling on a young lady to whom it may be said that he was giving more than passing attention. Naturally he had referred to the proposed great edition of *The Squibtown Intelligencer,* and he asked her if she could not make some suggestions for the good of the issue. "Why not have a department for cooking?" she said, "and as you know that I am a graduate of a well-known cooking-school, you might put me in charge of it, and I will publish some new dishes which will be the talk of the county."

"Good idea," replied Knight, "we don't want to be behind the leading monthlies. You concoct some nice looking dishes and I will get Tom Williams to photograph them and have half-tone plates engraved, and we'll use an extra fine quality of paper for this issue. When our subscribers see the pictures it will make their mouths water."

So it was decided to have a department of cooking, and the young lady having it in hand began to make her plans. "If there's one joke," said she to herself, "that's older than another, it's the one which

tells how the cooking-school graduate is a menace to the digestion of our country, and I just think I'll get even, and think up a few delicacies that will give them something to talk about — and woe unto the man who partaketh. I don't believe Al will care."

So one day Tom Williams took his camera and photographed about ten of the most enticing dishes — a veritable epicurean feast, it would seem. All his hints to be permitted to sample her handiwork, however, were unavailing.

The great edition came out at last, replete with the portraits of prominent citizens, "write-ups" of the local industries, and the appetizing cooking department. The day previous the young lady who had the latter department stopped at the office on her way to the station, to say good-by to the editor *pro tem.*, as she was going to visit her cousins in B —— for two weeks.

Three days after the great issue was published the editor *pro tem.* was seated before the open window contemplating with great satisfaction his short but glorious editorial career, when, looking down the main street he saw approaching in a cloud of dust a rockaway driven by Sarah Jane Dobbs in a style which would have done credit to the chariot race in "Ben Hur."

While he was still wondering how to account for the wonderful speed of the usually staid old team, he saw the rig returning at a good gait with doctor Hopkins on the back seat. Two hours later, seeing that the doctor had returned, he asked him if any one was seriously sick down at Dobbs'. "Not seriously," replied the doctor, "though Ezra thought he was going to die all right. Stomach pump brought him around. It's remarkable what fool messes some people will put into their stomachs. Mrs. Dobbs said the old man saw a picture of the dish somewhere in a paper, and was dead set on having some. Although she had her doubts she made it for him, and he helped himself generously."

During the next week or so, from the teams tied around the doctors' houses one might have thought that it was the outskirts of a camp meeting. Even the new homeopathic physician had more patients than he could attend to, but all the cases seemed to run more to stomach pumps than to medicine.



Photo by Waite.

COFFEE GROWING, JALAPA.

Dr. Hopkins dropped in to see the newly wed editor one day. After congratulations he said: "Al Knight put out a great edition while you were away. Why don't you get out editions like that every month? That cooking department netted me over $125. I never saw the like of it. That recipe for truffled tomatoes alone warranted me in having my house painted."

The editor turned with considerable interest to the cooking department, and read:

> TRUFFLED TOMATOES À LA PARISIENNE — Scoop the pulp from large, ripe tomatoes. Fill with minced crab meat in which is imbedded lump sugar previously dipped in olive oil and celery seed. Freeze and serve.

The editor called down the foreman: "Jim, who is responsible for that cooking department?"

"I believe," replied the foreman, trying to keep a

straight face, "that Miss May Johnson wrote it. I heard her say something to Knight about it the day she went to the station, and said she was going away for two or three weeks."

"I guess it was just as well," mused the editor, as Ezra Dobbs came in and sternly ordered his paper discontinued.

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.

NO. XIV.— BY E. A. BATCHELDER.

WE have taken a detailed survey of some of the more important manifestations of the three principles of design; a grammar, or dictionary of the subject has been presented, a rudimentary study of certain fundamental laws, in order that a logical reason may appear for steps that are too often taken without adequate definition. We are now ready to put our principles to the test of practice.

Mr. Ruskin has said: "Drawing may be taught

PLATE XCI



by tutors; but design, only by heaven." In other words, a pupil may be led to observe what is placed before him and may be taught to make an adequate representation of that object; but no instruction can equip a pupil with the imagination and invention that must necessarily enter into the making of a design. The invention may be stimulated in a certain measure by such exercises as have been given; and, by working out one thought at a time the pupil may find it possible to produce, often much to his own surprise and pleasure, arrangements of lines and masses quite distinctive in character, possessing much of interest and beauty, elementary though they may be. Not only this, but he will have prepared a sound basis on which to build and will have acquired the *habit* of thinking in lines and masses, in tones, measures and shapes.

There are many workers who can draw the figure, sketch from nature, paint from still life; but it is quite

PLATE XCII.



a different problem to compose these things within a given shape — to take a leaf or flower for purposes of decoration, in which beauty and grace of line, mass

PLATE XCIII



and proportion must take the place of the transient lights, shades and colors of nature. Take, for example, Plate XCI, a line composition from the Japanese. Here

PLATE XCIV.



PLATE XCV



is a swirl of water, a little tangle of reeds, a mass of foam from which a fish leaps the falls. How simple in execution, yet how complete as a design. The test of its excellence must be sought in the relation of lines,

PLATE XCVI



shapes and measures; failing here it fails as design. Back of this little sketch there must have been an intimate acquaintance with fishes and with running water, a thorough understanding of the principles of

composition and a keen, sensitive imagination. Set yourself a similar task and you will realize the part that invention and imagination play in the final result. It may have required days and weeks of study to produce this simplification; but the result appears to be free and spontaneous. No design can be con-

PLATE XCVII



sidered as satisfactory until all traces of the persistent study and work that entered into its preparation have been removed. The designer must be a man of ideas, able, through constant practice, to express himself with apparent freedom.

In these two or three concluding articles it is our purpose to bring the purely abstract work that has been done into a closer relation with nature, and suggest a line of work that may lead the student to seek in nature the ideas that may help him most in design. Lacking a sympathetic study of nature one's imagination will soon run to dry channels.

Let us approach the subject from two points of view; first we will proceed from the abstract toward nature, then from nature back toward the abstract. Somewhere on the borderland between the two extremes the designer will find the field best adapted to his own work.

Fig. I is a design from the Greek, What is it? Was the start from nature or from the abstract? Did the designer take some natural specimen in hand, determined to use it for a decorative purpose; or did he start with the idea of developing an arrangement of lines, and arrive at a result suggesting nature? It is sometimes known as the "honeysuckle border." But who can say that the honeysuckle suggested the start? It seems best to believe that the abstract and nature may both have had an influence in shaping the final result. The two points of view are further shown in Plates XCII and XCIII. In the first illustration the aim was to produce a well-balanced arrangement of spots, carefully studied as regards line and mass, proportioned to fill a given space. It suggests rabbit; yet there is very little of the rabbit there after all. He is an incident, a bit of invention; a slight rearrangement of the spots and he will disappear, without materially affecting the problem as stated. In the second example though, the rabbit is the feature. He was studied with the avowed intention of using him for a decorative purpose. Certain liberties have been taken, detail has been ignored; but he must still be a well-constructed rabbit, else the design is a failure. While invention enters into both results, the start was not from the same point of view.

In Plate XCIV is another example in which lines, spots and tones are of first consideration. It was not the intention to immortalize a rooster! The suggestion of fowl is a pleasing bit of fiction. If the lines are rhythmic, the tones and measures well balanced, the idea with which the problem started has been fulfilled. The little touch of imagination merely serves to increase the interest.

If you wish to make a rigid application of the principles in the light of the demonstrations that have been given you will find all these results equal to the test, though the adherence to sound laws has now become unconscious, a part of one's nature, as it must always be in effective work. One can not think out a design and be occupied with the scientific demonstration of a principle at the same time. But, with the exception of Plate XCIII, all the work here shown partakes of the same abstract character. Each result

PLATE XCVIII.



may be treated as an attempt at space filling with elementary lines and masses; it is simply a step in advance of the elementary work we have been doing. As a starting point, take Plate XCV. Here, in Fig. I, with free pencil play, a rhythmic movement was started, felt out, not drawn rigidly and mechanically: as lines and spots began to develop care was taken to balance them in preparation for a three-tone composi-

tion. Then, when the movement seemed right, when the proportions were satisfactory, a tracing was made and the tone balance completed the result.

Now, it was precisely this process that was followed in the other results, but with a finer, more sensitive play of imagination, greater invention and, withal, no small amount of stick-to-it-iveness until the lines gradually assumed relations that accorded with the idea in mind. It is purely a mental process; the pencil and brush form the least important part of the equipment. Just *think* and your pencil will follow you; if it does not it is your thinking that is wrong. As a next step try something similar to Fig. 2. Feel for two or three big main lines first of all. It is not necessary to enslave yourself to a main line; it may be shifted and

PLATE XCIX.



changed at will, like the other lines. But unless there is some well-related movement established first, confusion may result. It serves to bring the details of a design into unity. The development from this point to the plates following may come from practice — and practice continued — never with the idea of simulating any particular specimen of natural growth; always with the idea of bringing additional interest into what might otherwise be a purely elementary arrangement of tones, measures and shapes.

Whether we approach nature or remain close to the abstract, one point must never be forgotten. We must be consistent; each part of the design must be

PLATE C.



related in character to all the other parts. In Plate XCVI, for instance, there are stems, leaves and flowers; but they are equally abstract. The moment any detail departs from the abstract and draws closer to nature, the consistency of the whole is destroyed. To depict some familiar flower on those stems, associated with those leaves, would destroy the unity of the result. The point seems obvious; yet it is so often violated — realistic details are so thoughtlessly mingled with other features that are purely elementary in character that the point needs constant emphasis. It leads one back to an assertion made in the first article of this series; that with all his imagination and invention the designer requires a fund of wholesome common sense.

In Plate XCVI you will find that the spots, as measures, balance at the center of the composition; the center of the rectangle coincides with the balance points of the measures, though here, unlike the demonstration as given some time ago, the principle *follows* as proof of good composition.

In Plate XCVII the main lines are readily seen; all lines conform to the enclosing circle. This rhythmic movement "leads the eye through all the details of the design." In Plate XCVIII the balance of two con-

trasts on a middle ground is secured without changing the conditions of the problem.

In Plate XCIX, with the simplest possible movement, the whites and blacks are not only balanced as tones, but as measures they also hold the eye at rest at the center. Rhythm should enter into any arrangement; but rhythm without balance is a step toward "mob rule." Imagination may run riot into rhythmic lines; but unless the restraint of balance is present, confusion and a feeling of unrest will result. Movement and repose must always be present.

In Plate C the shapes have been balanced into a symmetrical composition, and all without yet venturing beyond the possibilities of abstract design.

(To be continued.)

Written for THE INLAND PRINTER.

THE THEORY AND PRACTICE OF PLATEN PRESSWORK.*

NO. III.— BY F. W. THOMAS.

INK.

THE primary rule for the selection of the right grade of ink for all ordinary jobs is, hard ink for hard paper and soft ink for soft paper. Hard, stiff ink is the thing for hard paper, for such stock requires a heavy impression, and a soft ink would simply be squeezed out from between the surface of the type and the paper, and make a ragged edge to every letter. Stiff ink can be run heavier, as is necessary on hard paper, and yet not show up ragged on the edges of the letters. Soft ink is used on soft paper, and for printing on coated papers, as it works easier, dries into the paper quicker and does not pick the coating off surfaced papers.

The careful pressman will keep his cans covered when not in actual use, and will never have more than one can of the same kind of ink open at one time. He will carefully remove all skin that has formed over the ink before putting it in the fountain. Colored inks that are seldom used can be almost entirely prevented from skinning over and drying out, by keeping half an inch of water in the can on top of the ink. Most inks that are too stiff, or when too cold to work well, can be reduced and made to work more freely by the addition of a little kerosene oil. Very little is needed and it should be thoroughly mixed with the ink before it is put on the press, if the best results are expected. It will, however, frequently dull the brilliancy of bright colors, and for these, special reducing compounds should be purchased from the inkmaker.

As a matter of fact, the ink should be bought for the work that is to be done with it, and not "doped" by the pressman. Inkmaking is an art of which the printer knows little, and usually he spoils more ink with his mixtures than he saves. The chemical composition of inks varies and there is no magic compound that will reduce them all with equal satisfaction. If ink is not as it should be, it ought to be returned to the maker. He knows how to fix it. Beyond a mild dose of coal oil, vaselin, regular reducing compounds, linseed oil, or dryer, I do not believe in the pressman doctoring his inks, and even these remedies should be used sparingly by any but the most experienced.

In applying ink to the press, it is best to use a small hand roller, the ink being first distributed on a slab or piece of glass. For small jobs, it may do to put on a little at a time with the ink-knife, and it should always be applied to the extreme left-hand side of the disk. If good work is desired, however, especially if the run is long or the form is heavy, it is better to use the fountain. Care should be exercised to see that the fountain-blade set-screws are so adjusted as to give a uniform flow of ink.

In adjusting the set-screws of a long fountain, the center screws should be tightened first and the other screws tightened gradually from the center to each end, otherwise the blade is likely to become buckled. If a fountain is to work properly it must be kept thoroughly clean, not only the inside but the bearings, and when it is put together be sure that the end bearings are closed up snugly. Otherwise the roller is not securely held and a perfect regulation of the ink is impossible.

FEEDING.

Rapid, accurate feeding should be the ambition of every platen pressman. It is largely a matter of practice — and a knack which can not be taught on paper, but a few hints will not be out of place. Gauges should be so placed as to facilitate easy feeding, the ones for the lower edge of the sheet not too close to the corners. The surface of the tympan should be clean and smooth, and an end-gauge should always be used. This last may bring a smile, but I have seen any number of printers, particularly in small towns, feeding to a mark. Cards, envelopes and the like should be fed in straight, but sheets of fair size should be "flopped," that is, laid on the feed-board wrong side up and turned as they are being fed into the press. All work should be fed first to the bottom gauges and then slid over to the end-gauge, never jabbed against all of these gauges at once. The feeder should acquire the knack of placing his sheets to the gauges lightly. Dirty finger-marks are an abomination. The feeder's hands should be kept clean, and care should be taken in removing sheets from the press not to touch the printing. If the open space is small or the sheets slippery, a small piece of sandpaper fastened to the end of the left forefinger will be found a great help. A soft rubber thimble is better still.

The throw-off lever is a convenience that should not be overworked. Try to acquire a good, even, unfailing "motion," as does the expert compositor. Let the right hand be ready with the sheet to place it in the press the instant the platen is well open. There is

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then abundant time for careful feeding, without getting rattled and constantly throwing-off. Always feed every job accurately whether it seems to need it or not. Habit is a great thing.

SETTING THE FEED-GAUGES.

The writer is strongly in favor of the use of quads for feed-gauges, secured to the tympan by the best liquid glue. They possess the advantage of staying where they are put and do not injure any but the top sheet of the tympan, and by their use all the sheets of the under tympan are left free for the insertion of other sheets, or a card, or overlays, whenever desired. Any kind of pin that perforates the tympan is likely to interfere with this free separation of the sheets, spoil the under sheets by making holes in them, and is more than likely to make a bulge in the tympan, which should lie absolutely flat. The only objection to quads is that they can not readily be moved and this I consider an advantage, for gauges should not be moved. They should be set right in the first place. Too many pressmen set them by guess, and then spend no end of time moving them, with attendant loss of stock and mutilation of the tympan, and with considerable uncertainty as to their correct position when set. The quickest way to set gauges is to select the longest straight line in the job and draw a pencil line exactly in line with one edge of it, letting this pencil line be as long as the sheet to be printed. Then measure down from this line and mark the point where the lower edge of the stock should come, and there rule a second line exactly parallel with the first line. Don't guess at making it parallel, but measure an equal distance down at each *extreme end* of the first line, and rule the second line through the points so marked. Set the quads on this line and they will be all right. If there is any doubt about where the end-gauge should go, mark it first and then glue on a quad. If the gripper needs to extend over the left margin, use a piece of hard cardboard with the end bent up for an end-gauge.

CARE OF THE PRESS.

Keep your press clean and well oiled every day, but a little in each hole, not in streams running down the machine and onto the floor. Look it over now and then to see that no bolts or nuts are coming loose. Keep the roller-ways and roller-wheels clean and free from oil. If your press has a divided disk, don't let the two portions become stuck together with old, dry ink. Some of that old ink will work out into light colors and spoil them. *Above all, keep the surface of the bed and platen absolutely clean.*



WASHING THE PIG, MEXICO.

BEARERS.

Bearers on cylinder presses are supposed to assist in sustaining the weight of the cylinder and to make the bed and cylinder run in unison. From this fact some pressmen seem to think that bearers have some such office to perform on a platen press. Under very exceptional circumstances, such as a heavy cut worked considerably out of center, or in using an old, rickety, broken-down press, it may be necessary to use bearers on a platen press for the purpose of securing a uniform impression or preventing the press from slurring, but any advocacy of bearers that actually sustain impression, for the ordinary run of work on platen presses, I believe to be most pernicious. The function of bearers on platen presses is to insure the rollers turning, both when they first touch the form and as they run over it. Without them the rollers are likely to slide instead of rolling, especially before coming to the type. Then

they bump against the type, and the jar of starting them suddenly fills up the edges of the form with ink, and often cuts the rollers. Bearers should be smooth and never above type-high, with no sharp corners to cut rollers. They should be locked at the extreme ends of the chase, and tympan should not extend so as to touch them. They should be cleaned as carefully as the form. Metal ones are best, as they are easier to clean and are more accurate.

SOME SPECIAL TROUBLES.

In concluding these papers, I wish to speak of some special matters. First, one of the pressman's greatest trials, slurring.

The primary cause of this is always a movement of the sheet in contact with the type, either just at the time of, just before, or just after, the moment of impression. If the tympan is absolutely taut, if the sheet to be printed lies perfectly flat upon it and is held so during the impression, and the form is impressed against it firmly without any spring in any portion of the form, and without any side motion, and then leaves the sheet clean, there can be no slur possible. Slurring is always caused by a violation of some one of these ideal conditions. Technically speaking, it is practically never caused by the ink, but it is true that there are many kinds of stock very difficult to make lie absolutely flat on the tympan, and often such stock will not show a slur when stiff ink is used, but will if the ink is very thin. It is, therefore, advisable to use inks that are fairly stiff on stock that does not lie flat. The individual causes of slurring are many. If the slur is made just before the point of impression, it is because the stock does not lie flat and bulges against the type, and, as the gradually increasing pressure forces it flat, there is a slight motion of the sheet that makes the slur. Anything that will hold the sheet flat on the tympan will stop the slur. Extra gripping-fingers on the inner margins, strings across the grippers over the place where the bulge comes, if at the left end of the sheet a cardboard glued in the margin of the tympan and extending over as close as possible to the point where the slur shows, or a piece of pressboard glued to the gripping-fingers and extending into the troubled spot, all are schemes used with more or less success, according to circumstances.

If the slur comes on the impression, which is rare, it is either the result of an uneven setting of the impression-screws, or a badly worn press. The former can readily be remedied. The latter can only be helped by the use of impression-bearers. A form poorly locked up may bulge and cause a slur at each impression as it is forced back against the bed. In that case send it back to the composing-room.

If the slur is caused when the sheet leaves the type, it is probably because the grippers have not sufficient hold to pull the sheet away all at once, and it somewhat half pulls and half peels off with a dragging motion that brings the slur. Fine sandpaper, glued sand-side up on the tympan under where the grippers touch the sheet, will increase their hold. Strings through the margins, and pieces of cardboard glued to the tympan and extending into open portions of printing are the most-used expedients.

If the ink is very stiff, thinning it will make the paper leave the form easier and thereby tend to prevent the slur, but care must be taken not to get it too thin, especially if the stock is at all inclined to bulge.

Type that is badly filled up with old, dried ink will frequently give the appearance of a slur, the accumulated ink in and around the letters receiving fresh ink from the rollers and in turn leaving some of it on the printed sheet. The very first thing to do, in making ready such a form, is to clean it thoroughly with good lye.

The filling up of cuts and shaded type is a source of constant aggravation. The most common causes are poor cleaning of the press, gritty or skinny ink, too much impression, too soft a tympan; and last, but not least, cut up rollers, from the cracks in which little particles of roller-composition are constantly working into the ink and thence into the cuts. The remedies for each of these causes are self-evident. It may be well, however, to say that even with good rollers, good ink and the greatest care, it is still good practice to clean out half-tone forms every one or two thousand impressions, if clear, sharp work is desired.

Cuts are sometimes filled with old dried ink which will not come off with lye, benzine, etc., and which, especially in half-tones, gives the plate a dull, muddy or worn-out appearance. If such cuts can not be cleaned with the ordinary materials, use alcohol in which has been dissolved as much as it will hold of white caustic potash. Do not scrub with it as with lye, but simply float enough over the cuts to cover the surface of it, and after a minute or two, clean it off. It is enormously powerful in removing ink but will not injure type or cuts if used as above.

Offset on the tympan, when working the second side of a job, can usually be prevented by rubbing the tympan with a little kerosene or machine oil. If the sheets offset on each other as they come from the press, it may be there is too much ink on the job. If the work is such that the color can not be kept up bright and clear without offset, it should be slip-sheeted.

Never take an impression immediately after a form has been put in the press without looking carefully to see that the grippers will not strike the type. Even if the form has been removed to make but a trifling correction, watch the grippers when you run the press down first time. It is a matter that you can not be too sure about.

Good presswork makes or mars the whole product of every shop. The good pressman is the one who works rapidly and intelligently, but with infinite pains, and who does not relax his vigilance with the completion of the original make-ready, but maintains it until the run is finished.



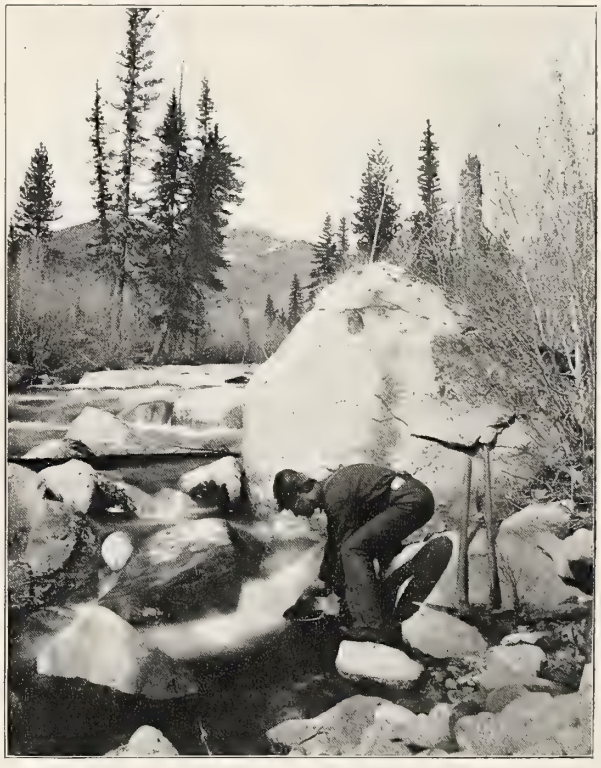
BOILING EGGS AMID THE SNOWS.



EVENING RECREATIONS.



TROUT FOR BREAKFAST.



"PANNING" FOR GOLD.

A PRINTER'S OUTING IN COLORADO.

Photos by E. M. Keating.

THE MAN AT THE WINDOW

BY THOMAS WOOD STEPHENS.

TRULY an unfortunate circumstance this, that the hot weather and the "Autobiography" fad should come upon us together. We have just recovered from the "Journal" habit among the manufacturers of reading matter, and in another month could have forgiven Mary MacLane and "Arthur Stirling," even as we have happily forgotten. And now come the autobiographies. We have Mr. Hutchins Hapgood's "Autobiography of a Thief," and Mr. I. K. Friedman's "Autobiography of a Beggar" now before us — two books very unlike, and the similarity of title is surely a heavy misfortune to the better one. We await with apathy akin to fear the histories of the merger-man and the sausagemaker, and the men of other trades, all set forth in the simple and charming dialect of the craft. Also Miss Daskam's memoirs of the baby are on the way. At the last, when the limit of patience has been reached and passed (Oh, ever so long ago!) we shall have the final thing, the ultimate confession, when the pen drops from the nerveless hand that so long has surpassed the world for nerve, and the father of them all goes to his rest, leaving to the publishers and mankind the last of all — the climax of the game — the "Autobiography of the Autobiographer."

In the midst of the flood that will rage meanwhile, let us be wary. There is one fairly safe rule of choice. We know that there is always a chance that the book that puts itself forward as pure fiction may have interest; and we know that the real thing — the so-called human document — probably has it not.

In the first class falls nearly half the novels of the romantic school, and a goodly proportion of those that strive toward other stars; only these, the "I books," usually stop at a convenient point, and do not offend us with the title. In them the egotism is relieved by humor, and may become a virtue. In the genuine autobiography there is little chance; the probabilities are that the man has no artistic sense of selection, or he would not select his own career for literary illumination.

Herein lies the fundamental difference between the efforts put forth by Mr. Friedman and Mr. Hapgood. Mr. Hapgood's thief, being the real article — to all intents and purposes — tells everything, and includes much that is very laborious to read. Mr. Friedman's beggar is saved and distinguished by the fact that he pays no attention to his title after the first three pages. He does not give you an autobiography at all. Therein lies his most shining merit.

* * *

Before such a book as "The Autobiography of a Thief" the reviewer must pause a moment ere he speak. It is surely life, and as surely it is not art. We are all accustomed to epigrammatic assertions that life is more enthralling than art; also we know about how large a percentage of truth there is in the saying. We know that life can not be judged by the standards of art.

In art we admit that the moral consideration is technically *nil;* its place is usurped by the canon of good taste. The question arises, Can we discuss a book of life from the same unmoral viewpoint? And the answer seems to be a negative.

Kipling's short stories have been subjected to endless discussion and condemnation because of their ruggedness — not their immorality, you will note, but simply their familiarity with the name of a spade. With thousands of people, Balzac is contraband, in spite of the fact that he saw more clearly than all the smaller thousands the windy way of life through the frosted pane of art. Yet these writers have striven to show both sides of the characters they have created; if they have pictured the sin, they have not failed to probe for the motive; they have dealt with types of man, and have set forth the struggle as well as the defeat, the sway before the fall.

Not so the Thief. He slides into crime as a snake crawls into a pond. And compared to the doings he calmly narrates in this book, Balzac and Kipling are sweet and temperate as nursery tales.

Yet the reader is not greatly affected. The man's egotism is too inartistic to hold the sympathy of a stranger. He sees but one side of the picture, has no sense of perspective, and never makes an appeal to anything deeper than curiosity; chiefly, I think, because as he has written himself the man never wins even a moment of affectionate consideration. We can not grow emotional about a man for whom we care nothing, one way or the other.

The book has its value to criminology; which is not, of necessity, literature.

For the benefit of the curious it may be stated that the autobiography details the Thief's life from the time he steals from his brother's cash-drawer, as a child, until he becomes an accomplished mollbuzzer, or pickpocket operating on women; then he takes up other forms of larceny, goes in for swindling and "shoving the queer" as side issues, and acquires some skill in the more hazardous field of burglary; during his first term in the penitentiary he takes up reading, and gives several pages of opinions about the world's classics in fiction, poetry and philosophy; also he acquires the opium habit, which lends a peculiarly mystical odor to the subsequent proceedings; in the latter half of the book he falls into anecdote about his friends, in prison and out — wherein he often fails to be even entertaining, his taste in humor inclining to the mildly stupid; toward the end he attacks the abuses in the New York asylums for the criminal insane — the only real object thus far evident in the book; and at the last he reforms, assuring himself and the reader that "Graft don't pay"; a conclusion not wholly original in this indifferently honest old world.

A single theft, psychologically treated, is a dramatic thing; repeated up to three times, and used as a measure, by incident, of the degeneration of a character, it is still available for artistic purposes. When theft becomes a means of livelihood, and the man lives for years in prosperity by it, the interest vanishes. The individual thief may still find it sufficiently exciting, but in the narration, no amount of realistic detail can keep the suspense of the reader on edge. And theft becomes a petty and disgusting performance, without even the distinction of skill, or the fascination of danger.

This repetition is only one of the flaws that creep into the work in such discouraging fashion. Another may be considered the continual use of slang, which is certainly of little value when it is not intended to assist the humor or the interpretation of the character.

It may be of interest to note that this book is published by Fox, Duffield & Co., who, a month or so before, brought out the beautiful morality play, "Everyman." But as nobody looks for consistency in publishers — although it really does exist in some cases — this little incongruity may pass; it may be that the idea is to balance the one book with the other. Typographically, the thing is well done — in fact, rather too well.

* * *

In Mr. Friedman's book of the Beggar, the author starts off with an account of the doings of the Beggar's Club, in which he introduces a number of humorous and fascinating rascals, whereof a few may be named, to give an idea of the

reckless quality of the Club's personnel. There is Sam the Scribe, an organizer and leader of men by birth, and a writer of "blind and lame letters" by profession; Hungry Henry, whose gastronomic feats merited the fame they received; Blind Bill, a victim of habit who suffered reverses when he changed from blind to lame, on account of his inability to remember in which character he was making his appeal; California Cox, who stood out against the Union; Looney Louis, the man whose facility in the manufacture of nitroglycerin finally brought him to a violent end; these and many others, but chiefly and specially Mollbuzzer, who so attracted his author during the meetings of the club that he was selected as the one most fitting to indulge in autobiography. The affairs of the Beggar's Club are good stuff, but they pale beside the epic adventures of Mollbuzzer.

From the beginning this worthy gentleman's annals are a curious mixture of joyous and inconsequent philosophy with broadly farcical episode.

Some of his conclusions are valuable in other walks of life, and a few may be quoted with profit:

"Not ter know yer age is a good way ter keep young, eh? I rekomind it to wimens. Oh, wimens, giddy wimens, joy ef a man's folly, as de poet says — but dey comes later in de story."

"Well, meh secret is out, so I might ez well tell yer meh name is Mollbuzzer. It's a name what thieves calls a feller what picks wimen's pockets and bothers wimens in gineral; Moll, meanin' wimens, I guess; an' Buzzer, like all names, explainin' itself. It ain't pretty, I admit; but it was guv me agin meh will an' I ain't complainin' none, for it might have been worse; but I don't see how. I don't want yer to believe I ever picked a pocket, fer ter tell de truth, it's a slick trick an' I never could git onter it, an' I'm too honest, anyways."

But quotations are useless; one must yield to his spell and listen to the Beggar long enough to forget that he is a bit of fiction. Then the fun begins, for the entire story — or rather series of stories — have no excuse for being other than the reader's amusement. There is no problem in it, no mighty wrong that needs redress, and no autobiography; for all of which we may give thanks. When we think of Mr. Friedman's former work, and especially that gloomy muddle of realism and melodrama, "By Bread Alone," we begin to appreciate how the author has improved since he ceased to take himself too seriously.

In the story of the theft of the Persian cat, the story of the Honolulu Queen and the circus adventure, and the chapters dealing with the hand organ and the "Chinee kid," the ability to create very clear and at the same time uproarious farce situations is shown with special effect.

The book is illustrated by Glackens in his usual careless but very characteristic style; the drawings suffer somewhat from uneven presswork and the make-up of the whole book could be improved at several points.

* * *

The Blue Sky Press, of Chicago, has just issued a limited edition of "The Unremembered God, and Other Poems," by Charles Granger Blanden. This book is the sixth book of Mr. Blanden's poems to be issued, the third by the same publishers; it contains a rather miscellaneous collection, treating of many themes in many different forms, and the quality of the matter varies considerably.

The author has always been happiest in the lyric vein, often managing the short line forms with great skill; the dedication of the present slender volume is a characteristic and pleasing conceit:

"To all the Virtues — in a breath,
To my good wife, Elizabeth."

The title poem is a classical idea phrased in five sonnets; a bit of really beautiful work. It is not written in the vein now most in the fashion for such subjects — the vein opened and best exemplified in Phillips' "Marpessa"— but more in the manner of Keats in his followings of Grecian myth. In fact, the entire book has an old-school flavor to it; there is a lack of the intimate word so sought by most of our poets, but it is recompensed by the increased freedom of technic and a certain largeness in expression.

Among the other poems included are several American myths or folk tales from various localities. In these ballad forms Mr. Blanden is not so much at home, and the workmanship is more uneven than in the lyrics, but the effort has an interest aside from that which concerns itself with technical questions. The story of "Lady Eleanor's Mantle," told in prose by Hawthorne, is perhaps the most familiar of these tales; though the "Passing of the Biloxi" is also fairly well known. Of course this line of work is not conducive to the highest poetical inspiration, but there is comfort in finding a poem now and then which has a definite thing to tell.

The book is rather well printed in Caslon Old Style on Ingres hand-made paper, and has a designed title-page; while not equal to some of the work done by Messrs. Langworthy & Swift in the past, it is very pleasing. One feels that the matter is somewhat crowded, as the poems do not begin uniformly at the head of the page. But the bookmaking is adequate, and that is all a poet deserves — surely more than he usually gets.

* * *

In "Rejected of Men," Howard Pyle has written a modern version of the events treated in the New Testament, told from a purely objective viewpoint. He says in the Proem:

"This is the story of the scribes, pharisees, priests and Levites, and of certain Romans. If it has been told aright, he (the reader) may see why it was that we crucified the Truth."

This seems to be the object of the book; it is to show that the story of Christ, treated from the outside and in a modern realistic manner, ended logically; that the man, coming from humble places, finding audience only with the poor and the oppressed, could not have seemed, either in mission or claim, other than a disturbing force, a danger from the lowest stratum of society; and that the end was only what it must have been in the pursuance of the world's law. The book seems fairly to carry out its intention. But it scarcely seems necessary to point out to the thinking mind that these conditions were true, and that almost two thousand years have cast a glamour over the story. To the unthinking mind it is perhaps no kindness to tear away that glamour, even for the sake of making plainer and nearer the pitiable truth.

The book is written in episodes, all from the point of view of the classes in power. In fact, considerable ingenuity seems required to bring into contact with the central figure enough rich men, priests and politicians to furnish eyes whereby the drama may be seen. All the episodes are told with strenuous realism, some with photographic vividness, a few with very genuine power.

The book is the last field in which we should expect to find Mr. Pyle working. He has already, it would seem, shown versatility enough for one man. As one of the world's greatest illustrators, and as the author of many fascinating books along the lines of imagination and romance, his place would seem to be set, his limit marked. Somehow it is very hard to welcome his venture in this unexpected kind of effort. Not that it falls into the class with the popular works on the same subject; it does not compete with "In His Steps," or "If Christ Came to Chicago." There is no sentimentality in it, and no piety that speaks in sounding brass. It purports to be reverent, and seems to be so, though that is mainly a matter of capital letters. The workmanship is that of a clear thinker, and has the definiteness of an artist who smothers his artistic inclinations for the sake of putting the matter bluntly. It may increase the author's reputation for sincerity — a quality some-

times disassociated from art in the popular mind — but it will bring little increase of fame. To us, as enthusiastic admirers of the master artist, the knowledge that he could write such a book is a thing of indifferent interest. Yet we can not but regret a little that he should be prevailed upon to allow its publication.

MISS ADELE RUGGLES.

Hitherto professional talent only has been employed in the production of the cover-designs of THE INLAND PRINTER; in this issue there has been a departure from this rule in the acceptance of a design drawn by Miss Adele Ruggles, a young society woman whose deep interest in art and painstaking effort have given her a keener insight into the principles of design than that ordinarily possessed by amateurs. Miss



MISS ADELE RUGGLES.

Ruggles, whose portrait is shown herewith, is the daughter of Mr. O. W. Ruggles, general passenger agent of the Michigan Central railroad. Though a popular girl in Chicago society circles, Miss Ruggles pursues her art study with the unselfish enthusiasm of the true artist. A number of book-cover designs have brought her recognition in the artistic world and won warm encomiums from professional artists. Her work is full of promise and evidences a correct conception of the underlying principles of decorative design, strength of line, excellence in arrangement and appreciation of color values.

COLOR-PRINTING IN "SCRIBNER'S."

The color-printing in the Fiction Number of *Scribner's Magazine* is unusually abundant and beautiful. In addition to the cover there are twenty-four pictures reproduced in the colors of the original drawings. Among the artists represented are Walter Appleton Clark, Frank Brangwyn, F. C. Yohn, Edwin B. Child, Corwin Knapp Linson and J. J. Gould.

PROOFROOM
NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

TYPOGRAPHIC STYLEBOOK.— By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.— By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition, 18mo, cloth, $1.34, postpaid.

THE VERBALIST.— By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. 4¾ by 6½, cloth, $1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.— A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.— A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.— By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.14.

PROOFREADING AND PUNCTUATION.— By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, $1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. 4¾ by 6½, cloth, $1.07, postpaid.

THE ART OF WRITING ENGLISH.— By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. 12mo, cloth, $1.50.

NOT ONE.— W. C. McR., Cleveland, Ohio, repeats a common question, as follows: "Is it right to say, 'Not one of the shops are working,' or is it better to say 'is' working? Would it make any difference if the sentence read 'none,' instead of 'not one'?" *Answer.*— It is not right to say that not one of the shops are working; "not one of the shops is working" is right. The difference between none and not one is that the former is more used in the plural than it is in the singular number, while the latter is singular only.

NEW LETTERS PROPOSED.—The latest innovation to be advocated in connection with orthography is the use of three new letters, selected from the so-called "scientific alphabet," which was prepared by the American Philological Association. A form somewhat like that of script is recommended for use instead of the regular a in words like alms, calm, father, car, etc.; an o with an inner cross-bar for other, of, on, not, dog, etc.; and a u approaching a small capital for utmost, utter, up, burn, hurt, etc. It is said that these new letters will not embarrass any reader, and that they will be a decided gain in pronunciation, "helping to quicken and to keep alive the



Photo by Steadman & Trager.

AN OAXACA TYPE, MEXICO.

latent phonetic sense," and to do other things that seem desirable to the proposers. A series of type made by the American Type Founders Company includes the three new letters. We are not told why the restriction to three was adopted, when so many more might be made with equal reason. We hardly need any telling of the time when either three or more will come into general use, as we have already heard of the Greek calends.

Open Punctuation.— L. T. W., Las Vegas, New Mexico, writes: "Our office claims to have a down (newspaper) style and loose punctuation. I inclose a paragraph as corrected and printed. I wish information as to the correct punctuation of the sentence which reads, 'He hoped after the trolley passed, the switch might be turned, and the runaway car turned from its threatening course.' My contention is that to be consistent with open punctuation no comma is necessary in the sentence to convey to one of ordinary intelligence the meaning. They say I'm wrong, but I appeal to you before accepting the statement." *Answer.*— The sentence not only needs no comma, to be understood, but is better without than with commas. It is especially wrong to use the first one. What the sentence needed for correctness was not commas, but another word. It should have been, "He hoped that after the trolley passed the switch might be turned and the car," etc. With the word inserted, the sentence would not be very badly punctuated with three commas, thus: "He hoped that, after the trolley passed, the switch might be turned, and the car," etc. But this would not be open punctuation, but close.

Form in Corporate Names.— A contributor expresses his opinion as follows: "I hope I may be pardoned for having an opinion at variance with the accepted style of the Inland. There can be no objection to making one word of typefoundry or typefounding, but when it comes to printing the name of a corporation it seems to me we ought to give the same spelling as the corporate name — as St. Louis Type Foundry, Cincinnati Type Foundry, Dickinson Type Foundry, etc. I realize it does not conform to the one-word spelling used in general, but it is the corporate name." The editor of this department is of the same opinion as to preservation of the form used by the companies themselves, but does not think that there can be any objection to the one-word form, if "one word" be restricted to mean continuous. It is not strictly true that the one-word spelling is used in general. It is very common, but it is not in accord with any ruling that seems reasonable to the editor, nor does real analogy seem to him to support it. His choice would be to write the words with hyphens. As matter of fact, however, they are generally used in the separated form, as two words. Usage in such matters does not follow the dictates of grammar, and it would be the task of more than a lifetime to make it do so.

Correcting Errors Not Seen by Authors.—"A Reader," New York, asks: "When an author has read his proof, and has left a typographical error uncorrected, and is to see another proof, should the reviser mark the error, ignore it, or query it?" *Answer.*— Until a short time ago I would not have thought it possible for a proofreader to be undecided in such a case. I had always supposed that no proofreader would ever do anything when he saw a plain typographical error except to mark it. But recently I have seen queries made against wrong letters in some of the commonest words, and have been told that it was because the revisers had been told not to change anything on the author's proof. "Cirucular" was one of the words, as to which of course no person could have any doubt; but the author had not marked out the extra letter, so the reviser did not. Surely no proofreader should hesitate in such a case. The only right thing to do is to make the correction. It is true that many employers instruct their readers not to make any change on author's proof, and rightly; but it can not with any propriety be supposed that the author and publishers wish to have proofreaders leave wrong letters uncorrected for this or any other reason. It does not seem likely that the instruction is ever intended for such cases. Rather the intention seems probable merely to guard against actual change instead of only suggestion when there is room for doubt as to the author's or editor's preference.

Spelling Reformers.— The department editor allows the Rochester (N. Y.) *Democrat* to speak for him on this subject, as follows:

It is somewhat alarming to learn that the advocates of "simplified spelling" (may confusion betide them!), "express gratification over the progress of the present year." But alarm is lessened by consideration of the somewhat inadequate cause of the rejoicing.

This is the alleged fact that the reformers have induced a few weak and misguided persons to pledge themselves to violently and arbitrarily misspell, as often as they can think of it, just twelve English words. At this rate the language is not in immediate danger from the attacks of the "fonetic spelers."

The great weakness of the spelling reformers is to be found in the fact that every misspelling they sanction and publish addresses to the mind of the reader, through his eye, a powerful argument against spelling reform. For example, take this resolution recently passed by a well-meaning educational body, as yet only slightly affected by the fad under consideration:

Resolved, That in all words in which the amended spelling recommended by the American and British philological associations is in accordance with the etymology of the word it be adopted in the publisht proceedings of this department; thus, spel, coud, sovran, foren, sithe, hole (entire), iland, gastly, etc.

Is it easy to recognize in these deformed strangers your old acquaintances "could, sovereign, foreign, scythe (this is a pure guess, and may be incorrect), whole, island, ghastly"? Wouldn't you find any printed matter in which these misspellings should constantly occur far harder to read understandingly than it would be if these words were spelled correctly; that is to say, according to established custom? Do you sup-

pose you would ever have the patience to puzzle through the carefully misspelled "publisht proceedings of the department"? Is not the department guilty of a folly when it carefully erects a gratuitous barrier between itself and the minds it seeks to reach by its publications?

There is a cogent argument against deformed spelling in these reformers' own collocation, "hole, (entire.") It is, of course necessary that the reader should be able, at a glance, to distinguish between "hole, (entire,") and a hole in the ground. Isn't this necessity met far more easily and simply by prefixing a "w" to the "hole" than by laboriously writing "entire" after it every time you want to express "whole"? Moreover, this new spelling of "whole" is not phonetic. "Whole" and "hole," correctly pronounced, do not sound exactly alike.

And this hole, this pitfall, into which the spelling-deformers have put themselves, is but a mild type of a great class of similar difficulties into which these blind faddists are striving to lead us. Take the words "right," "write," "rite," and "wright," for examples. All these sound alike when spoken. The most careful speaker can not effectually distinguish one from the other. Three of them contain silent and superfluous letters. The spelling reformers are bound to spell them all alike "rite." So, if the faddists have their way, it will be necessary to add an explanatory note to each of these words, and to each of a host of other words similarly grouped by likeness of sound, whenever you use it in writing. Every book will be full of such sentences as: It is rite (proper), and, indeed essential to the rite (ceremony) that the rite (artisan) shall rite (inscribe) his name.

Picture writing would be better than this sort of thing, more in accordance with the true theory of a visible language which demands that different ideas must not be expressed by similar symbols. It is to picture writing that the faddists will reduce literary English if they have their way. For the difficulty they will have created by their childish nonsense will be found intolerable. Nobody will read books full of such sentences as that above cited. No foreigner will study so clumsy and inadequate a language. The faddists will not meet this difficulty by returning to the old mode of spelling. That would be a violation of their principles and a confession of their folly. The only course open to them would be a resort to picture writing.

The next step in degradation would be the defeat and final extinction of the English language in that struggle for the survival of the fittest in which, so far, it has been steadily victorious, without the assistance of spelling reform faddists.

THE MELANCHOLY SCOT.

"Ma powers are failin'," moans the famous writer of Scotch dialect stories.

"Hoot, laddie!" says his friend in cheerful tones; "ye're aye muckle better than ane weel cud expect frae ye."

"I dinna ken," sighs the author, albeit he brightens somewhat at the kindly words; "I dinna ken. 'Twas but the day I writ soom deealect whilk I somelike felt I onnerstood masel'." Shaking his head dourly, he endeavors to devise a new way to misspell things.—*Judge.*

A POTENT INFLUENCE.

Although I have not been actively engaged in the printing business for three years, I never miss an issue of THE INLAND PRINTER, and I feel that it is keeping me right up to the minute in the development of the art preservative. No printer does justice to himself or to his patrons who does not have this unparalleled journal as a guide to all that is new and valuable in his line. It has done more to encourage a higher standard of printing than any one thing in the world.—*T. J. Crawford, Bowling Green, Kentucky.*

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

IMPORT OF LITHOGRAPHIC PRODUCT FROM FOREIGN SOURCES IN 1902.— The United States imported, during 1902: From France $26,000 worth of lithographed ware, from England $143,000 worth, and from Germany $860,000 worth. This in face of a large home production.

A NEW LITHOGRAPHIC GRAIN PROCESS.— From England we have the report that a new grain process has been invented which will give universal satisfaction as to openness, simplicity of operation and capacity. According to *Process,* the results so far shown in England are very satisfactory to the lithographer.

YANKEE ART LOOMING UP.— Yan Van Beers writes from Paris: "I find nothing in our exhibit equal to Sargent's painting of "The Hunter Sisters." Before his masterful production I take off my hat and cheer for the Yankee. Symbolists and impressionists throw *drawing* overboard and run before they are able to walk. This is why such heaps of daubs are accumulated every year, and it is, therefore, pleasant to observe a change."

WHEN CAN A LITHOGRAPHER'S EDUCATION BE REGARDED AS COMPLETE? — A lithographer, after having achieved success by hard and continuous study, say for ten or fifteen years, usually begins to rest on his laurels; he no longer sees the necessity for persistent and laborious attention, feeling now inclined to reap a reward. This is the time when he removes himself further from his object by believing his success due to superior ability, and allows others to forge ahead of him.

MINIMS VS. DROPS OF WATER AND ACIDS.— According to Doctor Eder the size of drops vary considerably. It takes, for instance, twenty drops of water to make a cubic centimeter, the same for hydrochloric acid, but it requires thirty-eight drops of ether or twenty-eight drops of sulphuric acid to make a minim and about the same for nitric acid, so it will be seen that considerable judgment must be used in measurements by drops. (A cubic centimeter holds about seventeen minims.)

TO REMOVE ASPHALT POWDER.— G. F. B., Newark, New Jersey, inquires: "How can I remove the fine asphalt powder which settles all over the stone during the dusting operation for high etching?" *Answer.*—The very fine particles of powdered asphaltum which settle between the work must be removed by rubbing over the stone a cotton pad charged with talcum. It stands to reason that the more perfect this dusting and cleaning is done the more perfect the melting will be at the edges, producing sharp lines after etching.

NON-FLOWING RESINS.— R. F., Glasgow, writes: "In one of your articles on high etching, you mention Cosmogravure etch ground. This I can not get here. Would Rhind's liquid etching wax do? It is also recommended to use one of the

easily melting resins which *do not flow.*" *Answer.*— We are not familiar with the above (Rhind's) etching-wax, but would say that if it is an *acid-resisting* etching ground, it will very likely do the business. As an instance of an easily flowing resin we can cite colophany and pitch; the best *non-flowing* resins are asphalt, copal and mastic.

The Danger of Too Much Soap in Transfer Ink.— P. M., Marion, Ohio, writes: "I have been using a certain transfer ink from a well-known firm in New York, but, although I find that the work made with the same produces good, lasting transfers, I also notice that the very fine engravings are filling up between the lines, and if I am not very careful with vignettes, when putting away an original, I will have a ruined piece of work on hand. What do you think is the cause of this?" *Answer.*—Transfer ink generally contains soap, therefore such transfer ink is mixed with half ordinary printing-ink before using on engravings. At the same time never put an engraving away without re-inking with an ink composed of half transfer and half printing-ink.

Preparing the Litho. Transfer without Etching.— P. S., New York, writes: "I have been an engraver, but not being very successful in my trade I was advised to learn transferring; I am experimenting in a friend's place, where there is a hand press; would like to know if there is a preparation known by which the transfer can be prepared *before* rubbing up — but without injuring the same." *Answer.*— The resistance of transferred lines depends much on the quality of the transfer ink; a transfer can be prepared almost as well as in light etching by adding to the gum solution, say, a one-third part of tincture of gallus. In rolling up such a transfer the ink should be taken rather stiff.

A New Way of Making Backgrounds on Negatives.— F. S., New York, writes: "Could you inform me how the white mechanical stipple dots are made on the enclosed half-tone engraving?" *Answer.*— The white dots appearing upon a half-tone background are produced by transferring a stipple tint over the half-tone negative, but first gumming-out the other part of the work. Line work, transferred the same way, will produce the appearance of wood engravers' tooling; white dots upon a solid black background are obtained by cutting out the background entirely from the negative, then transferring the stipple film design.

A Simple Method of Producing Engravings.— E. F. H., Brooklyn, New York, writes: "I have tried different ways of making fine outlines with pen on stone and zinc plate, but have not succeeded in getting satisfactory results. What would you advise me to do to reach my point?" *Answer.*— If you are not accustomed to work with the pen it will be a very difficult undertaking to produce very fine lines upon these substances; would advise you to take a well polished zinc plate and coat it with an engravers' etching ground, then make a careful tracing of your work and with a dull steel point cut through the ground, but not cutting the metal, then bite or etch in the design by nitric acid, wash off the ground with turpentine and ink in.



Photo by Waite.

CHAPEL AT PLACE OF MAXIMILIAN'S EXECUTION.

Printing on Silicate Surfaces.— Jaquard, old subscriber, writes: "I have a large order of silicate tablets to print on the type press, but I have tried many various ways of mixing the ink and can not find how to make it stick. I was told by Mr. L. to write to the Inland Litho. Department. Could you tell me what to do?" *Answer.*— We feel pretty certain that you will not be able to prepare any ink which will stick well to the silicate if it is to be used for writing-slate purposes; the only way to do the work right is to purchase cardboard in the natural state, of proper thickness, do the printing upon it, and then send the work in sheets to a silicate slate concern, who will then do the coating.

How to Obtain the "Effects" in Gelatin Printing.— Theo. S., Chicago, Illinois, writes: "I am a lithographic printer and am trying to learn printing from gelatin plates. I have made some very clean proofs, as you can see by the samples enclosed, but what puzzles me now is, how can I get the effects as they are shown on the impressions of the art subjects usually sold in the art shops?" *Answer.*— In order

to print in "tones" and at the same time obtain the strong effects or solids the printer must have two rollers, one a regular lithographic, and the other a composition roller. The first is used with black stiff ink, working rather firm. Then the gum roller is used for the second rolling with the proper tone of ink, running it rather thin. This will produce the soft tones for which the gelatin process is so well adapted.

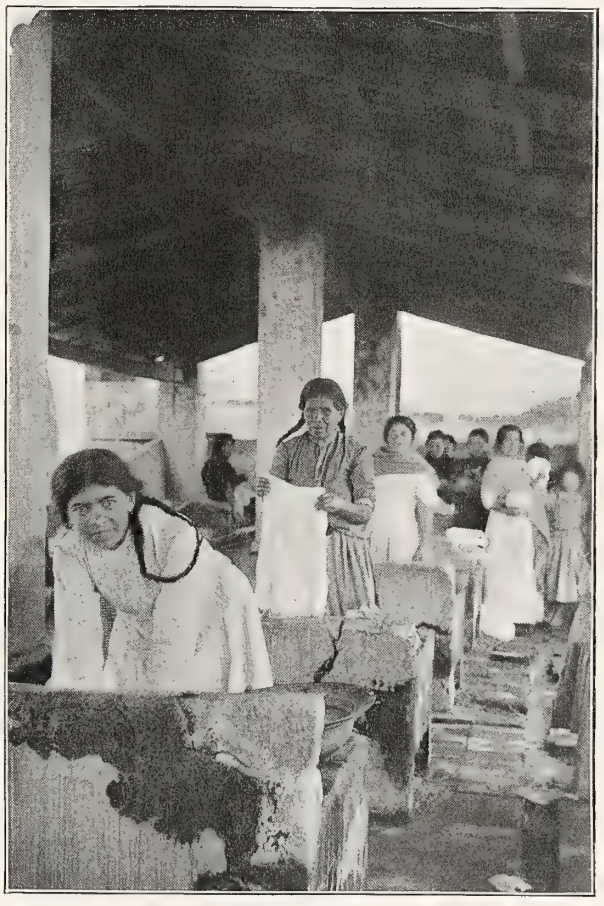
Retouching the Transfer Impression Before Transferring.— M. P. H., New York city, inquires: "Is there any method by which certain lines and letters on a transfer impression could be kept from 'going down' upon the stone, so as to avoid scraping or etching these small places away after the transfer is made?" In reply we would say that where the space is too small to patch a bit of transfer paper over the spot it can be touched by a brush dipped in chinese white with a gum solution; this will prevent the transfer ink from touching the stone. In the same way a line of lettering, etc., can be printed upon an impression made on transfer paper, say from a flat ruling, by inking up with a solution of gum mixed with a little chinese white. After transferring upon stone or plate the lettering will appear cut out white upon the dark ruling.

The Present Chances in the Litho. Business.— There is just as good a chance for an ambitious young man in the lithographic business to-day as there ever has been, and in every branch thereof — in fact, better; for those who take a real interest in their work, but not for those who begin to yawn when they arrive in the morning to start their day's work, hoping and wishing for evening to come, at the same time growling about their condition because providence has not clothed them in silks and laces. Such men are all the time scheming how they can steal time from the boss; they study hard to find how small a return of their labor they can palm off in exchange for their wages, and live constantly at variance with the natural and social laws under which we are existing (a poor way to seek contentment or happiness).

A New Sphere of Usefulness for the National Lithographic Artists, Engravers and Designers League of America.— The above splendidly organized and well administered association is not only alive to the interests of the financial condition of its members, but also holds a watchful eye over their intellectual advancement; so, when it proposes to give lectures upon art subjects and exhibitions of various examples of lithographic work, the members have a chance to see and hear what is going on outside of their very limited fields of vision encircling their respective establishments, thereby benefiting each and every one in particular and the trade and employer in general.

A Notable Exhibit of Lithographic Penwork in New York.— We had the pleasure, last month, to witness an exhibition of pen drawings from stone, of portrait, landscape and animal subjects, which had been executed by the late Christ. T. Roth, for various lithographic houses in Europe and this country. For beauty of execution, delicacy of drawing and power of light and shade these drawings could hardly be equaled by copperplate engravings of high artistic merit. Some of our present-day litho. artists were surprised at the delicacy and the range of the workmanship. Mr. Roth was one of the pioneers of the lithographic industry. Born at Stuttgart in 1817, he, after his apprenticeship and subsequent stay with his employer for several years longer, traveled in Switzerland and Italy, finally immigrating to New York in 1853, where he became employed by the Ferd Mayer Litho. Company, which was then one of the first lithographic houses in this country. Staying with this firm for sixteen years, then changing to the firm of Snyder & Black, he, after leaving the latter firm, opened an office at No. 33 Park Row, which he maintained to the end, having worked actively at the trade for fifty-six years, at all the various branches of the art. The collection comprised about one hundred pieces, and was loaned to the National Litho. Artists, Engravers and Designers League of America by H. C. Roth, son of the above, and himself a noted lithographer, and president of the New York S. L. of the above-named organization.

What Constitutes a Fine Draft or Check.—"What constitutes a fine draft? It is one that sets forth its intrinsic features in a pleasingly convenient manner — artistic yet not effusive. The beauty of a bank title is lost sight of amidst excessive ornamentation. To obscure the vital parts of a draft makes confusion for the drawees, in the large commercial centers, who of necessity handle these drafts in great numbers. On a draft the picture of the issuing bank is entirely out of place; on a letter-head there is excuse for the building represented in the firm's business, for letters are used for a variety of purposes, and the recipient may often form an estimate of the writer's business by the building. But with the drafts, which are chiefly issued to those who see the bank building daily, and where the drawees in large commercial centers regard as vanity anything except the cash or its synonym, there is absolutely no excuse for it. The bank president's or the owner's picture on it would not be in worse taste. The best and most attractive draft is that which, while void of elaborate detail, is full of elegant simplicity." This advice is from the Bankers Check Company, and we think the words as to style are true.



MEXICAN WASH-HOUSE.

TRUE PATRIOTISM.

Labor unions at Charlotte, North Carolina, have originated an educational plan worthy of imitation throughout the country. The Typographical Union is educating a girl taken from one of the cotton mills there. It has sent her to school, supported her, and appropriates about $240 a year for her benefit. Other labor organizations in Charlotte have adopted a plan similar to that formulated by the Typographical Union. The street car men, the Federal Labor Union and the bartenders all send children to school.

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, $1.37, postpaid.

ESTHERVILLE (IOWA) *Democrat.*—First page exceptionally well balanced.

HOBART (O. T.) *Pointer.*—A better quality of paper is needed to set off the good points of your journal.

GRANITE CITY (ILL.) *Press.*—A new paper, full of news and good ads. The presswork could be improved.

SIDNEY (IOWA) *Sun.*—The *Sun* has exceptionally neat ads. A few more prominent heads would improve the first page.

NEWTON (MISS.) *Record.*—More prominent heads on letters from correspondents is the only improvement necessary.

TIPPECANOE CITY (OHIO) *Herald.*—A neatly printed and carefully made up paper, although the sandwiching of news and paid matter is not commendable.

DAVENPORT (IOWA) *Catholic Messenger.*—In the ad. of the John Hoyt Piano Company there is an attempt to display too much. Aside from this, every ad. in the paper is well set.

WARRENSBURG (N. Y.) *News.*—A neat and well arranged paper. The column of "Personal Paragraphs" on the last page could be run between the two display heads to advantage.

Venango Vindicator, Franklin, Pennsylvania.—Personals and items of correspondence should be graded, paid items omitted from local columns, and a more even color secured on the presswork. Ads. are good.

BERTHOUD (COLO.) *Bulletin.*—It is too bad to give up the tops of your news pages to advertising, particularly that of the first. Get personal paragraphs all together and eliminate paid items from this department.

WILL H. WEFF, Muncie, Indiana.—The ad. of Keller Bryce & Co. was a very difficult piece of composition, and I doubt if it could be set in two and a half hours, unless from reprint copy. It would ordinarily take from five to six hours.

NEVADA CITY (CAL.) *Miner.*—Everything about the *Miner* is as neat as a pin, although the running of so many heads of the same size across the top of the last page is a slight departure from good taste. Excellent presswork is a marked feature.

GLASGOW (KY.) *Republican.*—As a heading for a page of correspondence, I fail to see the connection in "Same as Before; If It's Not in These Columns It's of No Importance." Sub-heads would be better than date lines over the items from various towns.

Mills County Tribune, Glenwood, Iowa.—The pushing of the title to one side and running one big "ear" on the right is worse than having two "ears" of equal size. With this changed, the *Tribune* would be practically a model for neat ads. and make-up.

A FRIENDLY CONTEST.—I am in receipt of the following letter:

ELWOOD, IND., June 12, 1903.

Mr. O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,—We enclose you three ads. from one advertiser, each to appear the same day and occupy nine inches, double column, in the *Call Leader.* The three men in the shop each took an ad. by lot and agreed to send proofs of their respective ads. to you for comment, and also ask you to say which was best, which next best and which third. It is just a little friendly contest between the foreman, ad. man and job man, and there will be no hard feelings no matter what your decision. We are all three readers of THE INLAND PRINTER, and each have different ideas as to style, etc. We have marked the ads. A, B and C, and the time consumed in setting is also on proof. Please comment on them in an early number of THE INLAND PRINTER, and oblige,

Yours respectfully,

W. D. McLAIN, Foreman,
GEORGE E. HAINES, Job Man,
ENNIS P. MARSH, Ad. Man.

The three ads. are shown herewith, much reduced. It is hard to judge the work of three compositors where different



A.—One hour and thirty minutes.

copy is used. A and B are better than C, although the latter consumed more than twice as much time as either of these. Of the two I would select B as the better, as the article as well as the price is brought out, although A has the advantage of a prominent display line, and thus avoids the sameness so evi-

The Store That Saves You Money.

The Lederer-Hene Co.

Saturday and Monday Specials.

Wash Goods at Half Price.

We realize the lateness of the season, we also begin to think that it is time to unload our large stock of 25c Wash Goods, price is no more object. in our window you will find displayed all the choice 25c Silk Mouse ines, Sheer Swisses and French Dimities, we leave it to your judgement, if those 25c Fabrics appeal to you, get what you want Saturday and Monday no limit, choice per yard only..... 10c

Please don't make a mistake when reading this add to think that there is one word exaggarated as to value of the above mentioned goods. Sale begins at 8 in the morning.

Silk Finished Brilliantine.

5 Pieces silk finished Brilliantines, 52 inches wide, colors, new blue, black and gray. The kind we sell every day at 98c, will be sold Saturday and Monday, 7 yard limit to a customer, at only per yard..... 49c

Millinery.

100 choice children's Hats will be sacrificed Saturday and Monday at less than one-half of milliner's cost. See window display. This is your only chance to get millinery goods at dry goods prices, $1.25 Hats at 49c, $2.00 Hats at 98c and the best $5.00 Leghorn trimmed in silk and flowers, special..... $1 98

Come early, bring the girls with you.

Sun Bonnets.

An accumulation of about 100 Sun Bonnets. 12c, 15c, 20c and 25c values, take your choice at..... 5c

Water Glasses.

Saturday and Monday all day, some of those 5c Water Glasses, each at..... 1½c

Some more of those 35c China Pitchers, at each..... 10c

Silk.

10 pieces White Wash Silk, 27 inches wide, the usual price is 50c, on sale Saturday and Monday, 5 yard limit to a customer, at per yard..... 29c

The Lederer-Hene Co.

The Store that Sets the Pace, the Store that Wins the Race.

B.—One hour and forty-five minutes.

dent in B. If the names of the articles at the beginning of each of the five paragraphs in A had been set in black type, with the remaining lines hanging indention, it would have been first easily. The narrow columns in C are not artistic, and the plan had to be abandoned near the end, showing an error had been made in laying out the ad.

F. E. Barnum, Madison (Neb.) *Star-Mail.*—Three points need attention: First page head rules should be transposed, a better distribution of ink secured, and black-faced readers in local columns removed. The lighter head rule should always be run first, as the title and date are supposed to be read together. The ads. are particularly creditable.

Samuel Hecht, the general manager of the New York *American's* information bureau, sends me a copy of that paper's "Summer Vacation Magazine," together with some interesting information. The number consists of forty-eight four-column pages, packed full of summer resort advertising, aggregating thirty-one thousand agate lines. Every line of this was paid for in advance, and all was obtained without sending solicitors out of town.

Glidden (Iowa) *Graphic.*—The ads. in the *Graphic,* upon which criticism is specially requested, are all well laid out, but nearly all have one fault—there is too much display of one size. Bring out one or two lines well, make the others secondary, and do not use too large type for the body.

Blairsville (Pa.) *Courier.*—Your "Centennial Number" contains but four columns of reading matter to twenty of advertising. This is harsh treatment for the subscriber, but may have its advantages to the advertiser, for with so little else to read the chances of his announcement attracting attention are improved.

Papers without number have been received from all parts of the Middle and Western States containing special photographs and other features in connection with President Roosevelt's trip. Great quantities of large type, red ink and white paper were used to vent the enthusiasm of the Western publishers.

Donora (Pa.) *American.*—Your "Industrial Edition," with its fifty-four pages and cover, is a very nice piece of work. It was only after a careful search that I was able to ascertain

The Store that Saves you Money.

The Lederer-Hene Co.

Notice the tempting Bargains for Saturday and Monday on your everyday wants in the ladies' Ready-to-wear Department.

100 ladies' Walking Skirts, made of the very latest materials, newest straps and button trimmed effects. Some are plain black and others of the new manish cloth fabrics up to $4.00, in this assortment, choice. **$1.98**

Just received, fifty more of those handsome Walking Skirts. All are traveling man's samples, Bought at 50c on the dollar and we offer them at the same proposition as they were bought.

Come early and take your choice from this swell lot of high grade, man tailored garments, all advance styles, (no old chestnuts) values up to $9 00, at..... **$4.88**

Winter, in this good old summer time, calls for a wrap of some discription. We just closed another big deal with one of our large Eastern Cloak Manufacturers. These garments are not fur trimmed style, but neat fitting Peau de Sole Jackets, some are blouse effects and others ripple box and pleated backs. Not one in the lot worth less than $7.50, others up to $15.00. values, all go at **$4.88**

Ladies' all wool black Dress Shirts, unlined, tight linings and fancy drop Skirts. Made of the very newest fabrics, latest trimmings, in fact all are strictly advance styles and for Saturday and Monday we have made up a collection of Shirts taken from some of our $10.00 to $12.00 glass case section and offer them at, Lot No. 1, $6.88, Lot No. 2, at..... **$4.88**

Specials in Ladies' Ready-to-wear Department

Ladies' fine white lawn Waists, embroidery trimmed, also pokadots and plain black lawn, values up to $1.00, choice..... **49c**

If interested in a fine white summer Waist, do not fail to see the bargains displayed on table No. 2. On this bargain table you will find Waists that sold up to $2 50 and $3.00—some are slightly mussed, (but not solid)—the value is there. Come early and take your choice. Remember our motto, "Honest Advertising" All sizes at..... **97c**

$2 50 bleached Lace Curtains go at..... **98c**

Curtian Poles, fine finished oak, 15c kinds, at..... **5c**

Extension Rods, highly polished brass, 15 kinds..... **4c**

C.—Four hours.

in what State Donora was located, but finally found it in the address of an advertiser. It is a mistake to omit this information from the first page, particularly in an issue of this character.

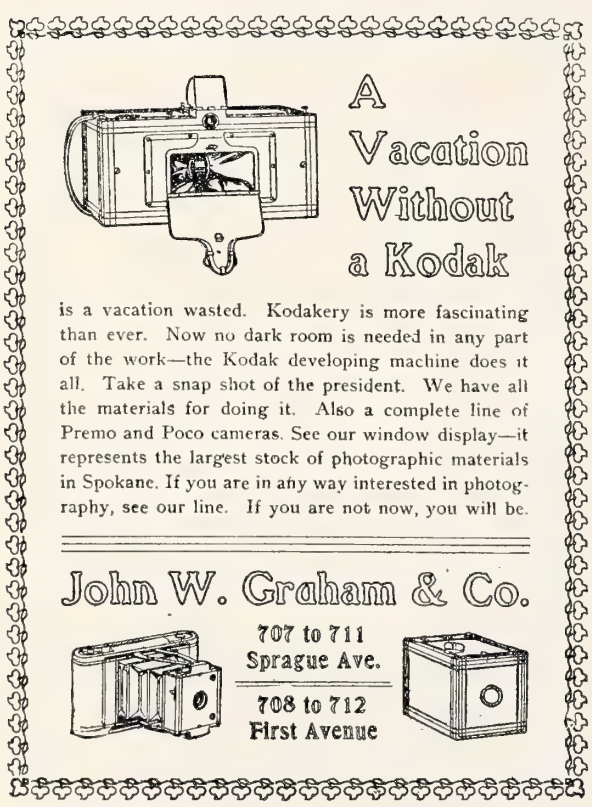
HARRY D. FLORY, *Pawnee Press,* Pawnee City, Nebraska.— Until news is given first consideration on the first page there will be little to commend it — the running of advertising all around the page and through the middle is certainly a bad practice. Send stamps to some of the papers commended in this department for neat make-up, and you will no doubt secure valuable suggestions.

Maryland Republican, Annapolis.— The *Republican* is one of the old papers of the country and still adheres to many of the old customs. It is an eight-column, four-page journal, with its first page nearly full of ads., outside given over principally to plate matter, and has a rate card graduated by "squares." In the ad. display more modern ideas are shown and a general adoption of such ideas along other lines is advisable.

Fergus County Argus, Lewistown, Montana.— Here is a weekly paper of ten seven-column pages, with thirty-two columns of advertising and a circulation of 1,450, published in a city of 1,800 people, sixty-five miles from a railroad, where $1,200 had been subscribed early in June for a Fourth of July celebration. It is a good example of a hustling newspaper, even if it does publish paid readers in its local columns.

CARROLL C. ALLEN, Farmington, Minnesota.— I have no hesitancy in selecting the ad. from the *Faribault Journal* as the best of the five submitted. The others would follow in about this order: Northfield *News,* Kenyon *Leader,* Mankota *Free Press,* Faribault *Republican.* The *Journal's* ad. is the best on account of the harmony of type selected and neat panel arrangements. All the others, with the exception of that of the *News,* used many varieties of type, which always spoils a good ad.

EDWARD W. STUTES, Spokane, Washington.— There is not a poor ad. among the large number submitted. I reproduce two (Nos. 1 and 2), as they show good taste in the selection of type and border suitable for the cuts and the subjects. A neat heading is also shown (No. 3).



No. 1.



No. 2.



No. 3.

THREE prizes, a $350 piano, a sewing machine and a gold watch, are offered by the Pawnee City (Neb.) *Press* to the persons securing the largest numbers of votes. The usual plan is to allow one vote for each cent paid on subscription, but the *Press* goes this two or three better and allows two votes for each cent paid for jobwork or subscription in advance, and three votes for each cent paid on arrearages.

MONROE (MICH.) *Democrat.*— The repetition of title and date at the head of the first column on the sixth page is unnecessary. On the seventh page of the issue of May 8 an effective make-up would have been secured by cutting the display-headed article, "Plowed Into Crowd," into two pieces of equal length and running at the tops of the third and fourth columns, cutting it off at the bottom with a double-column parallel rule, and running the remainder of the first column story underneath. The paper deserves complimenting for exceptionally neat presswork, neat ads. and careful make-up.

HERBERT L. BAKER, in a recent article in *Newspaperdom,* proposes something new in newspaper make-up. He suggests that in order to avoid the necessity of folding and refolding a paper, particularly in a crowded car, that each page be divided into quarters by running a pica through the center each way, and confining the title to the upper left-hand corner, terming the new form a "Quadrifolio." The plan certainly has commendable features, but most papers to-day have seven instead of eight columns to the page, as illustrated by Mr. Baker, and besides the mechanical difficulties that would be encountered on this account, the objection to the present form would be

all the more enhanced when the reader attempted to turn to the inside of his paper.

THE Cadwallader and Brownsville (Pa.) *Monitor* has a poetical contributor who turns out some fairly good rhymes, as witness the following:

THE ONLY AD. HE EVER HAD.

There was a man in our town
Who was so wondrous wise;
He thought a business he could run
And never advertise.
Take heed and learn the moral
Of this sad and mournful tale,
For the only ad. he ever had
Was "Closed for Sheriff Sale."

THE CONSTANT ADVERTISER.

'Tis the constant drop of water
Wears a hole in solid stone;
'Tis the constant gnaw of Towser
Masticates the hardest bone;
'Tis the constant wooing lover
Carries off the cooing maid,
And the constant advertiser
Is the man who gets the trade.

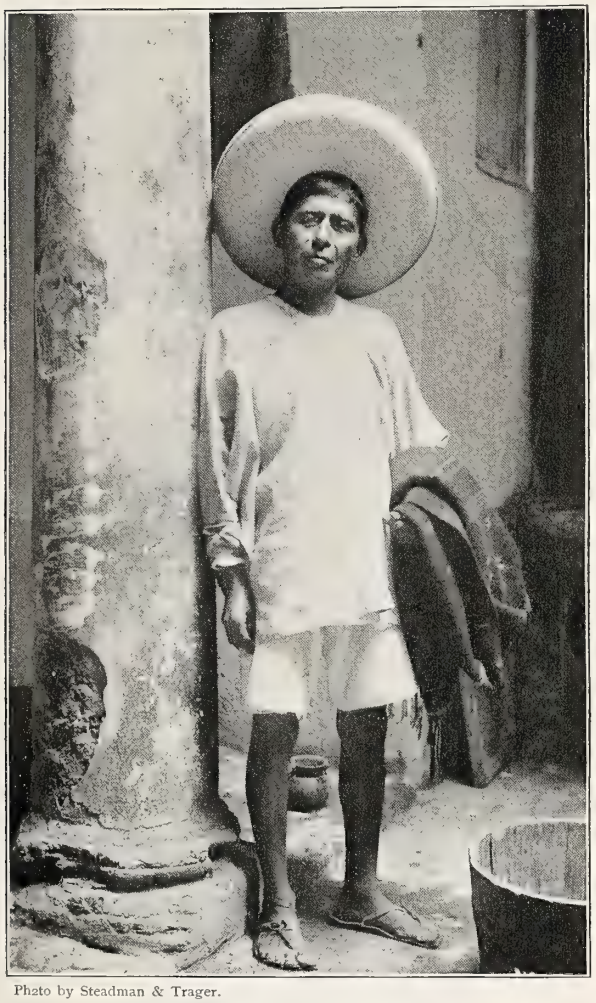


Photo by Steadman & Trager.

A PEON OF THE BETTER CLASS, MEXICO.

A RAY OF SUNSHINE.

If a printer ever had any intention of giving up THE INLAND PRINTER, he certainly would change his mind on coming to Texas where printing is way below par. Since my advent in this as yet virgin country, THE INLAND PRINTER comes into my life as a ray of sunshine and is awaited each month with such eagerness and impatience as can not be exaggerated. With sincerest wishes that the INLAND will continue to lead in excellence, originality and patronage.—*Hugo E. Niehus, Dallas, Texas.*

AD.-SETTING CONTEST NO. 13.

BY O. F. BYXBEE.

THIRTEEN is popularly considered an unlucky number, but this did not deter compositors from entering THE INLAND PRINTER'S Ad.-setting Contest No. 13. There were 115 contestants, who submitted 139 specimens, and ninety-nine of these made their selections of the best ads. within the allotted time. Each contestant was furnished with a complete set of the ads. entered, so that they were not only allowed to take part in the competition, but also to judge of the work as a whole, and upon their composite decision the result of the contest rests. In addition to this, three of THE INLAND PRINTER'S ad. experts were asked to make selections, and, while their decisions do not tally with the majority of the contestants, there is not a material difference, and they would probably have been much nearer but for a different interpretation of the rules. Ad. No. 115, selected for first place by the experts, contains a cut, and many contestants left this ad. out of their considerations, believing it was a violation of the rules. Notwithstanding this it secured eighth place with the contestants. It would have been better if all cuts had been ruled out, but when no mention of cuts is made in the rules governing a contest of this character, the usual interpretation is that stock cuts are allowed, and the cut used by Mr. Musser is clearly a stock cut. No. 44, given first place by the contestants by a wide margin, is given first place by one expert, fifth by another, and sixth by the third. No. 46, which is given prominence by all three, was entirely overlooked by the contestants. It was no small task to get the sets of specimens ready for mailing. The time required for numbering, sorting and wrapping was nearly two weeks of one person's time. With each set was sent the following letter of instructions:



No. 115.
First Place by Judges.

To the Contestants in THE INLAND PRINTER'S *Ad.-setting Contest, No. 13:*

According to the conditions of Contest No. 13, each contestant is to act as a judge. You are handed herewith a complete set of the

specimens submitted, each slip bearing a separate number as a means of identification.

You will please select what you consider the best three ads., leaving your own work out of the consideration, and designate them by their numbers in the order of merit. If in your judgment any specimen should be thrown out for not conforming to the rules, do not



No. 48.
Second Place by Judges.

consider that specimen in your decision. In this connection it should be borne in mind that a compositor is not a proofreader, and a simple typographical error should not count against him.

Use numbers only in designating.

Select only three.

Do not include your own. (If it has merit, the other contestants will designate it.)

Send your decision at the earliest possible moment to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Do not return the specimens.

Decisions received after June 1, 1903, will not be considered.

A full list of contestants, with the numbers of their ads., will be published in THE INLAND PRINTER in connection with the result of the contest.

O. F. BYXBEE,
Editor "Newspaper Gossip and Comment,"
THE INLAND PRINTER.

At the same time this letter was sent to THE INLAND PRINTER'S ad. experts:

Mr. A. R. Allexon, INLAND PRINTER, *Chicago:*

DEAR MR. ALLEXON,— I am sending you under separate cover three sets of the ads. submitted in Contest No. 13, and beg to ask that you and your two associates, John M. Larking and W. H. Shaffer, will look them over and select what you consider the best three. I enclose for your information one of the circular letters sent to contestants and wish you would also refer to the rules of the contest which were published in the March number. I would suggest that you each make selections and then get together and see if you can not agree upon a unanimous decision. If this is found impossible, please send me each individual selection. You might also designate more than three if you consider others particularly worthy of honorable mention.

Thanking you in advance for your kind assistance, I am,

Cordially yours,
O. F. BYXBEE.

From the reply received it would appear that these three judges found it impossible to agree upon a unanimous verdict, as there is a considerable variation in their decisions:

Mr. O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,— In answer to yours of the 11th instant, in regard to Ad.-setting Contest No. 13, we, the undersigned, submit the following selections as our best efforts to do justice to all concerned:

Allexon — 115, first choice; 79, second choice; 48, third choice; 10, 132, 44, 37, 102, 135, 77, 46, 129.

Larking — 44, first choice; 48, second choice; 17, third choice; 115, 79, 46, 62, 31.

Shaffer — 115, first choice; 46, second choice; 48, third choice; 79, 44, 31, 132, 102, 25, 98, 135, 64, 68, 67, 139, 107, 138, 137, 136, 71, 101, 80, 74, 63, 62, 117.

Respectfully submitted,
A. R. ALLEXON,
JOHN M. LARKING,
WILLIAM H. SHAFFER.

A compilation of these selections, upon the customary basis — three points for each first choice, two for each second, and one for each third — gives the following result:

Specimen No.			Points.
1	115	C. E. Musser, Atlantic City, N. J.	6
2	48	Elmer D. Nelson, London, Canada	4
3	44	H. F. Finkenhoefer, Wilmerding, Pa.	3
4	46	J. E. Schaffer, Halifax, N. S.	2
5	79	F. S. Strohm, Dayton, Wash.	2
6	17	Harry F. Millet, Beverly, Mass.	1

Honorable mention — Nos. 10, 25, 31 (2), 37, 44 (2), 46 (2), 62 (2), 63, 64, 67, 68, 71, 74, 77, 79 (2), 80, 98, 101, 102 (2), 107, 115, 117, 129, 132 (2), 135 (2), 136, 137, 138, 139.



No. 44.
First Place by Contestants.
Third Place by Judges.

The following table gives the entire list of contestants, with the numbers of their specimens on the left, and their selections for first, second and third places on the right:

Specimen Nos.			First choice.	Second choice.	Third choice.
1		Chester Wofford, Perry's Printery, Great Falls, Mont.	41	71	66
2	94	Charles M. Nicholson, 86 Ellicott street, Buffalo, N. Y.	105	132	55
3		Charles W. Stevens, 16 Perkins street, Worcester, Mass.	23	31	86
4		R. L. Telfer, 492 South Sixth street, San Jose, Cal.	44	62	31

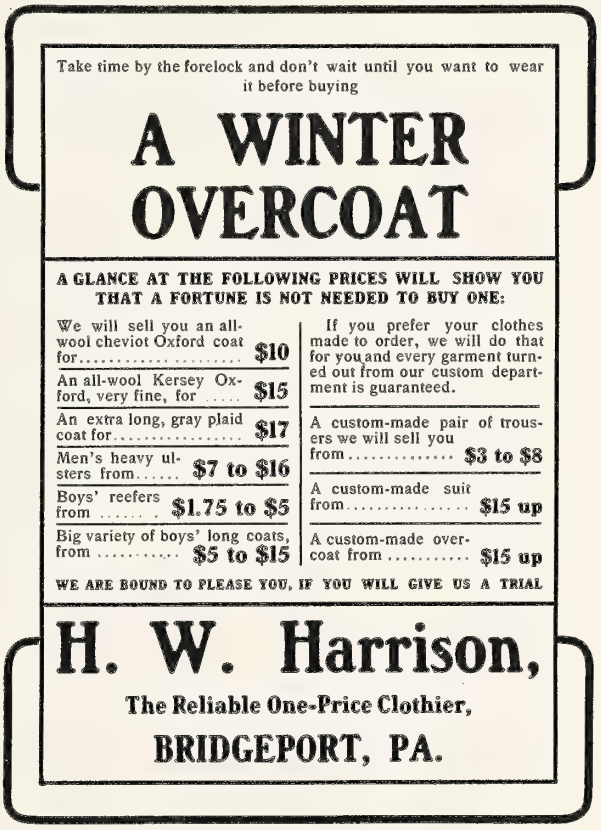
Specimen Nos.			First choice.	Second choice.	Third choice.
5	36	Lawrence Wietlispach, 208 South Sterling street, Streator, Illinois	71	74	56
	6	H. V. Ruter, Stillwater, Minn.	11	102	55
	7	C. E. Sykes, Red Wing, Minn.	23	8	41
	8	John B. Adkins, West Brattleboro, Vt.	115	105	104
	9	W. J. Hundley, Lyons, Iowa.			
	10	Charles S. Anderson, 726 Madison street, Brooklyn, N. Y.	135	44	8
	11	J. E. Connery, Government Printing Office, Manila, P. I.			
	12	Arthur E. Gardner, 17 Lafayette street, Beverly, Mass.	3	5	17



No. 55.

Second Place by Contestants.

	13	F. H. Lankton, 2636 Montgall avenue, Kansas City, Mo.	4	139	115
14	15	Fred Smith, 31 Broad street, Providence, R. I.	19	20	8
	16	J. J. Kerker, 86 Ellicott street, Buffalo, N. Y.	98	55	138
	17	Henry F. Millett, *Times,* Beverly, Mass.			
	18	A. S. Coon, Milton Junction, Wis.			
19	20	John J. Emerick, 75 Thirteenth street, Wheeling, W. Va.	115	110	55
21	22	E. G. Miller, Lynch, Neb.	41	49	116
	23	E. R. Stephens, Hoosic Falls, N. Y.	115	20	78
	24	H. L. Oakes, Silver City, N. M.	31	115	8
25	35	Homer Bedford, 1736 Blake street, Denver, Colo.	44	5	4
	26	J. D. McAra, Calgary, Canada.	4	31	44
27	28	J. Orville Wood, Newman, Ill.	41	17	104
29	30	Howard C. Hull, Broome & Herbig Co., Coshocton, Ohio	9	26	71
	31	James H. Nichols, *Telegram,* St. Johns, Newfoundland	44	71	8
	32	George T. Selby, 744 Walnut street, Camden, N. J.	139	71	8
	33	Samuel J. McCurdy, 26 North Monroe street, Baltimore, Md.	88	110	55
	34	Henry O. Archibald, Bethel, Me.	101	62	102
	37	H. L. Eldridge, Harwich, Mass.	138	129	20
38	39	W. B. Shaw, 1238 Pennsylvania avenue, N. W., Washington, D. C.			
	40	Isaac H. Squires, Port Jervis, N. Y.	115	5	44
	41	T. J. Boyd, Cottage Grove, Oregon.	3	101	55
	42	R. Hamilton, Harvard, Ill.	48	71	17
	43	Leonard E. Butsch, St. Mary's, Pa.	62	138	86
	44	H. F. Finkenhoefer, Wilmerding, Pa.	71	101	37
	45	S. Armstrong, Cookshire, Quebec.	5	119	42
	46	J. E. Schaffer, 161 Hollis street, Halifax, N. S.	86	44	115
	47	W. S. Withers, Medford, Wis.	72	20	37
	48	Elmer D. Nelson, London Printing & Lithographing Co., London, Canada.	62	17	44
	49	Charles Meyers, *Catholic Messenger,* Davenport, Iowa	9	55	20
	50	W. E. Coffelt, Stafford, Kan.	77	111	113
	51	D. D. Turner, 310 Elm street, Penn Yan, N. Y.	15	74	3
	52	R. M. Rulison, Tecumseh, Mich.	110	113	138
	53	C. F. Hoffman, 131½ Broadway, Los Angeles, Cal.			
	54	Ernest Hesse, Box 501, Gloucester, Ohio.	101	78	104
	55	Richard E. Devlin, 243 Maple avenue, Saratoga Springs, N. Y.	68	20	119
	56	William G. Bradshaw, 94 York avenue, Saratoga Springs, N. Y.	71	63	4
	57	Charles L. Powers, Bridgeport, Conn.	4	56	47
	58	Harry McMillan, Stafford, Kan.	20	72	74
59	60	E. N. Heaton, Smithville, Mo.	9	55	5
	61	E. C. Osborne, Rockland, Mass.	55	104	105
62	63	O. L. Lilliston, 2413 North Chadwick street, Philadelphia	44	23	115
	64	Clarence Bogan, Shenandoah, Iowa	68	109	25
	65	J. L. Davis, *Herald,* Penetanguishene, Ont.	62	10	53
	66	R. O. Davis, 256 Simcoe street, London, Canada	48	17	8



No. 71.

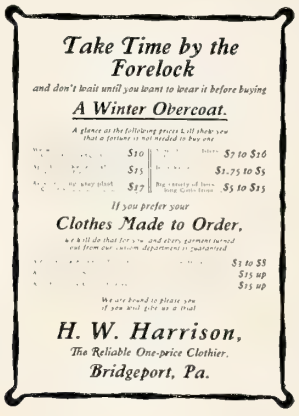
Third Place by Contestants.

	67	Daniel M. Berran, *Kennebec Journal,* Augusta, Me.	8	110	32
	68	———— ————, Shenandoah, Iowa.	64	31	44
	69	Edward Smith, Schuylerville, N. Y.	31	105	74
	70	J. R. Carpenter, Wells, N. Y.	31	5	86
	71	Russell Thompson, *Herald,* Boulder, Colo.	56	67	44
	72	W. A. Ray, 414 Ross avenue, Dallas, Tex.	101	74	8
73	74	I. A. Wilkinson, 500 South Laman street, Dallas, Texas	20	9	37
75	76	William J. Wulf, 13 Charles street, Warren, Ohio	97	62	2

Specimen Nos.			First choice.	Second choice.	Third choice.
77	78	Jess Matzger, Dayton, Wash.	79	44	109
79	80	F. S. Strohm, Dayton, Wash.	44	78	109
	81	Harry Blumenthal, Oxnard, Cal.			
	82	William Behne, Defiance, Ohio.	110	44	86
	83	T. E. Scully, Schuylerville, N. Y.	102	138	25
	84	Thomas E. Lees, 15 Oak street, Newton Upper Falls, Mass.	88	44	31
	85	A. M. Wagner, Maltby & Corperew avenues, Norfolk, Va.	20	37	78
	86	Will H. Edwards, *Kennebec Journal,* Augusta, Me.	98	129	26
87	88	George W. Johnson, 77 Union street, Newton Center, Mass.	55	56	98
89	90	Frank J. Conway, B. Altman & Co., New York	55	35	98
91	92	Frank A. Winslow, Box 522, Hallowell, Me.	74	37	25
	93	John K. Mackenzie, Box 347, Charlottetown, P. E. I., Canada			
	95	Carl L. Peterson, Osage, Iowa.			
	96	Andrew McBeath, Belton, Texas.	19	71	101
	97	Joseph A. Randolph, Austin, Texas.			
98	99	W. F. Herman, 2 Dana court, Roxbury, Mass.	37	111	3
	100	H. Sidney Greene, Andover, N. Y.	110	8	86
	101	P. L. Clancy, 24 Allan street, Halifax, N. S., Canada.	44	26	8
	102	T. W. Clancy, 24 Allan street, Halifax, N. S., Canada.	103	78	4
	103	William J. Ryckman, Orillia, Ont., Canada	104	134	72
104	105	Byron Bellamy, *News Letter,* Orillia, Ont., Canada	103	56	124
	106	Charles R. Arnold, Grenoble, Pa.	139	55	78
	107	Charles Lowater, Spring Valley, Wis.			
	108	John Williamson, 136 Church street, Hoosic Falls, N. Y.	44	47	71
	109	Thaddeus S. Walling, Freehold, N. J.	44	8	9
	110	Tom V. Hendricks, *Republican,* Brookville, Pa.	135	71	139
	111	A. H. Marryat, 26½ Spencer avenue, Chelsea, Mass.	98	110	23
112	113	D. M. Benton, 508 Cherry street, Macon, Ga.	47	62	74
	114	H. H. Myers, 869 Orange street, Macon, Ga.	47	135	112
	115	C. E. Musser, Atlantic City, N. J.	9	44	5
	116	Harry D. Stout, 418 Miller street, Bluffton, Ind.	17	110	31
	117	T. T. Merritt, Laurel Publishing Co., Laurel, Miss.			
	118	H. E. Tudor, Charleston, Mo.	44	3	8
	119	John D. Evans, Portage, Wis.	102	20	109
	120	Albert E. Bradshaw, Alliance, Ohio.	139	138	56
	121	H. E. Tuttle, Osage, Iowa.	71	26	23
	122	Glen Stevenson, 325 South street, Springfield, Mass.			
	123	F. Appenfelder, Citizen Printing Co., Crete, Ill.	19	55	25
	124	Perry G. Davis, 13 College avenue, Huntington, Ind.	40	52	17
	125	Fred C. Funnell, Plattsburgh, N. Y.	8	139	71
	126	Harry G. Paxson, Box 201, East Palestine, Ohio	49	101	20
	127	A. H. Lampe, Box 408, Salida, Colo.	23	5	44
	128	Norman S. Garis, Box 314, Summit, N. J.	4	138	104
	129	B. Bertram Eldridge, Standard Job Print, Harwich, Mass.	26	55	37
130	131	S. H. Thornberry, 1633½ Washington street, St. Louis, Mo.			
	132	Glen H. Bentley, *Glenwood Post,* Glenwood Springs, Colo.	86	135	31
	133	Frank H. Lowe, 1301 Bellevue avenue, Kansas City, Mo.	41	71	13
134	135	J. C. Voline, Auburn, Neb.			
136	137	B. Frank Diirr, York, Pa.	114	86	119
	138	F. J. Macdonald, 14 Arbella street, Salem, Mass.			
	139	Claude C. Bishop, 1611 Polk street, Nashville, Tenn.	108	55	138



No. 8.



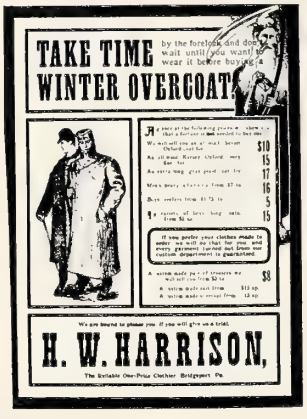
No. 20.



No. 46.



No. 79.



No. 107.



No. 110.

A careful compilation of these selections gives the results shown in the table below. There are sixty-two contestants in this honor roll, seven of whom were fortunate enough to have both of their ads. included in the list. It is interesting to notice that the compositors who set good ads., as demonstrated by this test, also, almost without exception, selected good ads. in rendering their decisions:

	Specimen No.		Points.
1	44	H. F. Finkenhoefer, Wilmerding, Pa.	45
2	55	Richard E. Devlin, Saratoga Springs, N. Y.	31
3	71	Russell Thompson, Boulder, Colo.	29
4	20	John J. Emerick, Wheeling, W. Va. (See No. 27)	22
5	8	John B. Adkins, West Brattleboro, Vt.	21
6	110	Tom V. Hendricks, Brookville, Pa.	19
7	62	O. L. Lilliston, Philadelphia (See No. 57)	17
8	115	C. E. Musser, Atlantic City, N. J.	17
9	31	James H. Nichols, St. Johns, Newfoundland	16
10	101	P. L. Clancy, Halifax, N. S., Canada	16
11	4	R. L. Telfer, San Jose, Cal.	15
12	5	Lawrence Wietlispach, Streator, Ill.	15
13	9	W. J. Hundley, Lyons, Iowa	15
14	138	F. J. Macdonald, Salem, Mass.	14
15	139	Claude C. Bishop, Nashville, Tenn.	14
16	23	E. R. Stephens, Hoosic Falls, N. Y.	13
17	41	T. J. Boyd, Cottage Grove, Oregon	13
18	86	Will H. Edwards, Augusta, Me.	13
19	17	Henry F. Millett, Beverly, Mass.	12
20	74	I. A. Wilkinson, Dallas, Texas	12
21	37	H. L. Eldridge, Harwich, Mass.	11
22	56	William G. Bradshaw, Saratoga Springs, N. Y.	11
23	98	W. F. Herman, Roxbury, Mass.	11
24	3	Charles W. Stevens, Worcester, Mass.	10
25	26	J. D. McAra, Calgary, Canada	10
26	135	J. C. Voline, Auburn, Neb. (See No. 60)	10
27	19	John J. Emerick (Same as No. 4)	9
28	47	W. S. Withers, Medford, Wis.	9
29	78	Jess Matzger, Dayton, Wash. (See No. 47)	9
30	102	T. W. Clancy, Halifax, N. S., Canada	9
31	104	Byron Bellamy, Orillia, Ont., Canada (See No. 32)	9
32	105	Byron Bellamy (Same as No. 31)	8
33	40	Isaac H. Squires, Port Jervis, N. Y.	6
34	48	Elmer D. Nelson, London, Canada	6
35	68	———— ————, Shenandoah, Iowa	6
36	72	W. A. Ray, Dallas, Texas	6
37	88	George W. Johnson, Newton Center, Mass.	6
38	103	William J. Ryckman, Orillia, Ont., Canada	6
39	109	Thaddeus S. Walling, Freehold, N. J.	5
40	25	Homer Bedford, Denver, Colo. (See No. 54)	4
41	111	A. H. Marryat, Chelsea, Mass.	4
42	119	John D. Evans, Portage, Wis.	4
43	129	B. Bertram Eldridge, Harwich, Mass.	4
44	11	J. E. Connery, Manila, P. I.	3
45	15	Fred Smith, Providence, R. I.	3
46	64	Clarence Bogan, Shenandoah, Iowa	3
47	77	Jess Matzger (Same as No. 29)	3
48	79	F. S. Strohm, Dayton, Wash.	3
49	97	Joseph A. Randolph, Austin, Texas	3
50	108	John Williamson, Hoosic Falls, N. Y.	3
51	113	D. M. Benton, Macon, Ga. (See No. 67)	3
52	114	H. H. Myers, Macon, Ga.	3
53	10	Charles S. Anderson, Brooklyn, N. Y.	2
54	35	Homer Bedford (Same as No. 40)	2
55	49	Charles Meyers, Davenport, Iowa	2
56	52	R. M. Rulison, Tecumseh, Mich.	2
57	63	O. L. Lilliston (Same as No. 7)	2
58	67	Daniel M. Berran, Augusta, Me.	2
59	132	Glen H. Bentley, Glenwood Springs, Colo.	2
60	134	J. C. Voline (Same as No. 26)	2
61	2	Charles M. Nicholson, Buffalo, N. Y.	1
62	13	F. H. Lankton, Kansas City, Mo.	1
63	32	George T. Selby, Camden, N. J.	1
64	42	R. Hamilton, Harvard, Ill.	1
65	53	C. F. Hoffman, Los Angeles, Cal.	1
66	66	R. O. Davis, London, Canada	1
67	112	D. M. Benton (Same as No. 51)	1
68	116	Harry D. Stout, Bluffton, Ind.	1
69	124	Perry G. Davis, Huntington, Ind.	1

Reproduced herewith are the first three ads. as selected by THE INLAND PRINTER judges, and the first three as selected by the contestants, only one of which is duplicated. Brief biographical sketches and photographs of the successful compositors are also given, with the exception of the portrait of Mr. Musser, whose photograph was not received in time for publication. About fifty complete sets of ads. are left over, which will be sent postpaid to those interested on receipt of 25 cents in stamps or coin, which should be mailed to the address at the head of this department. The successful compositors include the following:



44 H. F. Finkenhoefer.



48 Elmer D. Nelson.



55 Richard E. Devlin.



71 Russell Thompson.

Charles E. Musser was born in Gettysburg, Pennsylvania, in 1860, and served his apprenticeship on the *Star and Sentinel,* of that city. He was employed several years in the State Printing Office and in the J. Horace McFarland Printery, and is at present in charge of the job department of Shaner & Knauer, printers, stationers and engravers, Atlantic City, New Jersey.

H. F. Finkenhoefer was born in Essen, Germany, in 1868, coming to this country at the age of fourteen. His first eight years at the printing business were spent with William F. Manz, at Youngstown, Ohio. More than ten years were spent in Cleveland, Ohio, where his experience was greatly broadened. Mr. Finkenhoefer is at present employed in the printing department of the Westinghouse Electric and Manufacturing Company, at East Pittsburg, Pennsylvania, residing at Wilmerding, Pennsylvania, a suburb of Pittsburg.

Elmer D. Nelson, born at Florence, Ontario, in 1881, learned his trade with the London Printing and Lithographing Company, at London, Canada, an office doing only the best grade of book and job work, and with which office he is still connected in the capacity of proofreader.

Richard E. Devlin was born at Saratoga Springs, New York, in 1874. He learned his trade in the jobroom of the *Saratogian,* at that place, and, with the exception of about two years, when he worked in New York and Boston, has been employed there ever since.

Russell Thompson was born in Taylorville, Illinois, in 1871, moving with his parents to Boulder, Colorado, five years later. He learned his trade in the office of the *Boulder County Herald,* at that place, and is still employed there. The proprietor of the *Herald,* O. H. Wangelin, sends an interesting sketch of Mr. Thompson's early struggles, a goodly portion of which is published, as it may prove an inspiration to others: "For some reason, at the age of fourteen and a half years, he tired of school and told his mother he was going to see if he could not get a job so as to earn some money. His mother wanted him to keep on in school, but he wanted to get some work to do. Just about that time I needed a devil in the office and asked him if he did not want to learn the printers' trade, carry papers, sweep out the office, etc. He was offered the munificent salary of $2.50 a week.

His mother has since several times told me that the happiest moment in his life was when he came home and told her he had a job. From that time on he worked his way slowly up. Others who started in with him have either quit the business, or are still underlings. From the first he took an interest in his work, always doing his best, always trying to make himself not only useful but necessary. In 1890 the foreman of the office left and I asked Russell to take that position. After that he studied up diligently the matter of job work. Every job that came in, every specimen he could lay his hands on, he examined critically. He soon became a subscriber to THE INLAND PRINTER, and struck out with original ideas. If he wanted new type faces they were ordered for him, and he soon built up a reputation as being by far the best printer in the place. He has been in the office since the first day he entered as devil, and that is now over seventeen years ago. His work is known all over the State, and I believe in many parts of the United States. He has had lucrative offers elsewhere, but prefers to stay here. I think he is the best paid man in his department in the State, outside of Denver and Colorado Springs, and he earns his pay. He was married about ten years ago and has a son seven years old. He never had any instructor. When he first started in I showed him how to set type and jobs and to manipulate a press, but I soon stepped aside for him. What he has learned he has picked up from such books as THE INLAND PRINTER and his own originality. Of course, I think lots of him. He is almost as my own son, because I almost raised him, and he has been with me the greater part of his life."



Photo by Waite.

FOOT BRIDGE IN COFFEE PLANTATION, CORDOVA, MEXICO.

It will be noticed that the successful contestants are well scattered from Ontario to Colorado, although the majority are in the East. Among the ninety-nine letters received there were many very interesting, but only slight reference can be made to these. A number called attention to No. 107, which was an exceptionally good piece of work, but required either two printings or an etching to produce; as a consequence it was not given a single point. Tom V. Hendricks, of Brookville, Pennsylvania, sums up the general situation concisely as follows:

Personally I do not like the display of the words, "Take time by the forelock," as in evidence in many of the ads. To my mind an ad. like Mr. Harrison's is meant to sell winter overcoats. The only man whom the ad. will attract — that is, attract and bring into the fold — is one who is in the market for a winter overcoat. Hence, "a winter overcoat" (and the argument of prices) is the most attractive argument when properly displayed. It does no good, in my mind, to attract a man, through curiosity, to an ad. in the subject of which he isn't interested.

There are a number of good suggestions made in reference to future contests, and these will be acted upon as far as practicable. Very many comments on the benefit of these contests are made, but there is room for only a few:

Byron Bellamy.— The contest has done me good, and if I end inside of the first 135 this time I am in for the next one.

J. E. Schaffer.— I think it is a great education to see an ad. set in so many different styles, and I am glad that I entered the contest.

C. E. Musser.— I think you are doing an excellent service to the printing fraternity by promoting these contests, as the exchange of ideas can not help but be beneficial to all.

H. V. Ruter.— A comparison with the ads. submitted in the previous contest shows an improvement all along the line, which would indicate that these contests are highly educational.

Contest No. 14 will be announced in the September number, and an effort will be made to so arrange the date of closing as to bring the publication of the result a month earlier than heretofore.

NOVELTY IN ADVERTISING.

The pastor of a Presbyterian church in San Jose, California, believes in using the Monday morning papers to advertise his church services, and also believes in advertising in a lively manner, even though he shatters ethics. The *Bulletin* reproduces one of his "ads." which recently appeared on a Monday morning:

FOUND ASLEEP — So you slept in church yesterday, did you? Well, it was rather a drowsy day, but if you had been at the Second Presbyterian church you wouldn't have dozed. The pastor preached two earnest, enthusiastic sermons, and the music was alive and inspiring. Mrs. Hillman Smith sang that old favorite, "The Holy City," to the enjoyment of all; the chorus choir rendered two anthems. The congregation was nearly as large as the church itself. An old timer there looked around and remarked to a bystander, "Well, I declare; I thought I knew every man who came in this church, but the last few weeks I don't seem to know more than half of them.— *San Francisco Bulletin.*

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Vest-pocket Manual of Printing. 50 cents.

Modern Letterpress Designs.— A collection of designs for job composition from the *British Printer*. 60 cents.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Title Pages.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

Twentieth Century Cover-designs.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

Plain Printing Types.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

Correct Composition.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

Hints on Imposition.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

Modern Type Display.— The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. 50 cents, postpaid.

J. Harry King, Springfield, Ohio.— The title-page of the Layton circular is a very acceptable bit of rulework and makes an attractive advertising design.

H. M. Tedford, Gonzales, Texas.— No criticism is possible on the work under consideration. All the different specimens are set exactly as they should be and no exceptions can be taken either in type selection or arrangement.

J. F. McClave, Lake Charles, Louisiana.— The Souvenir cover is attractive, although some might object to the wall-paper style of ornamentation used. The ad. on the back is very distinctive, but a tendency to unnecessary adornment should be restrained.

Thomas H. Little, Norfolk, Virginia.— Letters designed as finals should not be used in the middle of a word. The program is a very pleasing bit of work. It is well arranged and consistent, the latter something always to be commended in the production of printing.

H. E. Tuttle, Osage, Iowa.— Much variety and thought is shown in the samples. Both the Shakespeare and the Teeth cover-pages are well balanced and attractive designs. The Agricultural cover is not so pleasing. It would be improved by leaving off the ornaments in the side panels.

J. E. Howe, Rushton, Louisiana.— We are not quite sure, but think that the tints should have been left off on the letter-head in the interest of correct printing. They are a departure from the simplicity that is synonymous with good taste. The type selection and arrangement of the rule design is good.

5–6

J. E. McKenney, Monessen, Pennsylvania.— Business cards look best when set in one series, excepting the occasional use of some contrasting face for the sake of emphasis. There

Shops at—California and Monessen. Phones—Bell 29-x, Monessen. Federal 29, California.

C. L. CHESTER,

MANUFACTURER OF BRASS CASTINGS.

Plumbing, Gas, Steam, and Hot Water Fitting.

Electrical and Repair work, Grinding of Every Description. Supplies Kept in Stock. MONESSEN, PA.

PRESENTED BY

No. 1.

ELECTRICAL AND REPAIR WORK
GRINDING OF EVERY DESCRIPTION
SUPPLIES KEPT IN STOCK

SHOPS AT CALIFORNIA AND MONESSEN

C. L. CHESTER

MANUFACTURER OF

BRASS CASTINGS

PLUMBING, GAS, STEAM AND HOT WATER FITTING

TELEPHONES:
BELL 29-X, MONESSEN. FEDERAL 29, CALIFORNIA

PRESENTED BY_____ MONESSEN, PA.

No. 2.

is too much matter on the Chester card to be handled effectively, but an observance of the rule stated above would improve it. We show a resetting. (Nos. 1 and 2.)

J. W. Stowell, Federalsburg, Maryland.— Your layouts are exactly the same as used in large offices for long runs of pamphlet work. Any number of forms may be run together in gangs, the only limitation being the fact that too many would make the folded sheet too long and narrow to be handled conveniently if folded by hand.

O. P. Schumann, Hudson, Michigan.— In arranging a booklet some type should be decided upon for titles and headings and its use strictly followed for coherency's sake. The

Geo. J. Daniels.

FIRE INSURANCE.
CYCLONE INSURANCE.
SURETY COMPANY'S BONDS, CONTRACTS, ETC.
LIFE INSURANCE.
HEALTH AND ACCIDENT INSURANCE.

OFFICE ON NORTH CHURCH ST.
Hudson, Mich.

No. 3.

George J. Daniels

FIRE INSURANCE
CYCLONE INSURANCE
SURETY COMPANY'S BONDS, CONTRACTS, Etc
LIFE INSURANCE
HEALTH and ACCIDENT INSURANCE

OFFICE ON NORTH CHURCH STREET
HUDSON, MICHIGAN

No. 4.

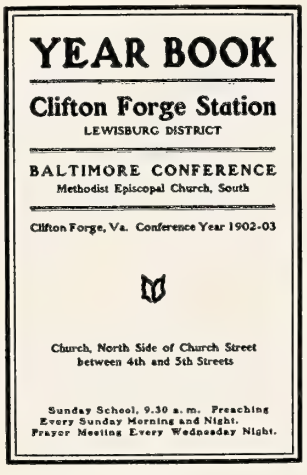
rules and ornaments on the Daniels cover-page could have been left off, much to its improvement, and the inside title strengthened and improved by some rearrangement and change in type display. (Nos. 3 and 4.)

SCHOLL PRINTING COMPANY, Chillicothe, Ohio.— The specimens shown are characterized by the good taste and refinement that should always go with the composition of such work. Our only exception is the unusual and unnecessary arrangement of the names on the last page of the Ohio Day program.

THOMAS S. WRIGHT, Clifton Forge, Virginia.— The "We Print" cover looks very well, but the catalogue cover is not rightly displayed. It is the catalogue of the Sunday school library at Clifton Forge, not of the entire Methodist Episcopal Church, South. The same error is apparent in the Year Book



No. 5.

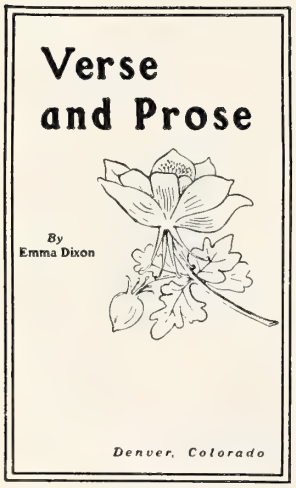


No. 6.

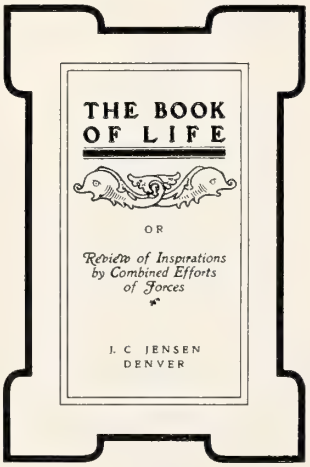
cover reproduced, which, if we understand rightly, refers to Clifton Forge, not, as the display might indicate, to the Baltimore conference. The rule design is unnecessary and not exactly appropriate for a book of that kind. The resetting shows an arrangement more appropriate. (Nos. 5 and 6.)

LEWIS R. MARSTON, JR., Ardmore, Indian Territory.— It is best to leave off points at the end of display lines, particularly when the lines are underscored. Extended type lines should have more space between the words than normal faces, and it is best to divide a statement into two lines rather than have a long, weak, single line. The two jobs are very presentable and the time of composition very fast.

A. E. OTT, Denver, Colorado.— The two pages show good decorative arrangement. In "Verse and Prose" the subject line is needlessly letter-spaced and the author's name crowds the rule too much. The "Book of Life" cover is a bit over-



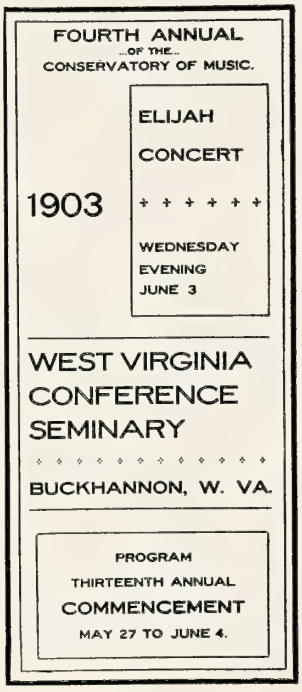
No. 7.



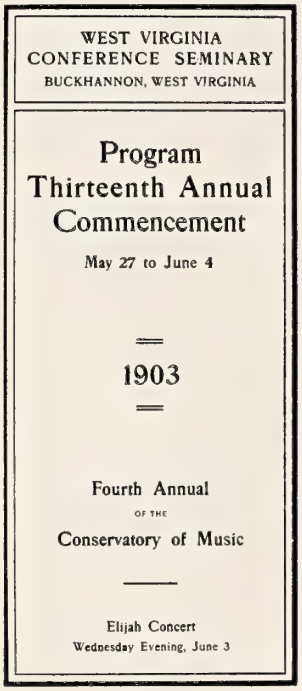
No. 8.

done in the way of ornament for what, judging from the title, is a work on some serious subject. It is more suited for advertising purposes. (Nos. 7 and 8.)

J. W. WALDEN, Buckhannon, West Virginia.— With the limitations noted, the Seminary program is a very interesting bit of printing. On two pages with large half-tones, the list of names under them should have been placed somewhere else, permitting the cuts to center in the borders. We reproduce the cover-page, which is a trifle incoherent in arrangement,



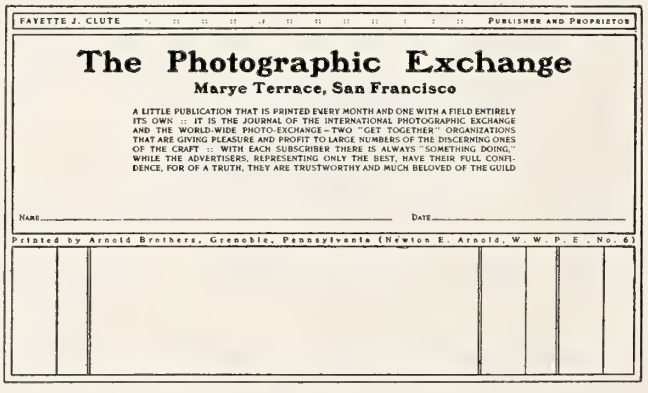
No. 9.



No. 10.

causing doubt as what the title really is. We take it that it is the commencement program of the Seminary and the Conservatory of Music, the "Elijah" concert being a feature of the latter. This conception of the title is shown in the resetting. (Nos. 9 and 10.)

CHARLES R. ARNOLD, Grenoble, Pennsylvania.— Raising the upper and lowering the bottom part of the Commencement title-page would improve it very much, relieving a cramped appearance as it now stands. The all-rule bill head is very interesting on account of its neatness. As a rule it is better

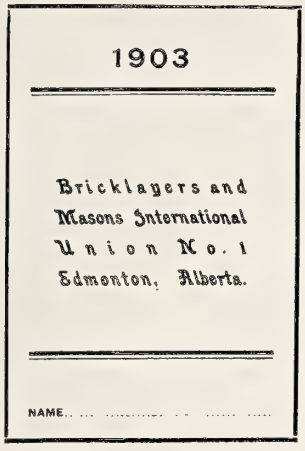


No. 11.

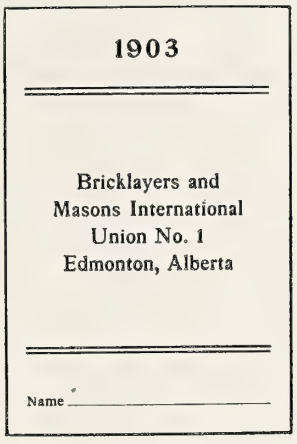
not to separate name and title or town and State, but there are always cases where it may be desirable so to do for the sake of appearance. The bill-head is printed in brown, and rules in orange on light yellow stock. (No. 11.)

J. D. MAVEETY, Edmonton, Alta.— Some attention should be given to the joining of rules, a detail that is often neglected. If the material in an office will not permit of perfect, or nearly so, joints, it is best to leave off rule borders and trust to the type arrangement alone for effectiveness. Lower-case lines

should never be letter-spaced except when all lines in the paragraph or statement are done equally so. It militates against legibility, a prime requisite of correct printing. The sample



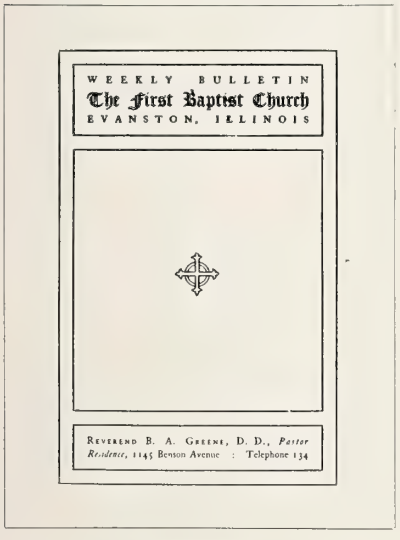
No. 12.



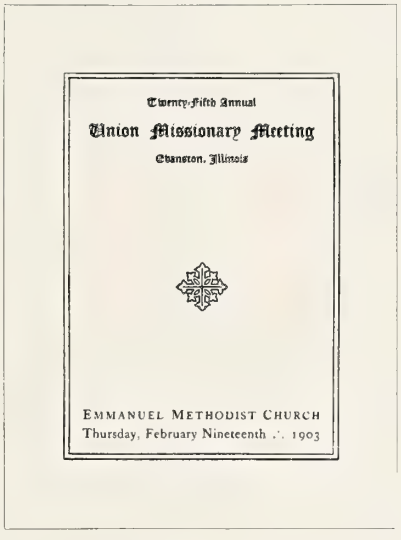
No. 13.

shown has this fault, and we show a resetting correcting the error. (Nos. 12 and 13.)

Earle N. Low, Evanston, Illinois.— A complete appreciation of the tenets and requirements of good jobwork is shown, every sample being set in a style and lettering consistent with the purpose of the job under consideration. This desirable end



No. 14.



No. 15.



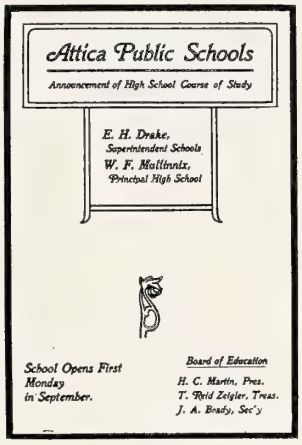
No. 16.

is not understood or appreciated by all printers, and we are glad to note that "the fitness of things" is an apparent axiom followed by the producers of the work in hand. (Nos. 14, 15 and 16.)

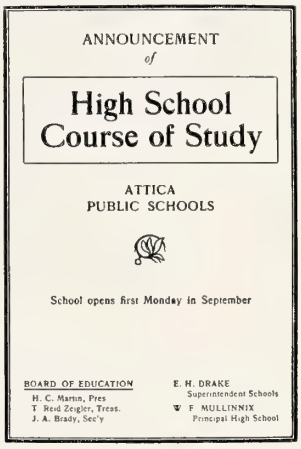
James D. Cusack, New Orleans, Louisiana.— The desired effect of good display on the Tulane program is minimized by crowded type lines, giving a jumbled-up appearance easily remedied by putting the more unimportant lines in smaller type and the judicious introduction of a few slugs. In setting a program with ads. on all pages, care should be taken that the program part be made sufficiently distinctive not to be overpowered and lost in the surrounding irrelevant display.

Elm City Printing Company, New Haven, Connecticut.— No exception can be taken to any of the specimens submitted. They fully meet all of the requirements demanded and are good examples of the normal composition required in commercial work. The bill-head is rather striking with the side ornaments in red and might possibly be condemned by the purists on that account, but yet we think that a concession to fanciful arrangement is good once in a while, although we imagine that on a bill-head such efforts are apt to be unappreciated on account of the strictly utilitarian message it always bears.

Will G. Ross, Ottawa, Indiana.— Failure to appreciate the proper display is shown in the "Course of Study" cover-page. The subject line is put in the smallest type. Proper dis-



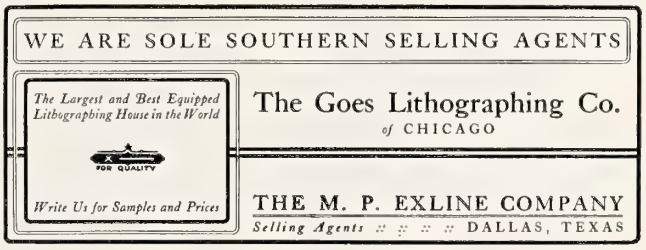
No. 17.



No. 18.

play means an arrangement and selection of the type in a way to set forth or bring into prominence the main feature of the job in hand. (Nos. 17 and 18.)

Fred Melton, Dallas, Texas.— We show a suggestive design suitable for a blotter or an advertisement. It is properly printed in two colors, heavy rule in red, the light rule and



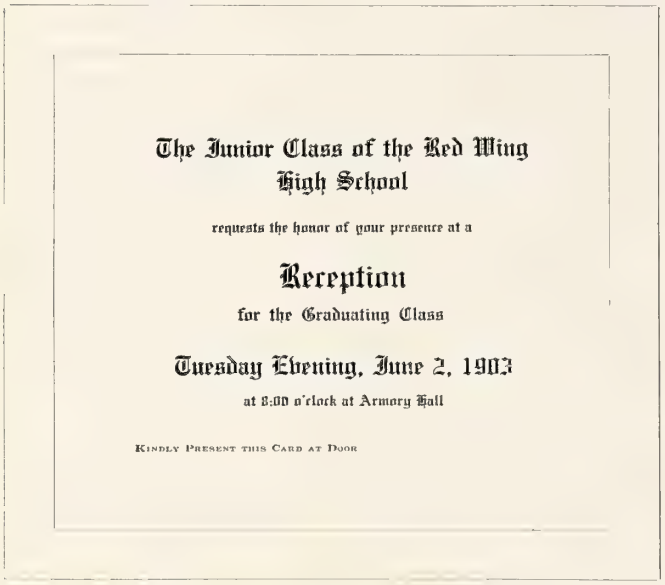
No. 19.

type in black. The two-color printing is necessary on account of the confusion of rules that results from a one-color printing. This is apparent in the reproduction. (No. 19.)

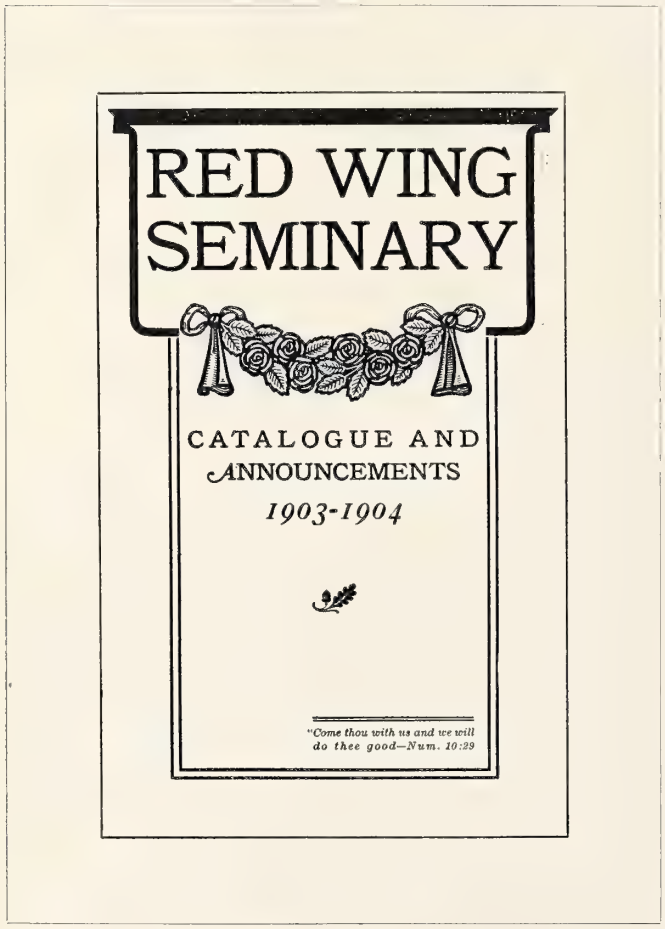
A. B. Pierce, Macon, Georgia.— Too much matter on the card is a deterrent to entirely successful display. A too generous proportion of red also works against effectiveness. One line, or at the most two, would be sufficient for good contrast.

The name on the Beethoven letter-head should have been spaced the same length as the lines under it. This, by not letter-spacing the line and using a plain letter at the end in place of the ornamental one shown.

D. Gustafson, Red Wing, Minnesota.— The School certificates are rather overelaborated — too much so to be perfect examples of correct printing. We reproduce two specimens, however, that are good models of their kinds, announcement



No. 20.



No. 21.

and cover-page, in marked contrast with the above-mentioned certificates on account of their simple arrangement. (Nos. 20 and 21.)

Charles V. Simmons, Waterloo, Iowa.— The samples shown are indicative of "the man behind the gun" idea; that intelligence has been a potent factor in their creation. The house advertising is especially interesting. We think, how-



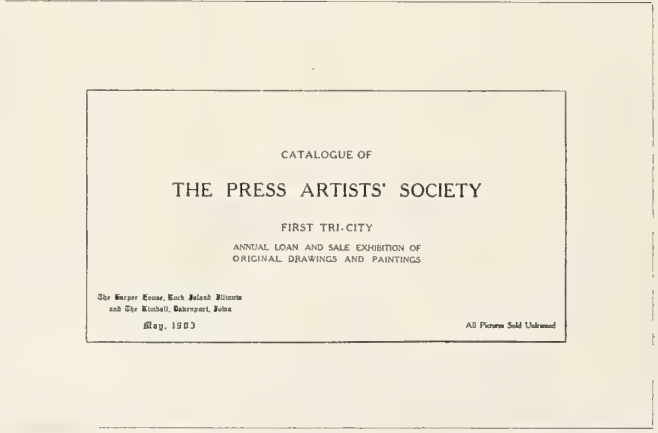
No. 22.

ever, that the ornamental border is unnecessary and out of place on the city stationery. Printed in black and red the reproduced heading is a pleasing variant in commercial stationery. (No. 22.)

James R. Mahon, Davenport, Iowa.— Although in one or two of the samples shown there is a certain straining after effects not always attained, yet the majority of the samples shown possess a style and distinction that lifts them above the commonplace. The Union letter-head is an instance of dainty effectiveness, and the letter-head reproduced of consistency



No. 23.



No. 24.

and strength. It is printed in red and green on light yellow stock. The Artist catalogue is in every way pleasing and satisfactory. We would like to show one or two of the cover ad. pages, but the colors prevented. The title is a good example of normal composition and is shown herewith. (Nos. 23 and 24.)

Archibald W. Lewis, Kansas City, Missouri.—An appreciation of right composition is shown by the samples under consideration. Varying conditions are treated in the proper manner, and the type, in face and size, fitted to the requirements of the job. The Smith-Grieves letter-head is particularly interesting and suggestive, being a departure from the general run of work in design. Two suggestions we would like to make, however, in the way of improvement. First, the use of a somewhat larger or more extended face for the main line and the substitution of two or three point face rule instead

of the four-point for the underscore, which is rather heavy, even in red.

E. E. Oliver, Lincoln, Nebraska.— The Association page is well designed, although departing from the severe simplicity that printing for a customer of that description might seem desirable. A little more distinction should have been given the second statement by increasing the type size, as it is really the subject of the title. The ad. pages shown are in every way attractive examples of that branch of composition.

Richard N. McArthur, Atlanta, Georgia.— The letter-head shown is a very interesting design, and to some extent original, so far as the limitations of typography will permit.



No. 25.

The best color scheme would put the type in the dominating color and the heavy rules in a lighter tint of the same or some other harmonious tone; or in strong contrast like black and red. (No. 25.)

J. Frank McClave, Lake Charles, Louisiana.— The calendar design is very ingenious, but somewhat overelaborated. A simpler design, giving more opportunity for larger and clearer display of the reading matter, would have been a better arrangement. The pattern on a rug is a design purely, and the designer is controlled solely by the one object of making it as beautiful and harmonious as can be, but the typographical designer must always be governed by the rule that elaboration or ornamentation of a type design must always serve the secondary purpose of enhancing or emphasizing the message of the type lines.

THE ROYCROFT TRADE-MARK.

BY ELBERT HUBBARD.



This is the Roycroft trade-mark. Any one who uses it will have his maternal pedigree lambasted in the *Philistine,* even unto the third generation. I got this trade-mark out of a book printed at Venice in the year 1472. Since then I have found the device was used by the makers of manuscript books as far back as the year 1300, and where the merry monks who used it then got it, I do not know. I am often asked what it means: I do not know what it means, and if I ever find out I'll change it to something else.

But Marcus Quinn, Music Doctor (Auditorium Annex), of Chicago, who boasts of a lineage running back to a Roman emperor and an Irish queen, and who knows everything, tells me that the circle stands for eternity; the upright device means progenity; the bar across the circle symbols prohibition, and the double cross is a Dagonic device, the meaning of which Quinn is not at liberty to divulge.

I first used this trade-mark in June, 1895, and continued to use it peacefully and without protest until 1898, when the Bum Biscuit Balavorax Company adopted it, and bereft it of all sanctity by pasting it on any Antique Thing. More than that, a pudgy, peascodical, pestiferous pettifogger, who called himself the attorney for the Bum Biscuit Aggregation, wrote me a letter demanding that I cease using their trade-mark on serious penalty. I wrote back, "Uneeda punch in the mazzard, and so do your clients." Later the virtuous Biscuit lawyer really brought suit against a firm in the Michigan celery district who were using a conventionalized copy of this trade-mark. I was summoned by the celery man as a witness, but so far the case has not come to trial.

PRESSROOM QUERIES *and* ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to the office of The Inland Printer, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Phototrichromatic Printing.— See Process Engraving.

The Color Printer.— By John F. Earhart. Price, $15 — now reduced to $10.

A Concise Manual of Platen Presswork.— By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

Presswork.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

The Harmonizer.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

The Theory of Overlays.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

Overlay Knife.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

Practical Guide to Embossing.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

White's Multicolor Chart contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

Printing Ink for Aluminum.— M. Christensen Company, of Racine, Wisconsin, writes: "Will you kindly inform us if ordinary ink used on printing-presses can be used to print on aluminum business cards? If so, does it need any 'doctoring' to make it work right? Is regular type used, or is it necessary to use brass type?" *Answer.*— A good black ink is necessary, costing about $2 or more a pound, for best results. What is known as fine, quick-drying job ink is a safe grade to use. Regular type will do for short runs, if properly made ready on press. For large numbers of cards from same form, we suggest the use of strongly faced electrotypes.

Ink to Print on Leather and Not Rub Off.— F. I. B., of Grand Forks, North Dakota, asks this favor: "Would you be so kind as to give me any information you have in regard to printing on leather on a job press, that will not rub off?" *Answer.*— Little or no difficulty will be experienced in printing on the usual grades of leather as you suggest, provided the ink is not too thin and oily. Employ a medium quick-drying job ink for all leathers except those specially prepared in oils, in which case use a little copal varnish in good, stiff, black or other colors of ink. Bookbinders' gloss inks may also be used when a rich gloss is desired on the goods.

A Neat Fourth of July Number.— The July issue of the Boys' Industrial School *Journal,* published by the Ohio Boys' Industrial School at Lancaster, Ohio, and of which Mr. George A. Sturm is editor and instructor of the printing school, has been received, and is, as usual, neat and replete — mechanically and editorially. The front outside cover-page is full of loyalty, which is appropriately signified by a large flag of "Old Glory," bordered by thirty-two smaller cuts, all printed in correct colors. We congratulate Mr. Sturm on his return to duty after a severe illness of several weeks. The boys of the school missed him very much in the discharge of their duties.

Wants to Know How to Print in Three Colors at One Impression.— W. R. Durie, of the *Times,* Kingston, Jamaica,

(W. I.), writes: "As subscribers, we should be glad if you would tell us just how to print in three colors at one impression on treadle presses. We have label work in mind, and our difficulty, of course, is the running of the inks one into the other. Perhaps you can refer us to some text-book that covers this." *Answer.*— Presses for printing in three colors at one impression can be built to order; but we question the practicability of such a thing as three different colors being printed as you suggest on the regular platen treadle press. The Kidder Press Company, of Boston, Massachusetts, builds a regular platen machine with ink fountains for several colors, which prints label work quite satisfactorily. Read the letter of H. S. M., of Beverly, Massachusetts, under this department heading, for further information regarding what is being done on the Kidder press.

INK FOR PRINTING ON LINEN.— W. O. H., of Mapleton, Minnesota, writes: "Will you kindly inform me in the columns of your valuable publication the best ink to use for printing on linen, and also the best tympans?" *Answer.*— Your question is somewhat vague, because you have not stated what kind of linen printing you want to do. You may want to print on coarse sack linen to be made up into bags, or you may want to print on book cloth, which is also termed linen. If to print on bag linen, then use a good quality of news ink, and a soft tympan, which may be made of a sheet of rubber or a piece of felt or smooth cloth. Whichever of these is selected, cover it over with three or four sheets of book paper. If you want to print on fine surfaced linen, then use a book or job ink costing about $1 a pound, adding a little copal varnish to it as needed. A medium hard tympan is best for this, especially if there are any large type or fields of solid in the form. A piece of baby rubber or thin cloth (as a blanket in the tympan), which must be covered over with four or five sheets of book paper. Get a copy of "Presswork"; it tells you all about tympans.

METHOD OF PRINTING "HANGERS" IN TWO COLORS IN QUICK TIME.— Mr. James W. Thorpe, with A. Talbot & Co., of London, Ontario, has sent us a two-color hanger announcing the program of games for a Scottish picnic in that city. The size of the hanger is 10 by 26¾ inches, and is worked on a 20 by 26¾ inch sheet, so as to give two copies to a sheet, when the printing is done. Two forms are made up for colors, red and blue, and locked up in one chase. The edition was run as follows: 7,500 in red; then washed up for blue, turning the sheet around for second color; then the sheet was cut in two. Mr. Thorpe has this to say about the job: "I send you herewith copy of a large hanger, which conveys an idea that may be new to many of your readers. The number of copies in this instance was fifteen thousand, in two colors, 'rush' order, so that the time saved in running them off at one impression and make-ready was quite an item in both time and cost. The 'idea' is original so far as I am concerned, as I have no knowledge of any one else having adopted it before. If it is of any value to you, make use of it as you see fit." *Answer.*— The entire work on the hanger is good and is worthy of notice here; but the idea is quite an old one and often adopted because it saves time, and, for all advertising purposes, is as effective as if worked separately.



Photo by Coz and Carmichael.

VILLAGE OF PEÑON, MEXICO.

WANTS TO KNOW HOW TO WORK CUTS.— C. R., of St. Paul, Nebraska, says: "I enclose rough proofs of four half-tones, hoping that you may offer some suggestion that will aid me in working them properly. You will notice that there is a slurred or filled-up appearance along the edges in all the backgrounds. These cuts were used several years ago, after which they were stored away until delivered to us to see whether they were in shape to be used on another job. They had not been properly washed out, and the ink had dried in the screen to a considerable extent. We used ammonia first, and later a solution recommended by THE INLAND PRINTER correspondent, consisting principally of caustic potash. The potash seemed to boil out all of the dirt, but the cuts continued to work as shown in the proofs. Any suggestion you may be able to give will be greatly appreciated." *Answer.*— We do not find anything wrong with the cuts, except that much of the engraved surface is filled up with dirt. The workmanship of the face of the cuts is really fine, and only needs proper treatment

and make-ready on press to give splendid results. What you think is "slur" is simply dirt embedded in the screen lines. Get this out entirely, using creosote or a solution of caustic potash — try the former first, using a tooth-brush to apply it, and wash out the dirty particles. Let the creosote remain on the face of the cuts a few hours before brushing off. We suggest that you get a copy of "Presswork," and begin reading at page 68, following up successive pages as they relate to "overlaying." From this work you may gain much valuable information that can not be conveyed at this time or through this journal by reason of lack of space.

Wants to Learn How to Emboss and to Print in Two Colors at One Impression.— Economy and novelty seem to be the demands of recent inquirers, if we are to judge from their letters. Here is another one, who writes as follows: "Some five or six months ago, perhaps longer, the writer (N. B. N., of Toledo, Ohio,) noticed an advertisement or an article in The Inland Printer of a firm or party who offered to sell a proposition for embossing letter-heads, etc. Am not sure whether it was with one impression or not. Also, can you favor me with a scheme which would save two-impression work — for instance, red and blue, or red and black combination for letter-heads, etc., where it is done with one impression? Is there a press manufactured that will do this? Would appreciate very much any information you may be able to give on either of these subjects, especially the embossing." *Answer.*— Get a copy of "Practical Guide to Embossing," price $1; and "The Color Printer," price $10. Regarding press for doing two-color work at one impression, read letter of H. S. M., of Beverly, Massachusetts, in this department. The account of Mr. Thorpe regarding the printing of the hanger may suggest to you a very practical way of accomplishing unique results. Platen presses with ink fountains are often utilized in wonderful ways. Do a little thinking and searching yourself; be as original as possible. To be a "wonder" in your business eschew the beaten tracks followed by the many. There is no fault found for asking questions, if these do not involve useless search for the proverbial needle in the haymound. Read over your first question and ask yourself, "Might I not have looked up the information in back numbers of The Inland Printer without imposing trouble and loss of time on the poor associate editor, who has so many other important questions to answer?" We shall be pleased to hear from any one desiring to dispose of the embossing proposition sought by our correspondent.

Gold Bronze Over Inks.— W. B. M., of Chicago, Illinois, writes as follows: "Will you kindly inform me through pressroom department if there is any way by which bronzing can be done over several colors (three or four) without having the bronze powder stick to the overprints? I have tried a number of things, such as reducing compound in the ink; running as little color as possible; using paraffin, etc. Dusting on magnesia on the printed work will do the trick, but that requires an extra handling and is as nasty to work with as the bronze itself. We use a fair grade of ink that works satisfactorily on all other work, and we do not want to have special ink made for this purpose if there is any other way out of it." *Answer.*— To be successful with such printing you must abandon many dogmatic ideas about the inks you have in use. The principal secret lies in the preparation of the inks so that they will work over each other and dry without forming a sticky, or varnished, top. The writer has, perhaps, made the greatest possible success in such printing, having bronzed over a large figure that had been printed and shaded thirteen times — the bronze "cleaning" off the colors as sharply as if printed on the white stock, but all the inks were prepared by himself, and the process he holds as a trade secret. To advise you intelligently, we would have to examine the inks you select. However, if the colors are good and have been well ground in varnishes made from linseed oil, there is hope for success if you will make a drying varnish of one part of clear and refined dammar varnish, mixed well in two parts of *old* boiled linseed oil, and apply a little to the inks as used, the bottom colors requiring less than the last one. The work should be allowed a couple of days in which to dry before running the next in order, especially if the weather is cold or damp. In any event, the printed sheets should be laid out in small lots, so that the air can reach the colors and set and dry them before going on with bronzing. Do not use too fine a bronze; what is know as "leaf bronze," which has a rich golden luster, is the best of all, and permits of clean work and calendering, when high-class finish is desired.

His Theory About Washing Rollers with Coal Oil and Gasoline.— R. E. M., of Kansas City, Kansas, has a theory regarding the difference of using coal oil and gasoline on composite rollers under defined conditions of temperature, and asks our opinion of the same in this way: "Will you please give me your opinion of my theory. I am working in a basement which is quite damp about all the time, so that the composition rollers peel and do not last any reasonable length of time, necessitating a new supply of these from four to six times a year. Our rollers are washed in coal oil every night, as well as when washing them during the day. Now, my theory is this, that if rollers were washed with gasoline instead of coal oil, they would last much longer, because the gasoline helps to make them tough. I think that once a week would be plenty to wash them with coal oil. This is the way I have washed rollers for the last nine years, and never experienced the least trouble with my rollers. Please let me hear your opinion in The Inland Printer. I do think, however, that a little coal oil may be used once in a while and be all right; but I do not believe it is advantageous to wash up rollers five or six times a day with it in a damp pressroom. What do you think?" *Answer.*— Your theory seems to be a good one, for it satisfies you that it possesses real practical merit, from long every-day experience. This fact alone appears to be in its favor, hence it would hardly be advisable to take issue with you after nine years of proof of its superiority. We can readily understand why gasoline is better than coal oil for washing up rollers in a really damp pressroom, for it dries sooner and leaves an apparent dryness on the face of composition rollers which coal oil will not do. This moderate dryness is likely what you allude to as toughness. True, it has a moiety in that sense; but it does not increase the strength of the composition, except in so far as it does not permit the skin of the roller to "pick" off in small bits, as is often the case when rollers are washed off with coal oil and then sponged off with water, especially if run on a press located in a damp pressroom. Stick to any theory which you have proved by actual experience to be right, and which has been found beneficial under adverse conditions. We admire a thinking workman with an idea.

Printing Labels in Colors at One Impression.— H. S. M., of Beverly, Massachusetts, has sent us a number of sheets, twenty-four inches wide and of large lengths, filled with labels neatly printed and registered in different colors at one impression, most of the label designs being in two distinct colors. For instance, the first sheet is laid out as follows: First row of labels in black and brilliant red; second row of labels in light blue and gold ink; third row of labels in dark blue and red, and the fourth row in black and gold ink — this arrangement running crosswise on the sheet of paper. Of course the other specimen sheets show entirely different arrangement of labels and colors. Each label varies in size to suit fairly large boxes, the average size being from 4 to 5½ inches wide. We will now let H. S. M. tell how he did the printing: "I was interested in a recent article in The Inland Printer on printing two or more colors at one operation on a hand-fed press. Thinking that you would like to hear about some other new method of printing two or more

colors at one operation I have sent samples of my own work — composition and presswork — done in from two to eight colors, on label work. The press used was an ordinary "Kidder," made in Dover, New Hampshire. I have been a printer twelve years, and have spent a year and a half on this kind of colorwork, being the first, I think, to use this method on this class of work. Let me describe the modus operandi. The fountains, for there are two — upper and lower — are divided into compartments of six inches each, making, as it were, eight fountains, or one for each color. The most delicate colors are put in the lower fountains and the stronger ones in the upper fountains. The form-roller chucks work on different bearings, so that the colors can not mix. The distributors are divided so as to correspond with the fountains; on form rollers the same arrangement, the fountain rollers being allowed to remain continuous or solid. I have not as yet



AN OAXACA SERVANT. MEXICO.

experienced any difficulty in preventing the colors from mixing. In an ordinary day's work I manage to turn out forty thousand two-color labels, doing my own composition, making changes, presswork, etc. On straight runs of only one color, I have turned out from twenty-five thousand to thirty thousand impressions on a day's work. The press carried four sets of fountains. When I desire to do only one color, I remove the divided fountain at the top and put in a straight undivided fountain. For two colors, I remove both top and bottom fountains and replace these with a straight or undivided set; so you can see from this that I can print, at will, from one to eight colors successfully." *Answer.*— We think highly of your plan for doing the class of label printing shown. It is much on the same principle as that in vogue in printing the comic supplements issued by newspaper publishers. Although not so stated, we assume that your paper has been fed into the Kidder press from a web by a special automatic feeding appliance, perhaps such as the Kramer web attachment for platen presses. Apparently, only one composition is made for each form of four labels, and the lines or portions of design of the labels desired in a second color so imposed as that these will register accurately when the press makes its second impression, for it must do this to combine the two or more colors running at the same time. Of course this is called printing in colors at one impression, as, after the first impression, all colors are struck at the same operation of the press, the sheet being automatically carried to the next set of colors in the form.

INACCURACY IN ILLUSTRATION.

Did you ever see a picture of a compositor or pressman at work (unless it was a half-tone from a photograph) that was not an impossible thing? Why does an artist (?) guess at what a case or press looks like when he could easily verify or disprove his conception of its appearance? A recent issue of the St. Louis *Republic* contains a half-column article on what it claims to be the only woman press*man (sic)* in the United States, starting out by saying that Annie Peglow (possibly the original "gentle Annie," of vernal fame) has for five years operated two cylinder presses at 314 North Third street. There is a good deal of flapdoodle in the article, but it would have been all right in the main if some genius had not decided that it needed embellishment. So they ran in the cut shown here. I wonder if this represents the "two cylinder presses"



Annie "operates," or is this only one of the cylinders? Did the artist who "executed" this picture ever see a cylinder press, or even a bed and platen press? Where did Annie get the sheet of paper she is pulling out or putting in the machine? Where is the next sheet to come from? What moves the platen up to the type, and of what unknown metal is it made that so light and unbraced a plate could stand an impression from even a light form? Of course, we can see it is a light form, for she is only using one inking roller! I hope you will find space in which to embalm this relic of a by-guess age, that it may be laid among the archives of printerdom as a memento that in our time there were possible feeders of impossible presses.— *William D. Christman, Fredonia, Kansas.*

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

ENGRAVING OUTFITS FOR SMALL NEWSPAPERS.— W. J. Cram, proprietor of a newspaper in Manitoba, and M. L. Spink, of Illinois, want estimates on the cost of newspaper engraving plants. *Answer.*— Write to the Wesel Manufacturing Company, 82-84 Fulton street, New York.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION. William Lieb, Jeffersonville, New York, wants to know what materials are used for retouching photographs for half-tone reproductions? *Answer.*— The writer uses only Winsor & Newton's water-colors in tubes, namely: chinese white, indian red and sepia, using the color as thick as it can be easily worked.

USING SHADING MEDIUMS ON NEGATIVES.— *Process Work*, of London, says: "A patent was recently taken out in America for a process of making backgrounds to half-tone portraits or other subjects to resemble engraved lines or hand stipple. It is understood that the method consists in applying to the negative an impression from a shading medium, and if that is all there is in the patent it would never hold good in this country, for we have heard of at least two English firms doing this some years ago. There are several ways in which the films can be applied, but generally the parts of the negative, where the tint is not wanted, is gummed over so that any transfer on the gummed portion can be washed off."

OINTMENT FOR THE PROCESSWORKER'S HANDS.— Fritz Hansen gives, in the *Wiener Photographen Zeitung*, the following to protect the hands from photographic chemicals. This translation is from the *Photogram:*

Best castile soap in fine shavings	1 ounce.
Water	1 ounce.
Wax	1 ounce.
Ammonia	45 minims.
Lanolin	1 ounce.

The soap is dissolved in the water heated for that purpose, the wax mixed in with much stirring, and, when all is in solution, the ammonia added. When clear, the lanolin is put in, and then, if the mixture is very thick, water added until the whole has about the consistency of honey. Keep in a covered stoneware jar. The hands should be first washed with ordinary soap, and then, while the lather is still on them, a bit of the mixture, about the size of a hazel nut, rubbed in until all is absorbed, and the hands are dry. At the close of the work, the film of wax is washed off in warm water and a little lanolin rubbed into the hands.

TO REMOVE NITRIC ACID STAINS.—"New Subscriber," New Orleans, writes: "Can you tell me some way to take off the yallow stains from my fingers? I am a zinc etcher, and the nitric acid makes my hands yallow. You must not think I am stuck on myself, but I have got a girl, and — you know how it is — I don't like to go to see her with my hands looking as if I smoked cigarettes with all my fingers." *Answer.* All the world loves a lover, and if there is anything this department can do for you, it will be done. It is easier to lose a girl sometimes than to lose nitric acid stains when they are of long standing. One plan to avoid stains is to use rubber finger stalls, or rubber gloves. Or have a druggist make up for you the ointment recommended by Fritz Hansen and printed in another paragraph. Nitric acid stains can be removed from the hands daily by painting the stains with a solution of permanganate of potash, wash off the permanganate with a five per cent solution of hydrochloric (muriatic) acid. After this wash the hands with pure castile soap. Now, if you lose the girl it will not be the fault of this department. By the way, process men should be particular as to the kind of soap they use on their hands. Any soap that roughens the skin should be avoided. Castile soap is the best to keep the skin in good condition.

THREE-COLOR PRINTING IN 1730.— Sir George Newnes is about to bring out a periodical at the price of $50 per copy. Its value will be due to the fact that it will be illustrated with colored photogravures. This announcement leads C. T. Chesterman to recall in the *Process Photogram* that T. Ch. Leblond formed a company in London, in 1730, or thereabout, to do copperplate printing in colors. In 1737 Leblond removed to France, where he had imitators. Some of the colored copperplate prints of that day, which were sold at a few shillings, are now valued at many thousand francs. In 1730 Leblond published a work entitled "Il-Colorito; or, the Harmony of Coloring of Painting Reduced to Mechanical Practice Under Easy Precepts and Infallible Rules." Leblond maintained that in painting, all visible subjects can be depicted by the aid of three colors, namely, yellow, red and blue, and expressed himself as follows on the subject: "Various mixtures of the three primary colors produce all conceivable tints, and if they are intermixed black is produced." By Leblond's method a separate plate was used for each color, but as three colors did not give depth enough to the shadows he eventually employed a fourth plate. All of which would seem to indicate that there is little new, after all, under the sun. And further, if Newnes succeeds in getting $50 for a publication because it is printed in colors, there is going to be a movement in all magazines toward using three-color plates.

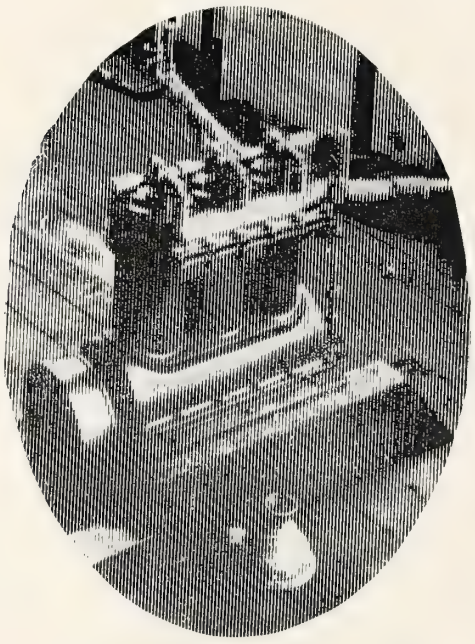
THE AMSTUTZ ENGRAVING METHOD.— N. S. Amstutz, formerly of Cleveland, Ohio, who invented a machine for sending pictures by telegraph, has moved to London. He is now using his invention for engraving purposes, and it is interesting to note the improvement he has made. On October

26, 1891, he sent the writer a proof of the first portrait sent by telegraph, with this note: "I enclose you a hand-burnished proof of our first portrait test on our first machine. The print is a little worse for being a burnished proof. This was sent twenty miles in ten minutes, and it is not representative of what the process can do, but what the first machine did do."



AMSTUTZ'S FIRST TELEGRAPHED PORTRAIT.

To engrave by his machine he first makes a negative from the subject to be engraved, then a positive from the negative, after this a carbon print on celluloid is made from the positive. The *Process Photogram* thus describes the engraving method: "This carbon relief is now used as the guide to a cutting tool by which a replica of itself is cut in a thin sheet of celluloid. The carbon print is laid with its relief upward on a brass cylinder some three inches in diameter. It is covered with a strip of celluloid which is stretched tightly down over it. Then a V-shaped cutting tool, on a suitable carriage, is brought down



AN AMSTUTZ ENGRAVING.

upon the celluloid and its depth of cut adjusted. The cylinder is set rotating, and at the same time the carriage and attached tool move by a previously determined step from left to right. In a few moments the tool has cut upon the upper surface of the celluloid a relief corresponding to that of the carbon underneath, the tones of the original print being translated by greater or less breadth of line, just as in single line half-tone with a screen in a camera. This celluloid relief can be mounted type-high on a wood block with celluloid varnish and printed from, to an edition of twenty thousand, Mr. Amstutz claims. Or cold stereos or electros can be made from it in any number."

Bleaching Photographic Prints White.—D. D. MacKenzie, Providence, Rhode Island, writes: "Can you inform me of a formula for bleaching salt prints, such as are used for photo-etching? To illustrate: I desire to make a salt print, ink over it with waterproof ink, then bleach out white all but the black lines. I have sensitized my salt paper on thirty-grain silver bath (neutral), fumed, printed and bleached in a saturated solution of bichlorid mercury, and, while they look good in the water, in a few hours the lines of the photograph begin to come back. All the formulas I have been able to find simply say, bleach with mercury, but this has not been successful with me." *Answer.*—Here is the method used by the writer for over a quarter of a century: Clemon's matt surface paper is sensitized on a forty-grain bath of nitrate of silver. After fuming and printing the print is thoroughly fixed in hypo-sulphit of soda solution, and washed in running water until every trace of the "hypo" is out of the print. On this the permanency of the bleaching operation depends. The bleaching bath is:

Bichlorid of mercury	1 ounce.
Water	5 ounces.
Alcohol	1 ounce.
Hydrochloric acid	1 drachm.

If the drawing has been made with non-waterproof ink, then alcohol is substituted for the water in the formula. In fact, as both kinds of ink are used in my department, for safety I use an alcoholic solution of mercury. The bleaching solution is poured on and off the drawing, and, when the print is bleached white, the mercury is washed off the drawing by holding it for a few moments under running water. Photographs bleached in this way will keep white for years.

Developer for the Dry Enamel Process.—Since an American went to Europe to introduce the dry enamel process there, experiments have been in progress in the Imperial Institute of Graphic Arts in Vienna as to the value of the method over the ordinary enamel. Herr Ludwig Tschorner, who has had charge of the experiments, comes to the conclusion that the dry enamel process does not come up to the ordinary enamel process as far as results and ease of working go. On page 723 of the January Inland Printer was published a dry enamel process recommended by C. Real in Penrose's "Pictorial Annual," 1902-'03. In this process stannate of soda was used as the developing powder. Herr Tschorner has been experimenting with this powder and reports that even when rubbing it over the print in the most careful manner with a soft tuft of cotton wool it is liable to scratch, owing to the grainy nature of the powder. He says that the best developing agent is powdered magnesia, or, better, magnesium carbonate. This is rubbed over the print with either a camel's-hair brush or a tuft of cotton.

OR LIKE A ROSE IN A WEED PATCH.

An advertising man is on the high road to riches when he has learned how to make two inches single column stand out from the surrounding surface like a wart on the nose of an heiress.—*Printers' Ink.*

THE VALUE OF APPEARANCES.

A good many men have yet to learn that anything that improves the appearance of store, shop or factory is good advertising.—*Printers' Ink.*

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.— Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address The Inland Printer Company, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Facsimile Simplex Keyboards.— Printed on heavy ledger paper. 15 cents.

The Mechanical Details of the Linotype, and Their Adjustment.— By Frank Evans, Linotype machinist. $3, postpaid.

The Linotype Operator's Companion.— A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

The Linotype Manual.— Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

Correct Keyboard Fingering.— By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

Stubbs' Manual.— By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

Facsimile Linotype Keyboards.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

The Mechanism of the Linotype.— By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in The Inland Printer. Fully illustrated; 128 pages; cloth, $1.50, prepaid.

THINGS YOU SHOULD NOT FORGET.

Don't forget to keep the fonts well sorted up.

Don't forget that the distributor is made right.

Don't forget to lock the transfer levers before climbing up to start the distributor.

Don't forget to take the bent, damaged and broken-down matrices out of the magazine.

Don't forget that the distributor needs very little oil, that if oil gets on the matrices they won't slide in the magazine, and if your matrices are dirty your proofs will be likewise.

The Unitype Company is sending out a booklet, the cover of which forms the envelope, entitled "A Friendly Visit on Publication Day," the text of which is a convincing argument to the publisher of the small-city daily in favor of the Simplex One-man Typesetter.

Metal Looks Cold.— W. H. D., Fargo, North Dakota, asks the following questions: "(1) In casting a twenty-nine-em line, the first one or two letters of the line have a bad face, while the balance of the line is perfectly clear. Mouthpiece is open and perfectly free the entire length. The trouble does not occur on any other length of slug. (2) In recasting the face of slugs of any measure, but mostly of ten-point body, have the 'cold metal' appearance, while the slug itself is too hot." *Answer.*—The writer is unable to reconcile questions one and two, but takes it that the trouble is a bad face on the slug while the metal is really hot. There are not many things that will produce the effect of cold metal, the ordinary cause being that the mouthpiece holes are clogged or the throat of the pot filled with dross or litharge so as to permit the metal to enter the mold in such a small stream that it chills before it strikes the matrices, and thus produces a bad face. The same thing would occur if the pot mouth were not in line with the mold cell. It may be necessary to remove the mouthpiece and clean out the throat of the pot in this instance, as it is undoubtedly choked with litharge.

Mold-posts Sprung.— An operator-machinist in Elkhart, Indiana, is having trouble of a new kind, and has been unable to overcome it. He writes: "We are having a very peculiar trouble with our slugs. The bottom of the slug is always about a half-thousandth thinner than the top, no matter how we adjust it. Sometimes we can get three corners alike, but the fourth will still be off. We did everything imaginable to the knives, and finally got a set of new ones; we put in new bushings for the locking pins; we adjusted the mold slide in every possible way, the gib of which we found slightly worn. We have made these adjustments over and over again, going from one extreme to the other, trying a slug at all the intermediate stages, but the bottom always remains thinner than the top, sometimes as much as two-thousandths, sometimes a little less than a half-a-thousandth; but never right. We have lapped and cleaned the mold, and tried everything suggested that could possibly have a bearing on it. With the exception noted above, the slug is as perfect as ever came out of a Linotype. We have set bourgeois, brevier and nonpareil slugs with always the same result. If you wish you may publish the facts of this letter in The Inland Printer, in order to get the opinions of other machinist-operators." *Answer.*— Trouble of this kind is due to the posts which serve as guides in the new universal mold becoming sprung, so as to put the movable cap out of line with the base portion of the mold. New posts can be put in place, but the job should not be attempted outside the factory, to which the mold can be sent for repair.

A Record by a Lady Linotypist.— High averages have been made by men on the Linotype keyboard, but it is not often that the record given below is excelled by operators of the gentler sex. If any better records have been made The Inland Printer will be glad to publish them. Daniel M. Benan, foreman of the news department of the *Kennebec Journal,* Augusta, Maine, writes regarding the performance of a lady operator in his employ: "I am a constant reader of The Inland Printer and am especially interested in anything that pertains to machine composition. At different times I have noticed the recording of large 'runs' on the Linotype, but have never seen figures on continuous work. Now we have an operator in the office of the *Kennebec Journal* who is quite a performer, and thinking that it might be of some interest to your readers I have compiled the records for six successive weeks. They follow:

Week of—	Hours.	Ems.	Average.
April 27-May 2	49:30	288,650	5,831
May 4-9	53:10	309,852	5,825
May 11-16	51:55	307,639	5,825
May 25-30	48:15	288,143	5,977
June 1-6	47:10	289,033	6,126

Miss Estelle Brown, whose performance for six successive weeks is shown above, is employed in the news department of the *Kennebec Journal,* at Augusta, Maine. Shortly after the introduction of the Linotype into the *Journal* newsroom she learned the keyboard and became a regular 'hand.' From the first she showed herself to be very 'swift,' but it was not until lately that she has been making high averages, her efforts having been previously confined to making spurts. Miss Brown's record was made setting minion face on brevier slug, the type being measured by the use of the Linotype counter which registers the number of lines. I mention this to show that her record consisted of solid type only, not any slugs, heads, leads, etc., were counted at all. She does not have any particular

copy, but takes it as it comes, both good and bad. I am not in a position to know just what the highest averages for continuous work on the Linotype are, and would like to know if you do not consider this exceptional work — especially when the operator is a slight, frail girl."

QUESTIONS FROM A GRADUATE.— A graduate from the Inland Printer Technical School writes as follows: "It is some four months since I left your school, and I have had occasion to congratulate myself a number of times for having attended same. It took me about eight hours to instal my machine and it has run beautifully at all times. The coal-oil burner gave some little trouble, but is better now, but in a short time we will change to gas, when the only source of trouble will have been removed. We have a two-letter pica machine, and it is a beauty, having all the latest improvements. I average 4,300 solid brevier an hour, and have the care of the machine. I wish you would tell me what is a fair average speed under conditions in a country office on brevier. I change machine over every Saturday night to nonpariel, and also set jobwork at odd times. We are getting out a seven-column eight-page paper with one machine (running two shifts of eight hours each), set solid brevier, and use four, five or six columns of plate a day. Is this a good average? The boss wants to set a tax list on machine six ems wide, but I notice the spaceband driver will not fit in jaw on so short a measure. Will I have to get a small driver? I remember you having said the dirt that comes from metal after fluxing could be sold. Where? How long will trimming knives run without being sharpened? I have found the 'Mechanism of the Linotype' of great practical value." *Answer.*— The amount of type set is certainly a creditable showing, and is evidence that the system of operating taught in the Inland Printer Technical School is sound. When setting measures less than eleven ems in length it is necessary to use a spaceband driver shorter than the one furnished with the machine, as the driver should come up inside the cut-out corners of the vise-jaws. The residue from the metal-pots or smelting furnace can be returned to the dealers from whom the metal was purchased. Trimming knives should not require sharpening in less than a year's time.

LIKES THE MOUTHPIECE CLAMP.— L. M. Grist, of the Yorkville (S. C.) *Enquirer,* contributes the following: "I noticed in the May or April issue of THE INLAND PRINTER that the Mergenthaler Company had abandoned the use of the improved mouthpiece on the new-style pot crucible. If this is true, and I presume it is, or your department would not have made the statement, I for one very much regret the fact. To my way of thinking, this new crucible and mouthpiece is one of the very best improvements on the Mergenthaler in many moons. I have been using the new-style crucible since a very short time after the 'cave in' letter inquiry which you so kindly carried through for me last summer. It has given me but little trouble from leakage since it was placed on our machine, and none whatever after the first three or four weeks. It does not leak and I do not put the mouthpiece in with ashes and lime or any other corrosive paste. I soon discovered that the small S-wrench which the company intended to be used in tightening this mouthpiece was entirely too weak to bring the clamp to a firm seat. I then went to a blacksmith shop and had a socket wrench made to fit the nuts. I then covered the edges of mouthpiece and clamp with a coating of stiff white lead, put them in place and forced the nuts home with the socket wrench — result, no leak at all. I frequently remove the mouthpiece, clean pot throat and replace the mouthpiece in a space of five minutes, and since securing the socket wrench have not been troubled with leaks in the least. The old-style mouthpiece was hard to remove, difficult to put in position again, was liable to bad leaks, and was hard to line to back of mold; whereas the new one is easy to remove, easy to replace, and, if properly replaced, there is no leak, and is easy to line up, because it is brought to a firm base all along its length and has not been bent or sprung in removal. If machinists having machines equipped with the new crucible will have a socket wrench made to fit the nuts and then use it in the way above described, the leakage trouble will be gone for good. If I had a machine equipped with old-style pot I would certainly change it for a new one. I just give this information for the benefit of those having trouble with leaking mouthpieces, and will give further information on the subject to those desiring same."

MAGAZINE SET TOO LOW.— F. A. B., New York city, is another Linotypist who has not yet discovered that the machine is made right and requires but intelligent adjustment from time to time to keep it in perfect order. The remedy which he adopted to overcome his difficulty was effective in his case, though it is doubtful if he could explain why. His letter follows:

Editor Machine Composition Department: NEW YORK, June 27, 1903.

DEAR SIR,— I have the following trouble: Every key on my keyboard works perfectly upon striking for one letter, but when I hold the key down the required time for two letters I only get one, thereby spelling good sometimes god, the second o failing to drop. I have eight letters working this way. I put new cams in place of the eight old ones and cleaned out the magazine, but without relief. Then I put graphite in the magazine and looked to see if there was any obstruction at the entrance of the magazine, but there was not. Then upon trying my keyboard I found it to be as bad as ever. At last I took the springs off under the magazine for each of the eight letters and left them off, and found that after that my keyboard was in perfect condition. I had a talk with an operator last night and he said that the machinist in his shop took off all the springs from under the magazine, but they were thereafter replaced by a machinist from Mergenthaler's, who said that the man who took them off must have been crazy. Now, cams in good condition, magazine cleaned, and no bent matrices, is there any other way in which to fix this without taking off springs?

Answer.— The verge springs, which were removed, have a tendency to raise the back verge pawl and lower the front pawl, and thus release the matrix. The weight of the keyrod



Charles E. Kocher.



Charles R. Reed.



Thomas I. Terrell.



B. F. Evans.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL — MACHINE COMPOSITION BRANCH.

in addition to the keyrod springs, prevents this, and only permits the verge spring to act when the rod is raised by the keyboard cam. The keyrod hangs from the verge, but if the magazine is set too low the keyrod will rest on the cam and fail to hold the back pawl down to its full stroke. This would prevent the back pawl from sinking to its full depth and consequently the second matrix could not follow the first when the verge was operated. Removal of the verge springs allowed the verge to drop back when the keyrod descended and so long as it was perfectly clean the back pawl would not interfere with the second matrix sliding down the magazine. The proper thing to do, however, is to raise the magazine by means of the two large screws on which the lower end rests, until the keyrods, when they rise to their full stroke, raise off the verges on which they rested and clear them about 1-32 of an inch.

A Report from Honolulu.— Early in the present year a graduate of the Inland Printer Technical School, Machine Composition Branch, was sent to Honolulu, Hawaiian Territory, after finishing a six weeks' course in the school, to take charge of the Linotypes in the office of the *Hawaiian Gazette*. A letter recently received from him contains the following interesting information regarding his experience:

Inland Printer Technical School: Honolulu, H. T., April 21, 1903.

Dear Sirs,— In reply to your esteemed favor of recent date inquiring concerning my position with the Hawaiian Gazette Company, on the Linotype machines, I am pleased to tell you that I have held the position of machinist-operator in charge of four machines, and operating one, for the past four months. I make an average of over six complete changes daily. I make all repairs and do all the oiling and the three native operators clean their spacebands and plungers daily. Some days I have as many as twelve changes and more. I have three two-letter machines and one old newspaper machine. They are all back numbers, except one, which is of the 1899 pattern and but slightly in advance of the others. The climate hinders me here; also the peculiar conditions and environment of the office. We have gasoline burners and it is difficult to keep metal at the proper temperature. Italic and small caps are used in all matter and is largely inserted by hand. My hours are from seven to five, with one-half hour for lunch and Saturday afternoons off — but that's too much for the Linotype in this tropical climate.

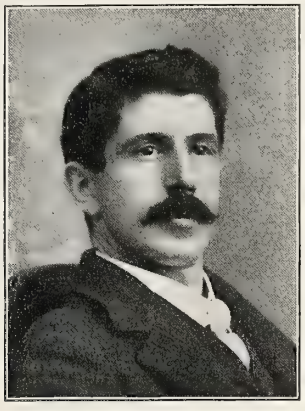
It was not known here at first that I was a graduate of the Inland Printer Technical School. I was considered a Linotype expert from Chicago. It is now quite generally known that I am a graduate of your school and I give you full permission to inquire of Mr. A. W. Pearson, our manager, what he thinks of me and my work.

I shall endeavor to send a photo of our machine department to you some time this summer. Our machines are run day and night. I have made one thousand changes of all kinds, including three hundred and fifty complete changes during the one hundred days of my work here. Each of the four machines have been oiled and wiped from top to base a number of times, and repairs and adjustments of every conceivable nature peculiar to the Linotype machine have been successfully made by me. This all as a result of my course in The Inland Printer Technical School. I have to work hard here; my salary of $4 per day is small; but I realize that the experience and practice is worth $4 more per day to me, making this job an $8 per day one — not so bad.

I am introducing into our department a new system for keeping time on our work which I shall take pleasure in submitting at a later date. I heartily wish for the continued success of the Technical School and the amiable and able instructor. With many thanks for the many things I have learned in the School, I remain,

Respectfully yours,
Adolph Werckenthin,
Graduate No. 40.

Another Contestant for the Prize.— A desire to gather in these pages the opinions of Linotypists as to the best methods to pursue in getting the best results from their machines, and an effort to enlarge the sources of information of things pertaining to machine operating, has led The Inland Printer to offer prizes for the best records made by Linotypists, the report to contain a statement as to what the contestant considers as most requisite to the attainment of perfection in his work. The following has been submitted in the competition:



A. D. Fleet.



Miss Lucy C. Humphrey.



F. C. Irvine.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL — MACHINE COMPOSITION BRANCH.

Three machines — two years and two months. Cost of supplies during time covered $24.40 ($11 worth still on hand); included in the above were two hundred matrices, making the total cost of actual repairs $7.40. Average speed of work, six thousand ems minion, per hour. The foreman says the quality of the work done is fine. Besides getting out an eight-page paper daily and a sixteen-page paper on Saturday, two machines are used on book and brief work every night. Have yet to hear of a single "kick" on the quality of jobwork turned out, and have not had to reset a line on account of bad slugs.

The days of hand composition in this office are so remote that it would be hard to get at the actual saving of machine over hand composition. But here are the foreman's figures on the cost: Week ending May 26, 1903, 875,000, cost, $55; week ending June 2, 1903, 865,000, cost, $55.

Think that method and cleanliness are the two principal factors in the care of Linotypes. Method is essential. It is the greatest economizer of time. During the two years' use, the three machines have not been idle an hour during working hours (which statement can be proven by the foreman and my employers). I go through the following routine:

See to it each day that the automatic stop is clean and works freely. (This I think is very important). Clean large cams three times a week with kerosene; distributor rollers three times per week with benzine; space bands twice daily (with a preparation which takes but five minutes to clean thirty); clean plunger twice a week; clean mold twice a day; oil locking bushings and locking pins (with oil mixed with graphite) three times a week, use the same on mold wiper daily; wipe mouthpiece every day; never let friction clutch carry over; clean rubber rollers every two months; clean keyboard cams twice a year; brush all metal and dirt from machine daily. Clean magazine every six months; after cleaning use a little graphite; also clean reading face and ears of matrices at the same time; clean front of magazine once every six weeks. Occasionally clean and oil first elevator sparingly. Put molds on lapping block occasionally and see that the vents in mouthpiece are kept clean. Run machines at just sixty-six revolutions. Look over machines carefully from time to time to see that screws do not work loose or that parts get worn which may cause trouble.

Think it is wise to have necessary supplies on hand even if they

are not needed for a year. A little experience is all that is necessary for one to know just the nature of supplies to have on hand.

You may judge for yourself what the nature of our jobwork is, when I tell you that we have purchased $100 worth of liners and ejector blades, from nine-ems nonpareil up to thirty-ems pica measure, and pica brevier and nonpariel matrices, which are used exclusively in the job department.

I think we should not abuse the machine, but treat it as we would our best friend. If machine gets out of order we will generally find the fault is ours and not the machine's. Never force lines into the vise; never tie up parts of the machine with rope and wire except in cases of emergency when the machine can not be laid up long enough to fix it properly, and at the first opportunity fix it right at once and do not let it go because it happens to work all right.

Of course there are lots of things I do not know about the machines, but I do not seem to have any trouble worth mentioning and I think the main reasons are that I never abuse the machines and I keep them clean.

This is what the Linotype inspector, Mr. Van Valkenburg, told my employers: "If all machines were in as good condition as yours, we would not need inspectors."

Spacebands have been running over two years without being repaired and will undoubtedly last another year. (Only four out of order — eighty-six in use). Matrices have run the two years. No hair-lines. While holding a previous position I banished hair-lines by using blue ointment on spacebands. (Thanks to the inspector). Matrices will run until combinations are worn out.

Hot slugs and sticks in the mold are almost an unknown quantity. Have had trouble with porous slugs on one machine which was easily overcome by enlarging three vents on mouthpiece a little.

THE Chicago branch office of the Mergenthaler Linotype Company is nothing if not enterprising. No opportunity is overlooked by its manager, Mr. George E. Lincoln, to present the claims of the Standard and Junior Linotypes to prospective purchasers. It has been the policy of the Chicago branch



Daily Linotype Bulletin.

Vol. 1. OMAHA, NEBRASKA, July 8, 1903. Number 1.

A Synopsis of the Proceedings of Each Day.—Meetings Will Be Given in These Columns Commencing With Tomorrow's Issue.

THE JUNIOR LINOTYPE.

A Description of the Wonderful Machine and Its Workings.

Composition, justification and distribution by a single operator, the saving of the entire time now spent in distributing type by hand, the conserving of 7-eighths per pound metal in to type lines which equals founders type costing 30 to 60 cents per pound, the ability to have a new clean dress of type for each issue of a publication, the abolishing of the many nuisances which printers have had to contend with for years, the ability to keep matter standing without tying up a lot of costly type—costing the work of three or more compositors to that one, are among the many advantages of the Junior Linotype machine, and that these advantages are recognized and known at the present time by the printers is evidenced by the spontaneous manner in which they are placing their orders for this machine.

The Junior is simple and durable in its construction, there is no intricate mechanism to puzzle the beginner nor weak device to become disengaged when placed in operation.

The Junior casts a slug similar to the Standard Linotype in every respect. In fact the entire casting mechanism of the two machines are similar thus assuring the user of the Junior a perfectly formed printing slug to orfat from.

The Junior Linotype is the outcome of experiences extending for several years with machines of various forms, in the endeavor to meet all the requirements of the small office. It involves the principal features and advantages of the Standard Linotype, in a simplified form metal matrices being assembled in lines, with justifying wedges and presented to a mold in which the slugs are cast from molten type metal. It is exceedingly simple, its parts are accessible, and it can be operated and cared for by any person of ordinary intelligence. The operations are all automatic. One person only is needed to operate it. The operator has only to finger with easy touch, the keys representing the various letters. The justification of the line the casting trimming and assembling of the slugs and the distribution of the matrices all take place mechanically. They do not require any attention on the part of the operator. One line is cast and delivered while the operator is manipulating the keys to compose the next line.

The matrices, each representing one letter and the spacing wedges are each attached to the lower end of a thin blade or shank, having an eye at the top as in the Rogers typograph, produced some years since.

The matrices and spaces are suspended from and arranged to travel on inclined stationary ways or guides on which they move always in the same direction, simply from the storage points to the point of assemblage or composition where as composed line to the casting mechanism and then finally forward and around to the starting point. There are as many guides as there are characters, one for each letter, and all matrices bearing the same letter are suspended from one and the same guide, on which they remain perpetually, traveling round and round as required. For a portion of their length the guides are all arranged in two parallel vertical ranks, in order to guide the composed lines of matrices between them to the casting point and thence to the rear for distribution. Beginning at the upper rear with the guides at a slight angle to the vertical, they gradually approach the vertical, so that the composed line is delivered from the rear with all broken up and the matrices distributed by their respective guides to which they adhere, while the slugs are united and held in grooves by escapements connected to finger keys.

From their arrangement the guides continue forward and downward to conveying lines so that as the matrices and spaces are released one at a time in the order required they will slide down to the front and be assembled in line. The casting mechanism is located on the right side of the machine, and consists of a sweeping mold and a melting pot provided with plunger, to deliver the melted type metal into the back of the mold. This pot may be heated by gas or oil. After the line is composed a lever is moved to one end of the guides, pushing the matrix line around in front of the mold and the casting of the slug takes place during the composition of the next line. As soon as the slug is cast the finger pushes the matrix line upward to the rear ends of the guides on which the matrices, all in a row, individually are distributed and returned to the rear ends of the groups where they remain until again called for to form members of succeeding lines. The mold oscillates and the slug swings forward away from the pot and a knife, which trims the base of the slug so that it is exactly type high, the mold comes to a stop and an ejector pushes the slug out between two knives into the galley.

It will be noticed that the matrices circulate as in the Standard Linotype and that they remain constantly on their hand guides, so that they cannot be misplaced or lost.

Each machine is fitted with two sets for commercial and brevier No. 2 newspaper faces, with a mold to produce nonpareil and brevier slugs of 12 ems pica measure. Either set may be substituted for the other in five minutes.

The measure can be reduced by changing the liner in each end of the mold. Liners for specific measures are $1.50 each.

Change of face is effected by simply lifting out two bars, carrying the matrices of one face, and substituting others carrying the second set of matrices.

If it be desired to run either face leaded, liners will be furnished at $2 per pair for adjusting the mold to cast thicker slugs—a minion slug for the nonpareil face, and a bourgeois slug for the brevier faces. If both faces are to be leaded two pairs of liners will be needed.

The machine is guaranteed to set 3,000 ems and upwards per hour in the hands of a fair operator, and this speed can be exceeded by experts.

A beginner can exceed the speed of hand composition from the first day. In a week he should be a passable operator, and in a month an expert. The machine weighs, complete and ready for use, about one thousand pounds.

The total height is 5 feet 2 inches, the width across the front 4 feet 6 inches and the depth from front to rear 3 feet 7 inches. Space must be allowed to walk around the machine and for the operator.

The keyboard is at such height from the floor that the operator may either stand or occupy a stool of medium height.

The machine can be driven by one-quarter horse power, and belted to any driving shaft—steam, gas, or engine electric motor or water motor. The only requirement is that the motor shall run at a reasonably uniform speed.

The machine will be shipped in two boxes one containing the base frame and its parts assembled complete and the other containing the top with all parts in place. In erecting it is only necessary to place the top on the base and make simple attachments.

The two parts of the machine can be easily handled and will pass in any ordinary door or window.

Linotype metal may be purchased from various dealers, and can be delivered in pigs of 50 pounds. The amount required will vary with the amount of matter to be kept standing. For a small newspaper 500 pounds is the usual supply.

Unless otherwise ordered the pot will be furnished with a simple and economical burner for illuminating or natural gas, which is the safest and best heating medium. The only condition necessary is that of a gas pipe to the burner.

Where gas is not obtainable burners for oil will be provided.

The machine is now complete and ready for operation in New York at $1500 cash or $550 cash and the balance in six per cent notes maturing monthly and extending over a period of from one to three years secured by lien, mortgage, or otherwise as may be agreed.

The machine is guaranteed to be of first class material and workmanship and to have a capacity of 3000 ems and upwards per hour.

(Set in Junior Nonpareil.)

A SOULFUL SONNET.

(The very young printers Liner's sing a sonnet of a man who loved a maid But the more he thought upon it All the more was he afraid

For the maiden was so haughty— But a poor young printer he— And the great abyss between them Seemed as deep as deep could be

He dared not to speak about it Lest his silence she command And he could not write about it For the trembling of his hand

But at last, when his affection Had grown very, very rich He was seized with inspiration Ah! the Junior Linotype

Quickly to its side he hied him Viewed its working keyboard sought And it seemed to understand him Seemed to know his inmost thought

For behold, when he had finished When he read his fervid verses Was a proof in all details and letter Filled with meaning deep and true

Then the Linotype that did it And it won for him the maid Do you think he ever questioned Whether that investment paid

LENTO.

When you wonder if she'll listen If she'll know just what you mean Or be worth so little attention, Buy a Linotype Machine.

—The Junior Mail.

—THE—
CHICAGO AGENCY
—OF THE—
Mergenthaler Linotype Co.
GEO. E. LINCOLN, Manager

Handles all Business of the Company between the States of Utah and Pennsylvania.

If You are Located in Above Described Territory write for Information, etc. to

Mergenthaler Linotype Co.
CHICAGO AGENCY
17, 19, 21 VAN BUREN STREET.

office to exhibit the new Junior Linotype at editorial conventions in the various States embraced in its territory, which extends from Pennsylvania to Utah, placing the machine on exhibition and practically operating it and demonstrating its work. At the recent convention of the National Editorial Association, held in Omaha, Nebraska, July 7 to 10, Mr. Lincoln surprised and pleased the members by issuing a neat four-column daily paper, called the *Daily Linotype Bulletin*, which reported the daily proceedings of the convention and entertainingly published the gossip of the meeting. The paper was composed entirely on the Junior Linotype machine shipped there expressly for the purpose, and offered in itself a convincing argument in favor of the machine's practicability. Mr. Will S. Menamin edited the publication and represented the Linotype Company. One of the gems contained in the *Bulletin*, from the pen of Miss Wilson, employed in the Chicago office of the Mergenthaler Linotype Company, is reproduced here:

THE LINOTYPE.

In far off days, a monk, in dreary cell
Fashioned a book, his wisdom great to tell
To men who knew not; patiently, each day,
His toiling fingers ever worked away
Illumining each character with care,
Till it was finished — perfect, true and rare.

In later days a printer, day by day,
Gave to the world the things men wished to say —
Each little type in place set, one by one,
And wearied oft before the day was done.
But, like the monk, with patience did succeed
To print the things he wished that men might read.

Then came there one with mighty mind and soul
Who brought the elements to his control —
And many a rod of steel and iron band
Were taught to do a work beneath his hand,
As if, in their completeness, they divined
They were created by a master mind.

The old monk's weary days of toil are done;
The type no more are handled one by one;
The laws of science and the strength of steel
Combine to tell the world the things men feel —
To spread abroad the knowledge which men glean.
There, almost human, stands the Great Machine!

RECENT PATENTS ON TYPESETTING MACHINERY.

Ejector Blade for Linotype Machines.—G. A. Bates, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 730,734.

Type Justifying Means.—C. H. Cochrane, Brooklyn, New York. No. 731,666.

Tabulating Attachment for Linotypes.—J. S. Thompson, Chicago, Illinois, assignor to Mergenthaler Linotype Company, New York city. No. 732,383.

Linotype Matrix.—Thomas Cleghorn, London, England. No. 732,395.

ADVERTISING SUGGESTION.



WELL PLANNED—WELL WON.

There is always danger that the new advertiser, puffed up with a little unexpected success, will get reckless and inclined to "chance it." What seems to the uninitiated as recklessness on the part of some of the greatest and most successful advertisers is, on the contrary, the most carefully planned and the most cautiously calculated business.—*Printers' Ink.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building— Metalizing —The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

HOT SOLUTION.— R. L. M. writes: "I am having some trouble with my solution, as you will see from the enclosed shell. All my rulework splits like the enclosed and I am unable to find the cause. I had the same trouble about two months ago and I threw the old solution away and made a new one. It worked all right until a day ago. I have no trouble with type or cut work. Any information you can give me will be appreciated very much." *Answer.*— Your solution may be too hot. The shell has that appearance. Try it cooler. If the temperature of your room is very high, cool your cases before blackleading. Let the water from hydrant run over the backs of them for a few minutes.

POOR MOLDING COMPOSITION.— E. L. C. writes: "As I have always found THE INLAND PRINTER such a good authority on questions pertaining to electrotypes, I appeal to you to tell me the cause of the following trouble I am having. I use beeswax with about ten per cent of gum turpentine molding composition and I find that when I make an impression the surface of the mold has a sandy rough appearance. It appears all right when the impression is first taken, but after the mold stands a while it assumes this appearance. Any information regarding the above will be very gratefully received. *Answer.* Your wax is probably adulterated with paraffin or tallow. Get some new pure beeswax and try it without mixing with the old. You would have less trouble if you would use ozokerite instead of beeswax. Nearly all electrotypers use ozokerite now, either alone or with ten or fifteen per cent of beeswax with it.

STEREOTYPING WITH A CHEAP PLANT.— A correspondent writes as follows: "I have just read your response to A. N. T., Boston, in April INLAND PRINTER. It seems justifiable for me to comment on your sentence, 'From such knowledge we would say that, while it is no doubt possible to make stereotypes with a $35 outfit, the chances of obtaining satisfactory results are not more flattering than would be the chances of doing good presswork with a cheap press.' While I think this sentence is true as applied to most cheap outfits, let me tell my experience. A few months ago I wanted a stereotype outfit to do up to 8½ by 11 inches. A dealer quoted something over $600 for an outfit. This included a press for making matrix, which I judged would quickly ruin type by pressure, a drying arrangement by which matrix would be dried on the form (bad for type again, and papier-maché matrices, which I did not think sharp enough for half-tone cuts. A firm in New York happened to name a maker of cheap outfits, without any expression of opinion as to value of same. I went to the inventor and asked him to demonstrate his system. He did so. I bought an outfit which would cast up to say 8½ by 17 inches (casting box is 10 by 18 inches), for $30, including beating brush, matrix paper complete. The day after receiving outfit, I made a matrix of a book-cover, cast the plate and printed several hundred of it. The plate was spongy looking over a small portion near open end of casting-box, but it did not impair the printing value. Many printers have seen the covers as printed and none has ever criticized adversely. I made many plates from that time forward. Have never had the least trouble about flatness; never had as much trouble in 'making ready' any stereotype form as with any type form of similar size. Have printed thousands of one solid brevier plate, about postal-card size, without spending a minute on 'make-ready.' This process stereotypes half-tone blocks along with type splendidly. One reason I bought the outfit so readily was because The Inland Printer Company had bought an outfit for clients of theirs. I just feel that this $30 outfit for my work is better than any other at any price of which I could obtain knowledge, and has none of the defects that were visible to me in other outfits of any grade or price. The inventor of this cheap outfit has been burrowing along for nine years or more, making a bare living by selling his outfit. He is not clever as a business man, in my opinion, but it seems unfair that he should suffer from a general condemnation of cheap outfits, if, as I believe, his process is better for many people than any dear outfit, if such was given to them without cost. I have no interest in him, his outfit, or anything connected with him, other than is plainly apparent in this letter."

NEWSPAPER STEREOTYPING.— A correspondent in South America writes: "I shall thank you most cordially if you will give me, through your interesting paper, some information about the following: 1. A brief explanation of the cold process of stereotyping, stating number, weight and quality of the papers which are to make up the flong and the recipe of the paste, if any. 2. What success has this process obtained wherever it has been put in operation? 3. I have read in one of THE INLAND PRINTER'S issues a very minute description of the autoplate machine, but nothing about its practicability. Will you tell me something in this respect? Our paper, *El Mercurio,* at Valparaiso, is printed in a rotary Marinoni, which required two plates for every page. It has been impossible for us to cause the last plate being cast and ready for the press in less than twenty minutes from the brushing up to the starting of the machine, and as it is a most ordinary thing that two or three forms at once be delivered to the stereotyper, it is impossible to get the plates ready in less than forty minutes. We have been trying of late the rolling machine process, but we have met no success. This is undoubtedly due to lack of adequate paper, which I have already ordered, yet the rolling machine process, though better than the brush process, is of little avail in the whole, as time is chiefly wasted in the subsequent operations of drying, casting, trimming, routing and shaving. Is there any way to secure economy of time in each or all of these operations and which is it? With my best compliments and thanks." *Answer.*— There are several methods of cold stereotyping, none of which are quite as satisfactory in results obtained as the usual hot process. One or two produce plates superior to hot process plates, but more time is required to produce them and only one cast may be obtained from each mold. The Dalziel process produces plates little if any inferior to electrotypes, but it is too slow for newspaper work. A cold process employed by several English and continental papers consists in pasting together two sheets of thin blotting paper, size 19 by 24, weighing about thirty pounds to the ream, and three sheets of the usual tissue paper with a composition made as follows: Whiting, 2½ pounds, flour 12 ounces, glue, 6 ounces, water 1 gallon. The flong is made up

dry, that is to say, without previously dampening either of the blotters. No water being used except that which enters into the composition of the paste the shrinkage is reduced to a minimum. This flong must be molded with a beating brush in order to obtain sufficient depth. Unless the mold is made very deep it will become more or less distorted in drying. The matrix is dried by placing in a curved perforated tray and baking in an oven. Fair results are obtained by this process when the form contains no illustrations, but it is not suitable for the reproduction of engravings. There are one or two other cold process methods which are employed by a few newspapers and which, in some respects, seem to be quite satisfactory, but the writer is unable to give details as to the exact process employed. The inventors do not make public the nature of the materials used, but sell their compositions already mixed. The latest and probably the best cold process for newspaper work is a German invention, and is dry as well as cold. The paper is treated while in process of manufacture, with chemicals which produce great porosity and plasticity, and the sheets so prepared are then covered on one side with a composition which prevents, to some extent, the metal from adhering to the matrix. This prepared paper is thick and spongy, but packs smoothly under pressure. The matrix is made by laying a sheet of the dry paper on the form, covering it with a piece of press blanket and running it through a matrix-rolling machine. The spaces are packed with pieces of felt, the face of the matrix dusted with French chalk, and it is then ready for the casting-box, no drying being required. This process is employed quite extensively in Germany and England and seems to be a permanent institution. The writer has used this method for jobwork with considerable satisfaction, but does not consider it quite equal to the hot process, for duplicating fine work. Several casts may be obtained from a matrix and it is certainly the quickest known way of producing printing-plates. The writer would recommend you to give this process a thorough trial. The experiment would be inexpensive and the process is exceedingly simple. Third: The autoplate machine is in continuous use in the offices of at least three of the largest newspapers in the country, and they have each ordered additional machines. This would seem to indicate that the machine is practical and useful. Fourth: It should not require twenty minutes to obtain a stereotype of one of your pages. Under ordinary conditions one-half of that time should suffice. The rolling machine will help some. A form may be planed down and passed through the rolling machine in less than a minute. The spaces in an ordinary form may be packed in one or two minutes more. With good steam pressure a roller matrix may be dried in four or five minutes and the casting, trimming and shaving are all rapid operations. With the dry process the spaces are shallower than when the hot process is employed, and it is possible that some of your larger spaces would need to be routed. When the hot process is employed there should be no necessity for routing.

STEREOTYPING.

BY HARRY D. TAPPAN.

Papier-maché stereotyping is a very much abused art. This is partly due to the fact that stereotypers have made it so by their conservatism, and in some cases narrow-mindedness. In consequence a great many concerns that would have adopted the process have failed to do so for that reason.

Stereotyping, no doubt, if properly conducted, is one of the best and cheapest plate-making processes in the market, and it will no doubt hold sway for some time to come. All the large dailies owe their existence to the process, and most all of the larger printing-houses are realizing that stereotyping can be made to answer for nearly every purpose.

When we consider the flexibility of the papier-maché matrix, which makes possible the casting of all sizes and shapes of plates, from very slight curves to complete circles, at a very small cost and a high rate of speed, it is remarkable, and absolutely essential, for the high-speed rotary press. Indeed, the rotary press would be of very little use without the stereotype process. In a few cases electrotype plates can be bent to fit a cylinder, but this method is slow, expensive, and in most cases unsatisfactory.

It is remarkable what very little attention stereotyping has been given by journals and magazines, and, indeed, all the articles that the writer has seen have been discouraging, instead of encouraging, for both the stereotyper and the printer.

It is generally supposed that the drying of the matrix or mold, and the beating by brush or molding by machine, all injure the type, and that, after all, the reproductions are not satisfactory, except for the very poorest and cheapest grades of work. The writer will have to acknowledge that a great many of the complaints are well founded, for the very good reason that when unskilled labor is employed the very best of results can not be expected.

It is generally thought that stereotyping can be learned in a few days, or even hours in some cases, and that there are no details to be observed in learning the trade. No doubt some of the readers have seen advertisements, sent out by some firms dealing in stereotypers' supplies, something like this: "Take two sheets of paper and soak them in water over night; then take them out, lay them between other sheets of paper to take up the surplus water; then paste two heavy and four tissues together, and put tissue side down on type, and beat with a brush; then lay on some old blankets, put in steam-chest until dry, and you have a matrix." By following such directions a matrix no doubt can be made, but what kind is another question. The writer would certainly object to passing such work as would result from directions of that kind. Indeed, he has heard of and seen so many discouraging results and failures that at times it seemed almost useless to proceed with the work. But, fortunately, he overcame such melancholy moods and stuck at it; consequently he has had a very varied experience in all lines of stereotyping, and ventures to say that he has gone as deeply into the details of the work as any other person as yet. But that is not saying but what there will be vast improvements in the trade; indeed, the improvements that have been made in the work in the last fifteen years have been phenomenal. Reproducing half-tones in papier-maché fifteen years ago, or less, was thought to be an impossibility; to-day some of the daily papers are almost an art gallery. Not only have there been improvements in half-tones, but in the sizes and shapes of some of the plates. The writer has accomplished some feats that were given up by a large number of stereotypers. When seen by others, some of the small curved plates that he has made, and has had made under his supervision, seem almost incredible to them. However, he wishes to say for the benefit of the trade that it only required a little extra energy and perseverance. In some future articles he hopes to be able to show some illustrations to bear out these statements.

Right here it might not be out of place to speak about elevating the trade in general, for both the employe and the employer. What an advantage it would be if stereotypers would only do as other tradesmen and as professional men do. If a tradesman in another line discovers a better way of doing something, he does not, as a rule, keep it to himself and imagine that he has a wonderful secret. A doctor, when he has unusual success with some new method of treatment, does not make a secret of it. How much worse off the world would be if such were the case! But it is not so with the majority of stereotypers. If they discover a better or easier method of accomplishing some part of the work, they act as if they would guard it with their lives, consequently the apprentices, in a great many cases, are turned out on the market with little or no practical knowledge of the trade. Then, instead of being able to start in where somebody else left off, and make improvements in the work, they simply go over the same ground and are not able to accomplish anything new. The

writer has seen cases where some stereotypers thought they had discovered something new, and complimented themselves on being very wise, but if they had only stopped to investigate they very possibly would have found that it was only some simple method that was known in the early history of stereotyping.

Again, quite frequently, for a number of good reasons, casting is somewhat difficult, and if the stereotyper would only go into the details of the trouble to ascertain what the difficulty was, instead of imagining that the weather was affecting the metal, or blaming it on some supernatural cause, they would find that the next time the trouble arose it would be a great deal smoother sailing. The writer remembers an instance of this kind that occurred when he was at the Government printing-house a short time ago. They were having trouble there in a certain line of casting, which could have been rectified in less time than it would take to tell, and yet nobody seemed to take the trouble.

Indeed, the writer does not think there is a limit to the possibilities of stereotyping. In the majority of cases it can take the place of electrotyping and other plate-making processes. There is a printing company that the writer knows of — the largest concern of its kind in the country — and over ninety-nine per cent of the printing is done from stereotype plates, and the number of plates made per day is about two thousand. That looks as if one firm at least has learned the value of the process, but fortunately for stereotyping it does not stand alone. The writer knows of several other large job printing-houses that have discovered the value of first-class stereotype plates. In one particular case a printing-house that he knows of had almost enough electrotyping done to keep one electrotype plant busy. Now a stereotype plant has taken the place.

The writer will help any stereotyper whenever he can, or an apprentice who means business and really wants to learn the trade properly, but he will not encourage the idea of putting in $25 stereotype outfits, as it is absurd to think for a moment that results worth talking about can be accomplished with such plants, and the sooner the idea that you can take a printer, or a boy from around the office, and have him do the stereotyping is dropped, the better it will be for everybody concerned.

The damage that can be done to type by amateurs is unlimited. It may seem very easy to mold the form and to regulate the pressure of the steam-chest, but frequently the damage is done to the type there, without going further, not to mention the innumerable other opportunities for doing damage. Stereotyping is a trade and is just as difficult to learn properly as the machine trade, carpentry, bricklaying, or any other of the mechanical trades.

When the writer said "properly," he does not mean to just be able to do most quickly the heavy work that is required on newspapers. That does not constitute the best mechanic. Nor does it indicate that because a mold will stand a large number of casts it makes the best plates. There is a vast difference in the quality of plates, and unless the details are closely watched and carefully studied you are apt to go astray. In fact it requires a very sharp and well-trained eye to determine the quality of a stereotype plate — a great deal more so than an electrotype plate, as the stereotype metal is bright and a great deal more deceiving than copper. In order to secure a sharp plate every detail must have careful attention. It is necessary to use the best materials in every operation to secure the best results. Any old rags or blankets that are lying around positively will not do for drying the matrix, nor will a scrubbing or hair brush do for molding. Neither will wrapping-paper and bookbinders' or paperhangers' paste do for making the flong. Neither will ordinary lead do for casting the plates. What is worth doing at all is worth doing well, and the best is the cheapest in the end.

(To be continued.)



Photo by Scott.

IRRIGATING WHEEL, LAKE CHAPALA, MEXICO.

EVERYTHING EXCEPT THE INLAND PRINTER.

If the ad.-writing genius would gain access to a copy of some good daily paper and also send for a typefounder's circular, he would then, with a weekly copy of *Printers' Ink,* have everything he needs.— *Printers' Ink.*

E. R. PEACOCK, MELBOURNE, AUSTRALIA.

It is the fashion in the world just now to talk a great deal about American energy, American enterprise, American pluck, and in the great paean of praise of American achievement the gallant fight against untoward circumstances made by men of other nations often goes unrecorded. Although little talked of, the tale of Australian expansion and achievement during the past few years is full of interest. The desire of these inhabitants of the antipodes for improvement and their dissatisfaction with anything short of the best is well illustrated by the pilgrimage now being made by Mr. Ernest Richard Peacock, proprietor of one of the largest printing establishments in Melbourne.

Mr. Peacock is making a tour of the world for the purpose of informing himself regarding the most modern devices and methods for the production of printing of the highest grade. He journeys in a leisurely manner, spending several weeks in each of the larger cities where the art preservative can be observed to advantage, and he has had excellent opportunities in the continent of Europe, in Great Britain and in America to study the processes which make for the highest workmanship, new inventions, trade conditions, technical education and sociological questions in the various cities as they relate to the printing trades. During his visit to Chicago he was entertained by Mr. Henry O. Shepard, president of the Henry O. Shepard Company.

Mr. Peacock is an Englishman, having been born in 1857 in the Forest of Dean, Gloucestershire. His family, however, almost immediately removed to Devonshire and his earliest recollections are of the Devonshire country. In the early sixties, when a mere child, he remembers setting patent medicine advertisements in a printing-office and acting as roller boy at an old wooden Caxton press, which printed an edition of 250 copies weekly. At the age of thirteen young Peacock emigrated with his family to Australia, later removing to Tasmania, where he completed a legal apprenticeship in the office of the *Hobart Tribune*. He worked in the Government printing-office in Tasmania in the practical and literary departments, and afterward in several newspaper and jobbing offices in Victoria and New Zealand, until, in 1880, he was managing the office of the *Daily Telegraph*, at Napier, New Zealand. Here he was married and remained until his increasing family and the limited prospects for the education and successful placing of his children led to a determination to return to the larger center of population. The year 1888 found him establishing a business of his own in Melbourne. The time was inopportune, however, as the period of inflated prosperity, through which the country was then passing, was soon succeeded by severe reverses leading up to the financial crash of 1893, which was felt in Australia no less than in this country. Twenty out of the twenty-three banks in Melbourne closed their doors, but the little printing business made steady, if slow, progress during those years of depression, success being due, Mr. Peacock believes, to the fact that only good work was turned out and fair prices always charged for it.



E. R. Peacock and Family, Melbourne.

Although still a young man, Mr. Peacock is now able to shift a large part of the responsibility of his business to the shoulders of his two eldest sons, Charles E. and Edgar H. Peacock, whose portraits appear in the family group here reproduced, and during his absence the young men have entire charge of the establishment.

IF YOU HAVE THE GOODS.

There is no limit to the business greatness that can be generated through good advertising.—*Printers' Ink.*

COLOR IN THE GRAPHIC ARTS.*

FOURTH PAPER.

RED COLORS.—In response to the popular liking for red, a remarkably large number of varieties and shades of this color have been produced, although few exist in nature in forms ready for use. The number of opaque red mineral colors is also small, and the artificial ones, particularly the lakes, constitute the majority of this group.

We will begin with the mineral colors, and consider first cinnabar, or vermilion (French, cinabre, vermillon). This is a compound of sulphur and mercury, found in abundance in Carniola, in Spain and in California. Bohemia, Hungary and Italy also have deposits worth mining, but those of Germany, in Rhenish Bavaria, Westphalia, and at Hartenstein in Saxony, are of little value. The native cinnabar is found in scarlet and cochineal-red crystals, also in an earthy form mixed with other constituents. It is seldom or never used as a color, but is the most important ore in the production of metallic mercury. Artificial cinnabar is obtained both by the dry and wet processes, formerly mentioned. In the dry process the required quantities of metallic mercury and flowers of sulphur are intimately mixed and shaken together in wooden vessels for the purpose, until the little balls of mercury are no longer visible, and a perfectly black mass, the amorphous black sulphid of mercury, results. That this, however, is only a mechanical mixture, is shown by the fact that it is possible, by strong pressure, to separate the mercury again into its little balls. To bring about the chemical union of the sulphur and mercury it is necessary to heat the sulphid, whereupon, with accompaniment of flame, smoke and explosive detonations, the chemical compound is formed, a powdery, dark violet mass, from which the mercury can not be separated by pressure. The formation of the sulphid can be hastened by putting mercury slowly into melted sulphur (the Chinese method). This sulphid contains an excess of sulphur, but after heating gives the proper chemical cinnabar compound in an amorphous state. It is put into retorts of iron, with clay head and beak, and here subjected to the process of dry distillation, or sublimation. The red lump cinnabar is found in the receivers. This is ground in wet mills, and the grinding is repeated more or fewer times, according as the shade is wished to be lighter or darker, five times being the greatest number.

The wet methods of producing cinnabar are various. Mercury and sulphur can be put into caustic potash lye, with a quantity of water, and on warming and stirring the red compound appears. Again, the compound of chlorin and mercury, called the "precipitate," is heated with ammonium sulphid, or evaporated with sodium hyposulphit; finally, the chlorin and mercury compound, called calomel, is heated with sodium hyposulphit, causing the formation of sulphid of mercury, which is evaporated with hepar sulphur, or potassium sulphid. In all cases the first formation in the wet process is a brownish-red compound, which is brought, by careful heating, to the modified pure red state. In the dry process the shade of the color is determined by the grinding; in the wet process it depends upon the manner of mixing and the degree of heat. The cinnabar obtained by either process is first pulverized, then refined by being boiled in potash lye of differing strength, stronger in proportion as the color is to be darker, for the removal of any excess of sulphur; washed in water for final purification, and dried at a mild temperature. Various artifices serve to increase heat or to affect the shade of the color; these are not always to be regarded as adulterations; as when, for example, small quantities of sulphid of antimony are added in the process of sublimation. But very often there are admixtures of inferior substances, such as heavy spar, gypsum, etc., which are simply adulterations in point of weight, while the tone of the color is often changed by the mixing in of coal-tar dyes, lakes or "dragon's-blood," a red gum; it is rendered more beautiful indeed, but less durable.

The simplest test of the purity of cinnabar is to heat the dry color on a piece of porcelain, keeping it for some time at a high temperature. Sheet metal can not be used, as it would amalgamate with the mercury and melt. Mercury and sulphur are both very volatile; cinnabar will also evaporate entirely, and the residue must be no more than one-half per cent; as much as this may be allowed for natural impurities. Since varnish, too, when it contains no drying admixtures, burns without residue, the evaporation test holds good for the purity of ground cinnabar. The presence of coal-tar dyes, or dragon's-blood, and of most lakes, may be detected by shaking the cinnabar smartly together with alcohol. If the alcohol becomes colored, it may be inferred that some foreign coloring matter is present. Under some circumstances it may be important to test cinnabar for free sulphur. This is done by moistening it and rubbing it gently over polished brass; the sulphur is betrayed by the blackening of the metal. Cinnabar dissolves into a colorless liquid in a mixture of nitric and hydrochloric acids—"aqua regia." If a residue remains in this or in the evaporation test, it is certain that there are adulterations which require chemical investigation. But even if the cinnabar dissolves easily in "aqua regia," and the solution is clear, there may be present certain admixtures, themselves soluble in these acids.

Cinnabar is classed on the whole among the fast colors, but this is not quite true of it, for, when it is exposed for any length of time to light and the open air, it changes to brown, and gradually grows darker and darker until it becomes black. It would seem from this that it returns to the amorphous modification, but it is a matter of doubt whether this is the effect of light or of the atmosphere; at any rate, the change does not take place, or at least not so quickly, if light and air are excluded; for we have very old cinnabar prints whose color is perfectly preserved.

Mercury makes two other red colors, the oxid and iodid (brilliant scarlet). The latter especially is remarkably vivid, but both are so fugitive as to be of little practical value. The desire to offer a substitute for the costly cinnabar has led to the manufacture of an imitation known as "anti-cinnabar," and in the darker shades as "anti-carmine." The basis of these colors is red lead, colored with coal-tar dyes—the so-called "eosine," and "ponceaux." A sort of lake is thus formed, whose substrate is the red lead. It is evident that such imitations of cinnabar can be produced in extraordinary variety and in the most beautiful and brilliant shades; but, in spite of their excellence in printing and their satisfactory covering powers, they have not been able to supersede the genuine cinnabar or even to essentially restrict its use. The reason for this is that the imitations are all very fugitive, and when exposed to light quickly fade, leaving only the red lead color. If this, too, has been alloyed, for cheapness' sake, with heavy spar, kaolin, etc., there remains, after the fading of the coal-tar dyes employed to beautify it, only a pale pink print. The anti-carmines are on the whole somewhat more durable than the anti-cinnabars; both have the fault, when ground, of soon becoming hard and dry, on account of the red lead.

Another substitute for cinnabar is the so-called "fast red." The principle of its production is the same as in the anti-cinnabar; an earth-color dyed with an oxid of iron serves as basis—the red oxid of iron (English red, bolus, red chalk, red ocher colcothar). These native as well as artificial oxids are of a light or more or less brownish red color (we shall become more closely acquainted with them later), and are given bright red shades by the use of coal-tar dyes. They lose in time this borrowed brilliancy, but, as they often have some vivid red as a basis, they are usually durable, and deserve the designation "fast red." As a rule, they do not dry very well, and require the use of siccatives; but they usually print well,

* Translated from *Allgem. Anzeiger für Druckereien*, for THE INLAND PRINTER.

particularly with admixtures of the nature of lakes. The native oxids often contain foreign substances, such as clay or silica, which is of disadvantage in their use for graphic purposes. The so-called "iron ocher" and the "caput mortuum," or colcothar, print well and are much used; the former is obtained as a by-product of smelting-works, the latter in the manufacture of sulphuric acid.

The compound of lead and oxygen, already mentioned as red lead or minium, is of importance as a mineral color. Four



STREET MUSICIAN, MEXICO.

compounds of lead and oxygen are known to us, of which two, the oxid and the tetroxid, are important in color technics.

The chemical composition of red lead is not accurately known; it probably varies with the mode of production, but is may be assumed in general that it is a mixture of the different products of the oxidation of lead.

Its manufacture starts with pure lead. This is subjected to an oxidizing fusion called the "drossing," in a calcining furnace with access of air. The yellow lead oxid, or "massicot," which forms on the surface of the molten mass, is drawn off, ground and washed; is then placed into the dyeing furnaces, where further oxidation — the "coloring" — takes place. Out of these furnaces comes the finished red lead, in the dark-red varieties. The English variety, "orange lead," whose yellow tone is conditional upon an admixture of lead carbonate, is obtained from the carbonate by annealing. In the manufacture of the so-called slaked red lead," the red lead is moistened with nitric acid, a powerful oxidizing agent, and the mixture allowed to dry. This form of red lead contains certain quantities of lead nitrate, and is, therefore, not available as a color. It is used on the heads of matches, where it not only gives color, but a substance to support the flame.

Red lead has the high specific gravity of 8.3, in consequence of which it shows a tendency to precipitation when kept any length of time in a ground state. It prints and covers well, and is quite impervious to the effects of light and air, although it has the susceptibility to sulphureted hydrogen gases, common to all lead colors. It works powerfully toward the drying of ground colors, so that in some cases it is necessary to use counteracting admixtures. Besides its use as a color, red lead is employed in the manufacture of red lead cement; in making colorless and sonorous glass; in the fusing processes of porcelain painting; in medicine, in "Nuremberg plaster"; for red lead-pencils, and for painting ships, etc.

Adulterations of red lead are brick dust, red madder, bolus, heavy spart and kaolin.

Pure red lead dissolves in dilute nitric acid, with the addition of oxalic acid and under gentle heat, into a clear and colorless liquid, the process being accompanied by the escape of carbonic acid. Any residue would show adulteration; a yellow tinge in the solution indicates the presence of iron.

Among the ancients red lead and cinnabar were often confounded. Pliny and Dioscorides often contradict themselves in respect to these. Vitruvius tells of the production of red lead, or minium, by means of calcining white lead in furnaces.

Two more red mineral colors may be mentioned; chrome red, a compound of chromium and lead; and red antimony (sulphid of antimony), two very beautiful colors, and very durable; which, however, have not yet been introduced into graphic technics, and, therefore, will not be further considered here.

(To be continued.)

STUDY YOUR EMPLOYES.

The majority of printers pay too little attention to the study of their men and to becoming familiar with their good and bad traits as printers or salesmen.

Employ men with a view of making them useful and profitable in the future. Start them on consistent salaries, but plenty of encouragement and positive assurance that their advancement depends wholly upon their acquired ability.

Don't be sparing of good words now and then. They cost nothing, but they buy a great deal of interest in your business and you are the gainer.

Advance a man's salary a little at a time, make it often and small, rather than wait a long time and make the advance greater. That is if you intend to raise a man from $10 to $15 in three months, advance him three times in that period. It will cost a few dollars more, but the effect it has as a stimulant is worth many times the cost, and the recipient will apply himself with greater zeal.

Watch your men closely, study their ways of handling work, and, if necessary, coach them into your ways. Don't consider your time thrown away by so doing.

Discharge a man just as soon as you find him to be unfitted or unsuited to your business. It is serving the employe's best interests, as well as your own, to divorce the man from an occupation for which he is unsuited or can not be trained.

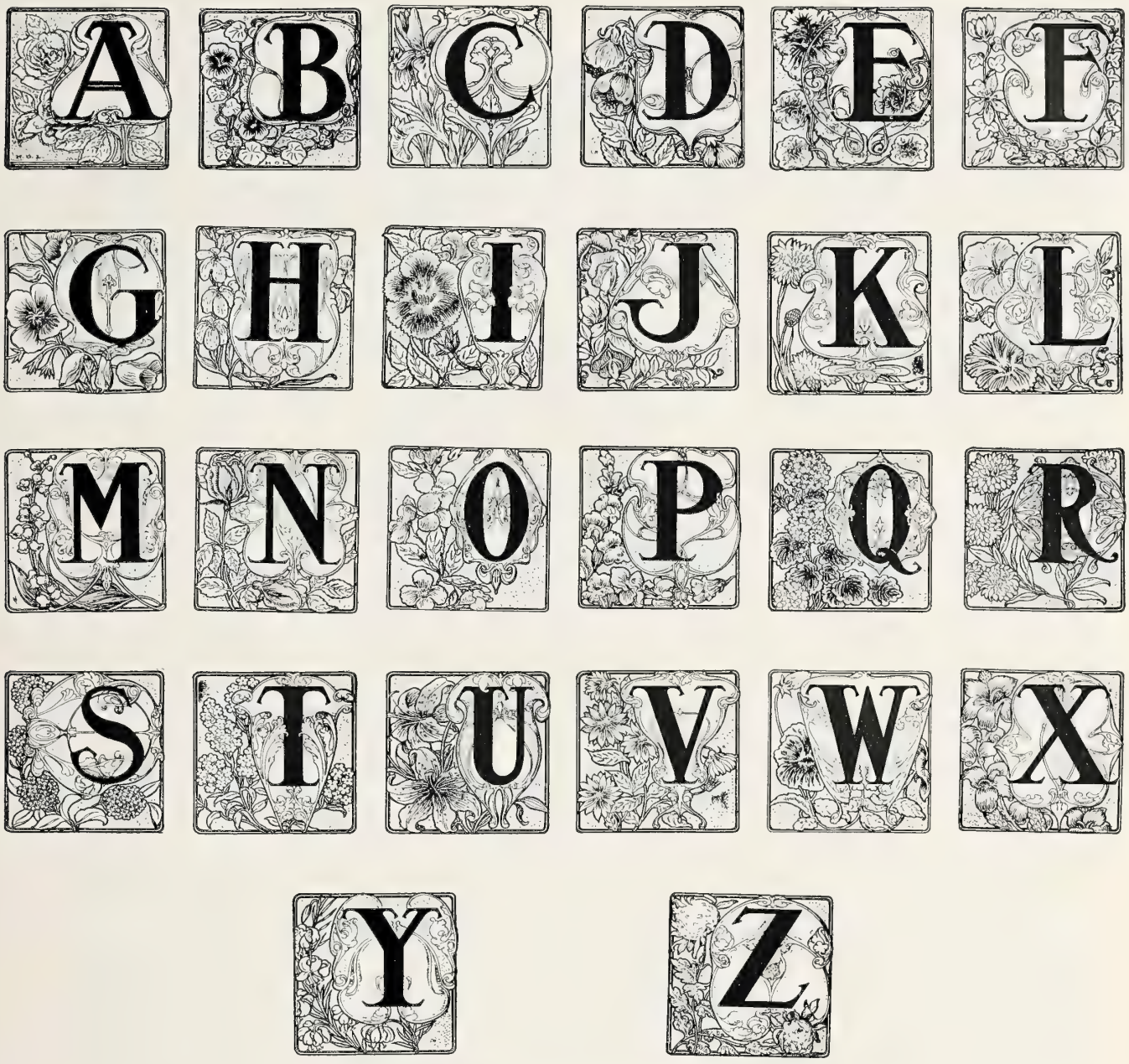
Impress the following on the mind of every man in the office as your foundation rules of business:

1. To say what they mean and mean just what they say. Make everything perfectly plain to a customer and do not avoid a question in order to get an order.

2. Don't misrepresent by failing to explain a quality when the salesman knows that the customer thinks the article other than it really is. Volunteer the information.— *Adapted from The Keystone.*

BREVITY ADDS FORCE.

Don't get your facts complicated with big words.—*Printers' Ink.*



Initials No. 1845. 35c. each; two colors, 70c. each.



Initials No. 1846. 30c. each; two colors, 60c. each. (Have full set.)



Initials No. 1847. 40c. each; two colors, 80c. each. (Have full set.)

Designed especially for THE INLAND PRINTER by Harry O. Landers.



Photo by White & Einsel.

Courtesy of J. M. Carney, News-Banner Printing Co., Murfreesboro, Tenn

SCENE ON STONE'S RIVER, MURFREESBORO, TENNESSEE.

On this stream some of the bloodiest battles of the civil war were fought, and the water in many places ran red with the blood of the contending armies.

COMPOSING ROOM ECONOMICS

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.

SUGGESTIONS ON RULE AND PANEL WORK.

Not long ago a critic in one of the leading trade journals stated that in his opinion panel and rule work would soon be a thing of the past, on account of the amount of time consumed in arranging the work properly, with no visible increase in the price received for the product. While this may be a fact, in some localities, it does not stand to reason that the printer will not improve in his ability to compose the work more rapidly. There is a large increase in the demand for artistic work, and the consumer will get it somewhere at no advance in former prices. In all of my experience, patrons who desired first-class workmanship and something out of the ordinary were always willing to pay the price when matters were carefully explained to them. Truly, it does consume more time to compose a piece of panelwork than it required to set up a short-line, long-line specimen, but the time can be greatly reduced with a little experience and an abundance of patience at the start.

A careful review of specimens submitted to the leading papers during the past few years will convince many people that nothing has excelled the beautiful samples of rule and panel work. Among these, an unsightly joint was occasionally seen, which greatly marred its appearance, and the careful printer will not only detect them instantly, but make every effort to



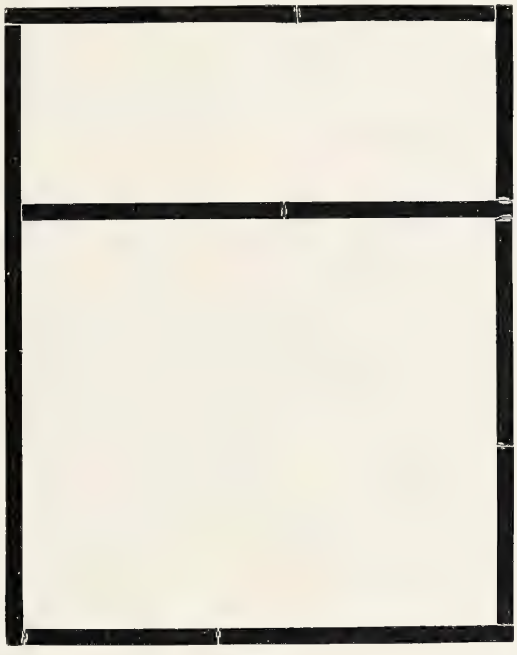
No. I.

remove the eye-sores. It is this trifling defect which has prompted me to write this article. I do not choose to refer to it as a trifling thing, and am convinced that too many of our followers consider an imperfect joint a drop in the ocean, forgetting that a few of them count for something.

The success of our typefounders has not been brought about through their failure to treat the minutest details in their product with anything other than the most careful consideration. Any small item of labor that will make their material more durable or labor-saving is put into use at once. For instance, some manufacturers will not number their labor-saving rule unless special request is made, and the purchaser who understands what a "small" amount of injury is done to the material through the stamping process will be glad to obtain the rule free from "imprints."

Like many others, I must confess that it is no small task to compose a job so that the joints will be perfect when ready for the press. Experience has taught me a few things along this line, a perusal of which I trust will assist others in their endeavors to bring about coveted results.

We often get discouraged when we pick up specimens of work and see how snugly the corner-pieces are fit, but I feel we would be spurred on with greater vigor if we knew how



No. II.

these joints are treated in the large offices, especially where electrotyping is carried on.

Your material must not only be new and labor-saving, cut exactly square, but it is of the utmost importance that it be kept in this condition. You can not expect good results from a box of scraps which you are obliged to "cut to fit," as the ends of the rule must be perfectly straight in order to close up at the top and bottom. Set your stick exact, use metal slugs, and avoid anything that has a tendency to spring — brass and copper spaces especially. Wood reglets are not as high as metal and as a result give less support to the rule, especially one-point, which is easily bent and needs something to straighten it out. When, by overlapping, you have injured the rule, it is best to discard it at once. On the outside of your panels place pieces of 5½-em six-point rule end for end and you will see what a great help they are to keep the rule from sagging outward. The brass rule furnished by plate manufacturers can be utilized instead of the small pieces, if desired.

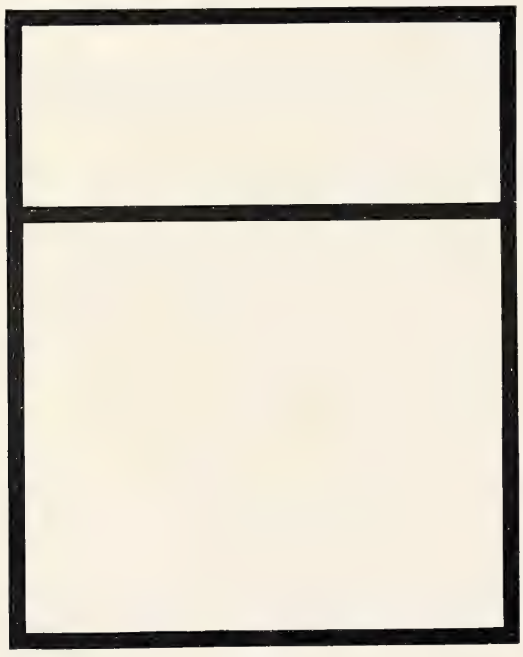
Care should be taken to not drop a piece of rule on the stone or floor; a careful examination of the material so treated will convince you of the damage, perhaps small.

Instead of using one long piece of rule to avoid a joint in the center, two pieces will accomplish greater good by fitting them snugly at the corners and depending on the lock-up to close up the joints. We often hear of people who have done everything they could imagine to avoid a bad joint, but became discouraged and blamed the manufacturer for some defect in the material. As every piece is carefully examined before it leaves the machine, I can not see how so many complaints along this line can be accepted. You are often advised

to use a file to overcome what may seem a defect, but my advice is to file no labor-saving material.

Some money-saving (?) printers will invert their light-face rule to obtain a heavy effect, but they never think of the damage that is done to the face, especially if a little extra impression is applied. A glance at the bed of your press after the run is off will convince you of this fact. They will take this same rule, use it right side up, try to get a perfect impression without a great deal of make-ready and wonder at their failure. The best of presswork is necessary to prolong the life of rule of any kind, and a heavy impression on a long run will have a telling effect. If you are in doubt, remove the rule from a long run, under the above conditions, and place it beside new rule for height. A small outlay will provide rule of the various faces, and the more you buy the less use each piece will be put to.

Accompanying this article, a plan which I have often used where old rule was all that could be had, is submitted. No. I



No. III.

shows the rulework for a two-color job without any effort to overcome the bad joints, which would have been an endless task on account of the ends, both sides, having been worn round through constant use. The job was run through just as shown, the form removed and the rules changed to the position shown in No. II, in order to avoid the joints. The desired effect is shown in No. III. Some one may think that too much time is consumed in obtaining this result, but how would they overcome the gaps with poor rule? Even with new rule on short runs, or where a brilliant color is wanted, the extra presswork is not a loss, when the make-ready and patience is considered, to say nothing of the pleasing result. Of course, where the openings in the rule are a little large, it will be necessary to use a fountain, else the joints will be discernible, owing to the one inking over the joints.

One more suggestion: In the lock-up of any form of rulework, I often notice that while I have the correct amount of leads and slugs inside the rule, it will not come together properly. To overcome this, I remove a two-point lead and insert one and one-half point brass and copper spaces. Sometimes poor leads and slugs are used in the work, which will make a difference of a point or two in the "squeeze." Use mitered corners wherever possible, as they will fit nicely where a high support to prevent slipping past each other is used. A great deal of time can be saved by using one-point face rule on six-point body in panelwork.—*Frank M. Hohenberger, Hartford City, Indiana.*

THE VALUE OF GOOD JOB DISTRIBUTION.

Very few employing printers give any special consideration to the very important subject of the care and distribution of their valuable material. My eight years' experience in this department, in a large Boston office, has established my belief in the fact that a careful, painstaking and untiring man is the one to be entrusted with this responsible position.

It is like burning the candle at both ends to allow boys and careless, inexperienced help to distribute job letter, ornaments, borders, rules, etc. The delicacy of most of the material, the similarity of the countless number of type-faces as well as the nicks, emphasizes the necessity of having a convenient place for everything, and as far as possible every article in its place ready for use, placed there by careful hands. The systematic training of the eyes, the hands, the mind, is an absolute necessity in the care and distribution of material used in jobwork.

The distributer's frame should be in a central location, with space case, galley rest and room for a pair of cases, all in a good light. The similarity of an endless variety of small sizes of type-faces, borders, rules, etc., used in the modern office, demands this. All material should be kept clean by the use of type wash or lye, and plenty of hot water or steam. The proper washing and cleansing of type, borders, rules, etc., beyond the usual pressroom wash, which consists of a little benzin and a careless rub of the brush, adds not only to the "life" of the type, but to its appearance as well. This method takes more time, but it doubly pays in composition and the durability of the material.

The position of a distributer is not altogether a desirable one, from many points of view, and very few offices employing less than five men consider it worth the scale paid to a compositor. The distributer, however, can be a preserver or a destroyer of much valuable material. Large city offices can well afford to raise the standard of this position to a more dignified one than is now accorded it. He who, by careful attention to his work, learns to do it in a systematic way, with an eye for improvement, convenience and completeness, merits respect and should receive his reward. The good distributer is an ever-present help to the foreman, the compositor and the apprentice. By virtue of his position, he becomes a walking directory and a detective as well, if he has others working under him. He is a most valuable man and holds a responsible position, though seldom considered such by the proprietor.

Much valuable material is ruined through carelessness in distribution. Different styles of type require different handling in distribution as well as in composition. Recently I laid a new font of sixty-point Caslon Old Style in an extra case in addition to the one already in use. I stood the different characters on their feet, in lines, divided and supported by reglets. Both cases were set out on a special job and when ready for distribution a young man in the office was told to "throw it in." He did. He threw that beautiful and costly type in the case as though he were distributing eight-point news type. The reader can imagine my feelings, after the pains I had taken to properly lay it. But this is the usual treatment accorded type, and yet the proprietors wonder why their material "wears out" so quickly.—*E. A. Bigwood, in The Practical Printer.*

PROVIDENTIAL.

"There's wan lucky thing about work," said Mr. Dolan.

"What's that?" inquired Mr. Rafferty.

"The fact that it's a greddeal easier to leave off than it wor ty begin. If it worn't fur that beautiful provision in nature, we'd all be dead wid industhry."—*Washington Star.*

THE really important things are done by Dispatch, while Hurry has long been working on the little things and not yet finished her task.—*The Keystone.*

BOOKS AND PERIODICALS

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review.

"Bub and Sis; Rimes No. 3." By Simon Durst, Woonsocket Publishing Company, Woonsocket, Rhode Island. Numerically, "Bub and Sis" is an addition to the hammock school of literature; in any other sense, one would be going beyond the facts in applying the substantive to the volume. There is a legitimate *raison d'être* for summer literature, but there are also certain definite qualities it must possess to be successful. It should not take itself seriously, but of sprightliness, wit, cleverness there should be an abundance, and that these qualities are difficult of attainment is proved afresh each year by the great number of futile attempts. It was William Pitt who said, "Don't tell me of a man's being able to talk sense; everyone can talk sense. Can he talk nonsense?" If the embryo author could be brought to realize that the writing of clever, sprightly prose, to say nothing of rhyme, requires a particular and somewhat unusual equipment of faculties, fewer wrongs would be done a patient and long-suffering public. Obviously, Mr. Durst rightly understands the essentials of a successful summer romance and has striven manfully to attain thereto — the effort is apparent, but the result, unfortunately, is far from happy. His sprightliness is elephantine; his wit, clumsy. The book is written in rhyme, and has a goodly swing despite the frequent sacrifice of sense for sound. Mechanically, the volume shows a fairly high standard of workmanship. On the inferior illustrations, however, it is surprising to note the familiar signature of Granville Smith.



EXCURSION TRAIN — CUERNAVACA, MEXICO.

"Modern Machine-shop Tools," by William H. Van Dervoort, M. E.— This book of 552 pages treats in a concise and comprehensive manner of the construction, operation and manipulation of hand and machine tools, and all matter is eliminated which does not strictly pertain to the subject. It is the outgrowth of a series of lectures delivered before the students in machine-shop practice at the University of Illinois, and in the introductory pages a short lecture is given on the care of tools. The work is logically arranged, the various hand and machine tools grouped into classes, and the description of each is given in proportion to its relative importance. The 673 engraved illustrations represent the latest tools and methods, all of which are clearly described. Each tool is considered from the standpoint of its construction, with hints as to its manufacture and its operation, proper manipulation and care, and numerous examples are given of the work performed. It is a book of practical instruction, written with a full appreciation of the influence of modern manufacturing shop methods upon the training of young mechanics, and contains many valuable suggestions for the practical mechanic and superintendent. The chapters on gearing, belting and transmission machinery, fastenings and hardening and tempering are both interesting and instructive. A chapter is also devoted to shop conveniences, and another to tables and data to which the mechanic most frequently wishes to refer. For reference purposes an eight-page index is provided. As an indication of the scope of thoroughness of the book, a synopsis of the chapter on belting and transmission machinery is given: Materials for belting, leather belting, weight of belts, strength of leather belting, side of leather to run next to pulley, power transmitted by leather belting and rules for finding, endless leather belts, joining ends of belting, leather link belting, care of leather belting, examples of difficult problems in belting, rope belting, flexibility of rope drives, quality of rope suitable for drives, splicing of driving ropes, rope sheave pulleys, examples of rope transmission, shafting and shaft couplings, pulleys and clutchers, shaft hangers and bearings, erecting line shafting, rules for calculating speed of pulleys, table giving size, distance between bearings and revolutions of line shafting to transmit required powers, table of horse-power transmitted by leather belts. Norman W. Henley & Co., New York.

LOCKWOOD'S DIRECTORY OF THE PAPER AND STATIONERY TRADES, 1903-1904. 668 pages; cloth, $3. The Lockwood Trade Journal Company, 150 Nassau street, New York.

The twenty-eighth annual edition of Lockwood's Directory is a valuable reference book for all purchasers of paper. It is of particular interest to printers, as it directs them to the paper mills from which they can buy paper, indicating the grade, quality and width which each mill can make, while in the department of water-marks and brands, covering some 115 pages, are to be found the marks and brands used in the American and Canadian paper trade, by means of which a printer can locate any specified water-mark or brand. There are also lists of paper dealers, paper-stock dealers, blank-book manufacturers, envelope, tag and blotting-card manufacturers, paper bag and paper box makers, and a vast amount of statistical information in regard to the paper industry and trade.

Written for The Inland Printer.

SIDE LIGHTS ON TECHNICAL EDUCATION IN THE ORIENT AND THE ANTIPODES.

BY W. B. PRESCOTT.

MR. A. NOMURA favors The Inland Printer with a brief sketch of the "apprentice" school conducted in connection with the Tokyo typefoundry (Tokyo, Japan), which casts an interesting side light on industrial condition among the oriental yankees. The glimpse we get of the situation gives a severe jolt to the impression that Japan is a land of flower-embowered homes inhabited by a superlatively happy people, who are either perpetually making sweet music or indulging in the delights of listening to it in the midst of sensuous surroundings. Mr. Nomura is not a producer of light literature intended to while away a few languid summer hours; he is a prosaic business man and manager of a typefoundry, which may account for his seeing things to which the poets are evidently blind. He tells us the lower classes of Japan are really so poor that it is an impossibility for the children to acquire an education, and this same poverty compels the youngsters to begin the battle of life "before they have common sense" or are capable of doing good work. It seems Mr. Nomura's foundry experienced some difficulty in securing competent native help, and, with the hope of developing capable workers, established the school in March of 1899. It has the twofold object of providing pupils with a primary education and a technical knowledge of the work done in the foundry. As sixty graduates are now engaged in the workshop, and are said to be giving better satisfaction than non-graduate employes, the school is deemed a success by its promoters.

Twenty is the maximum number admitted at any one of the classes, of which there are four — first, second, third and fourth year — each having an instructor. The class year begins on April 1 and ends on March 25, and scholars are granted diplomas after "some examinations." The minimum age at which pupils are admitted is ten years, and a boy once entered as a scholar can not leave the school except for "some important reason." All expenses are defrayed and no tuition fees charged, while apprentices are paid "some wages" for the work they do. On the other hand, scholars are bound to work in the foundry for three years after graduation, and those that prove failures are required to reimburse the school for all expenses incurred in their behalf.

While not so strange to the Western mind as the foregoing conditions, the course of study serves to show what a manufacturer has to contend with where the benefits of a rudimentary education are not widely diffused. The first, second and third year classes are taught reading, writing, arithmetic, composition, morality — though what that study includes we are not told — and a practical knowledge of the trade. Fourth year students are drilled in arithmetic — the higher branches, presumably — English, natural philosophy and subjects having a direct bearing on the trade of typefounding, such as mineralogy, chemistry and mechanical drawing. If the new-woman idea is rampant in the Land of the Chrysanthemum this school has not been affected, as female pupils being fitted for the finishing department are given less difficult tasks than their fellow-scholars of the masculine persuasion, and instructed in the art of sewing.

From the Antipodes comes a report dealing with conditions more familiar to us, and which demonstrate that the Workingmen's College, of Melbourne, Victoria, Australia, is no mean institution. Its full title is "The Technical College and School of Mines for the Metropolitan District," and the sixteenth issue of its "prospectus" is a rather pretentious publication of 144 pages. There are a number of half-tones showing interior and exterior views of the buildings, the substantial character of which may be conceived when the reader is informed that, with equipment, they cost about $300,000. Advocates of technical education will find something of interest in the following outline of the college's rise and progress, which is gleaned from the prospectus:

The idea of establishing a technical college in Melbourne was first mooted by the late Hon. F. Ormond, in 1881. In the following year a suitable block of land was granted by Government, £5,000 subscribed by Mr. Ormond, and a similar sum given by the public.

In 1883, the first portion of the building was commenced, the cost of it being £11,000.

In May, 1887, the college was opened to students.

In May, 1889, Mr. Ormond died in France, bequeathing £10,000 to the college.

The Bowen street building, costing about £15,000, was erected and opened for use in 1890, both the land and money for erecting and fitting it up being given by the Government.

The front of the Latrobe street building was completed at the end of 1891. Its cost, about £14,000, was defrayed by the Ormond bequest, supplemented by a Government grant.

The first part of the Assaying Laboratory was built in 1897, and during 1901-02 further additions were made to this department, the cost being about £1,200.

During the year 1900 new workshops were erected at a cost of about £5,000. In 1901 a grant of £1,500 was obtained from the Government for the equipment of these shops, but this being insufficient former President Professor Kernot gave £300.

The average attendance of students the first year (1887) was 815, which steadily increased to 2,269 in 1892. In 1895 the average slumped to 1,055, recovering the following year and continuing to rise until 1902, when an average attendance of 2,364 was recorded. During the same period the enrolled individual students increased from 985 to last year's record mark of 3,532.

The receipts for 1902 follow: From students' fees, £6,251; Government grants, £8,377, including £6,000 for new buildings; other sources, £1,142: total, £15,770. Last year's expenditures were: For extensions and repairs, £2,294; salaries, £7,745; miscellaneous, £6,871; total, £16,910.

Judged by our standards, the Government has not been niggardly in its treatment of the college, but, nevertheless, it is to some extent dependent on financial support from the public. There does not seem to have been much secured in that way during 1902, but among the donors are business firms, employers' organizations — the Master Printers' Association being one of the number — and trade unions. The typographical and bookbinders' societies are among the latter, as well as the Dock Laborers' Union. To insure to all classes of supporters a voice in the administration of the college, and, perhaps, encourage donations, the governing body — the council — is composed of two members appointed by the executors of the late Hon. Francis Ormond; two by the governor-in-council (the Government); two by the council of the Melbourne University; two by the trustees of the Public Library; two by the Trades Hall Council (labor); four elected by subscribers of not less than half-a-crown and under £1 sterling; two by life governors (subscribers of £20 or over within two consecutive years), and subscribers of £1 and over.

Turning to the college and its work, we find all candidates must be able to read and write and possess an elementary knowledge of arithmetic. The terms of admission to the advanced classes are framed so as to give a preference to apprentices or others "in the trade," and many classes have especially low fees for *indentured* apprentices between the ages of eighteen and twenty-one years and who earn less than a stipulated amount.

The teaching staff comprises about seventy-five instructors and assistant instructors, and an idea of the scope of their work may be gathered from a list of the subjects taught in a few of the departments. As an illustration, the studies in the commercial department comprise writing and correspondence, arithmetic, English grammar and composition, French, German,

commercial geography, bookkeeping, bookkeeping and accountancy, commercial law, typewriting, shorthand, economics as applied to trade and industry, and telegraphy. The sheep raiser and poultry man are not forgotten, but an important department is the one devoted to household economy. Here instruction is given in plain needlework, cutting out underlinen, dresscutting and fitting, dressmaking and finishing, artificial-flower making, lace and art needle work, millinery and cookery.

The trade classes conducted at the college are what most interest the working artisan and his employer, for the pupil is given theoretical and practical instruction in the intricacies of his vocation. It would be an impossibility for the college to attempt to enlighten the learners in all branches of industry, but it has classes in carpentry, coach building and carriage drafting, plumbing and gasfitting, turning and fitting (constructing machinery), blacksmithing, tailor's cutting, and letterpress printing. In the last mentioned class composition and presswork are taught, though the Australians designate the divisions as the "composing class" and the "machining class." The subjects taught in these classes follow:

"Composing Class — First Grade.— Furniture and tools in composing-room; lays of cases for book and jobbing fonts; the point system; elementary composition; dividing and compounding of words; spacing and justifying; punctuation; sizes of furniture and chases; mechanical quoins and their application; simple schemes of imposition; locking-up and unlocking of forms; marks used for reader's corrections; sizes of papers and cards. Practical instruction will be given in the composition of plain jobbing work.

"Second Grade.— Casting off copy; estimating cost of composition, etc., on various classes of work; more difficult schemes of imposition than for first grade; method of making margin; bookwork; setting of title-pages and other preliminary matter; signatures; artistic and general displaywork; the use of tint-blocks; making up skeleton forms for printing in colors. Practical work will comprise the ordinary routine of an up-to-date printing-office.

"Machining (Presswork) Class — First Grade.— The construction and working of the hand press and various makes of platen machines; packing to be used for various classes of work; difficulties likely to be met with; classes of work most suitable for press or for platen machine; general principles of making ready, underlaying, overlaying; the best paper to use for various classes of work.

"Second Grade.— The same as first grade, but on cylinder machine, with the addition of cutting out overlays for cut and color work, including blocks, electros, etc., and the various process blocks and plates; casting rollers, their treatment and management; inks and pigments, varnishes, oils, etc.; fugitive and copying inks and their treatment; tri-colorwork; theory and harmony of color, and the mixing and blending of colors practically demonstrated. The practical work for both grades will comprise the printing of various classes of work, including jobbing, commercial, artistic, book, cut, color, tint, bronze, and embossing.

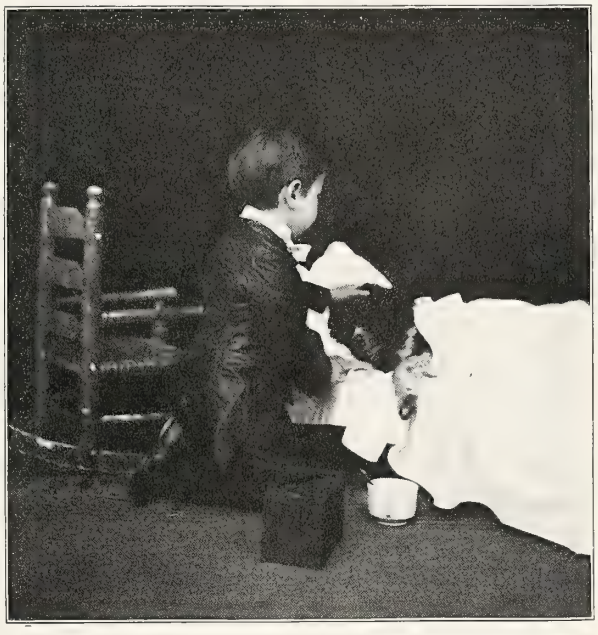
"Technical Journals in the Library.— The Inland Printer, *National Printer-Journalist.*"

There are two libraries, one devoted exclusively to art, the other, general in its character, and said to contain the finest collection of current technical magazines in Australia, in which American publications appear to predominate, though not quite to the same extent as they do in the printing department.



Photo by G. H. Meek, Fostoria, Ohio.

THE DIAGNOSIS.



THE TREATMENT.

The college is not given over entirely to matter-of-fact mechanics, for "sweetness and light" is recognized in the maintenance of a department of elocution and music (vocal and instrumental), while the social side of life is not neglected altogether, the spirit of comradeship being fostered by at least two organizations. Its name is sufficient to indicate the purposes of the Photographic Club, but the Literary and Debating Society declares itself to be "not only a school for moral and intellectual development, but a field for recreation and social intercourse."

The existence of the college proves that the Antipodes are alive to the necessity of furnishing the workers with the facilities for obtaining a practical and useful education, and that they know how to do other things as well as give the world lessons in the construction of election laws and up-to-date politico-economic wrinkles for which Australasia is deservedly famed.

A GOOD POINT.

When a man wishes to write, he is careful to see that his pencil has a point to it. He should do the same thing when he goes to prepare an advertisement.— *Printers' Ink.*

TYPOTHETÆ NOTES

The seventeenth annual convention of the United Typothetæ of America, which was held in Atlantic City the week beginning June 22, closing on the evening of Friday, June 26, is admitted to have been the most thoroughly successful business meeting ever held by that body. It would seem to conclusively prove the good judgment and wisdom of holding these conventions at a point where they are removed from all local influences and where there is every inducement for the members to get right down to business and attend diligently to all matters brought before them during the hours in which the meetings are held.

The attendance at this year's convention was larger than that at Pittsburg a year ago, and from the opening meeting until the close of the last one on Friday morning, there were more members in close attendance at every meeting than has been the custom in the past. This might be accounted for in various ways. Matters of importance to the trade were continually brought forward, and the discussions, although occasionally wearisome, were throughout interesting, instructive, and, on occasions, rather warm. However, by the excellent handling of the president, there was not at any time any tendency on the part of the meeting as a whole to get away from the control of the chair.

Beginning with a reception on Monday evening, which was a very pleasant affair attended by nearly all the delegates and the ladies then present in the hotel, dancing was kept up until about midnight. Light refreshments were served during the evening and an excellent opportunity was given for the renewal of old friendships and the cultivation of new ones under these favorable conditions.

At the opening of the business meeting on Tuesday morning, Mayor Stoy, of Atlantic City, made the address of welcome in a most hearty and cordial fashion, and referred to the fact that he was practically an honorary member of the organization, as one of his first official acts, on his elevation to his present office in 1894, was to welcome the United Typothetæ of America on their visit to Atlantic City at that time. He stated that this was the first convention he had officially welcomed to Atlantic City, and that he became so enamored from their day's visit that he returned with them to Philadelphia so as to enjoy their company still further and to partake of the banquet given on that occasion at the Union League Club, in Philadelphia.

Mr. Waddey responded in his usual graceful and eloquent style to this speech of welcome, after which the convention plunged into the business for which it had come prepared.

The president's annual message, read by Mr. Stern, was listened to with much interest and given frequent applause by the assembled body.

Following this came the lengthy and able report of the secretary, Mr. Edwin Freegard, followed by the report of the executive committee; and practically the whole of this and also of the afternoon session was given over entirely to reports of the various committees, but it was noticeable that the membership remained studiously at their posts and paid close attention to the matters as they were brought up.

Wednesday morning the report of the Committee on Topics being received and the important matters therein referred to disposed of, the balance of the day was taken up very largely in executive session on various matters of importance, and also in consideration of the attitude to be taken by the Typothetæ toward the United States Post Office Department in the awarding of the money-order contract which has recently attained so much publicity in the newspapers.

Thursday was largely given over to executive meetings, and matters of great interest to the craft were closely discussed and several important decisions reached; but the notable event of the day was the receipt of the Nominating Committee's report for the officers of the following year. Seldom has a demonstration been witnessed in any body of men similar to that which occurred when the committee unanimously renominated Mr. Edward Stern, of Philadelphia, for the office of president. As one man, all present rose to their feet and gave vent to their feelings in the most expressive manner possible, and for many minutes order could not be obtained in the hall by use of the gavel or by the sound of one's voice; and, although President Stern emphatically stated that he could not see his way to serve for the coming year, it seemed to affect those present but little, and there was a very evident determination to retain him in the position if any means at all could bring it about. Therefore, although the report was returned to the Nominating Committee for further consideration, no one was surprised on the following morning when it came in unchanged, and the chairman of that committee, Mr. Franklin Hudson, having read the nominations the second time, the scene of the previous day was repeated with increased vigor and enthusiasm, and Mr. Stern, finding that protest was of no avail, had to accede to the unanimous desire that he serve for another year.

St. Louis was named as the place of the convention for next year, and in this connection the following resolution was adopted:

> *Resolved*, That the executive officers of the United Typothetæ of America are hereby instructed that entertainment at the annual conventions must hereafter be at the expense of the U. T. A., and of its individual attending delegates, and not at the expense of the local Typothetæ in any convention city.

This is a step in the right direction, as unquestionably the practice prevailing up to this time has been recognized as a drain on the resources of those acting in this capacity; and the fact that this convention was handled at an expense of about $1,000 proves that a successful meeting can be held at any given point and that the members of the United Typothetæ of America are to-day so interested and so loyal that they are more than willing to do their individual share to make any convention of this nature a success.

The banquet held on Friday evening, at which Mr. Franklin Hudson, of Kansas City, presided as toastmaster, was a most successful and delightful affair. The speeches were short and snappy and most pertinent. They were interspersed by songs specially prepared for the occasion, which made quite a hit by their quaint allusions and quiet hits at those prominent in Typothetæ affairs.

Reviewing the week, as a whole, your correspondent would say that, without exeception, and not at all in the stereotyped sense, this was the most successful and businesslike convention ever held under the auspices of the United Typothetæ of America; and the members, individually, I am certain, departed from it determined to take up the work in the local cities with renewed life and vigor and with a greater interest than ever before.

LARGE PRINTERIES IN SMALL CITIES.

An important condition confronts the book and job printers of America to-day, that seems to be recognized by only a few. Certainly very little has been printed about it in the trade press. I refer to the disastrous competition between the printing-houses of the large cities and those of the small cities, and what may come of this competition. The condition is before us, but have we a theory to meet it?

Within the past fifteen or twenty years there have been built up in New York, Chicago, Boston, Philadelphia, St. Louis, and a few other cities, probably a total of more than a hundred

very large book and job printing-houses, that have been fitted up with modern machinery, and have gathered about them some of the best workmen and heads of departments to be found anywhere in the printing business. These concerns have secured trade at higher prices than the same work commanded in smaller offices in small cities. They took the trade because their well-equipped plants enabled them to give a better service to the publisher, manufacturer or merchant, who needed the work promptly, than could others. They had to charge higher prices than printers in small cities because they had larger expenses. Rent and power cost more in a big city than in a small one, and the union workmen charge ten to fifty per cent more for their labor.

Whenever wages were raised or hours shortened the big printing-houses in the big cities were hit the first and the hardest. The proprietors had to put the prices up on the consumer. To enable this to be done better, various organizations have been formed, and old organizations have been strengthened. The result is that the master printers in the large cities are receiving on an average perhaps twenty per cent more for their work than they did ten years ago. The natural effect of all this is to drive printing to the smaller cities — to send it out to be manufactured, just as our shoes and tools are manufactured in small cities where living is cheap and wages low. Enterprising men who own printeries in small cities have found that if they put in the plants they could get work in abundance from the great cities. The result is that really large printing-offices are growing up in many of the smaller cities, while the big plants of the great cities are standing still. The work is following the lines of easiest prices, and it is being demonstrated that a good service can be given the publisher in a small city as well as a large one, if the printing plant be equal to the demands upon it.

Within the past year Chicago raised the wages of the pressmen, and New York raised those of the pressfeeders. The pressmen and feeders in other large cities already want similar increases, and thus cost is working up in the great cities at the same time that the work is drifting away. Unless all signs fail, this condition will become more pronounced in the next few years rather than otherwise. The small-city plants will thrive at the expense of the great-city plants. But after that, what? It is the uncertainty of this "what" that renders the situation a grave one.

It seems to the writer that those who are now building up large printing-houses in small cities, depending on trade from the great centers of population, will require to clear their properties of debt inside of about five years, or else run the chance of disastrous failure. This conclusion is forced by considering the probable result of the prosperity of small-city plants on their own workmen. In order to establish a large printery anywhere, among the first steps it is necessary to secure workmen who are capable of running it. These can be had at present only from the large cities, where they have been educated to high wages, and they do not willingly leave a metropolis for a reduced wage. If they go to a small city they carry with them the habits and conceptions of men used to earning, say, $1,200 to $1,500 a year, and as local printers are trained with them and a big plant is built up, the men they have trained absorb the ideas of the high-priced men, and envy their wages, and when they feel that their work has become as good as that of the imported men, they want more pay.

Just as surely as the unions have reduced hours and increased wages in the New York, Chicago, Boston, Philadelphia and St. Louis large printeries, during the past half-dozen years, just so surely will they do the same thing in every city where large plants exist or are built up. When this is done, up must go the prices of printing in these small cities. And when those prices come within about five per cent of the nearest great city, the work will tend to return to the great plants of the great cities, and they will build up again.

In the meantime it looks as if the larger printeries in New York and Chicago at least, where expenses are highest, will have to be content to stand still as far as growth is concerned. Here and there an unusually clever man, or one having exceptional chances, may build up a large plant in one of the cities named, but the probabilities are that as many big printers will close up as will be built up within the next few years.— *Chas. H. Cochrane.*

A FEATURE of the Typothetæ convention at Atlantic City was the daily edition of the *American Printer,* giving a detailed report of each day's proceedings, gossip of the convention and illustrations appropriate for the time and place.

THE National Electrotypers' Association elected the following officers at the recent convention at Atlantic City: President, Lon Sanders, St. Louis; vice-president, A. W. James, Philadelphia; treasurer, John Bremel, St. Louis; secretary, J. H. Ferguson, New York.

THE question of the appointment of a salaried secretary, who shall give his entire time and attention to the duties of the office, is being agitated by members of the National Association of Photoengravers. The matter was the occasion for much discussion by delegates to the recent convention and sentiment appeared to be in favor of the appointment. The Executive Committee was given power to decide the question.

AT the annual meeting of the Photoengravers' Association at Atlantic City, recently, officers were elected for the ensuing year as follows: President, Charles J. Wolfram, Cleveland, Ohio; first vice-president, J. L. Shilling, Chicago; second vice-president, George D. Howell, Toronto, Can.; third vice-president, J. S. Alstyne, St. Louis; secretary, Sherman Smith, Pittsburg; treasurer, C. H. Brandon, Nashville, Tenn. The convention will be held next year at St. Louis.

THE National Electrotypers' Association held its annual banquet at the Hotel Rudolf, Atlantic City, New Jersey, on June 25, the spread being tendered the delegates by the members of the New York Employing Electrotypers' Association. Nearly one hundred members and guests were present. Mr. Edwin Flower presided and toasts were responded to by B. W. Wilson, Jr., E. S. Osgood, William Green, F. A. Ringler, L. Sanders, J. A. Pearce, Mr. Ball, John MacIntyre, Charles Francis, S. W. Bolles and Mr. Schilling.

AN exhibit of printing machinery that attracted considerable attention and favorable comment at the recent Typothetæ convention at Atlantic City was the two-color press shown by the Harris Automatic Press Company, Niles, Ohio. This press fed different kinds of paper at a speed of ten thousand an hour, doing work of a high character, and demonstrated that with surprisingly little adjustment it could be used for printing in a single color. The reduction in the cost of press-work and the consequent effect on competition was the theme of many discussions among the printers.

AN interesting incident of the Typothetæ convention was the entertainment of the New York and New England delegations by the Wood & Nathan Company, of New York. Between fifty and sixty delegates, many of them accompanied by their wives and daughters, went over from New York to Philadelphia to inspect the plant in which the Monotype type-setting machine is manufactured. Two Pullman cars were chartered by the company and Mr. Paul Nathan acted as host; an elaborate dinner was served en route, musical numbers being given between the courses. Upon arrival in Philadelphia the visitors were driven to the factory where they were shown the Monotype in all stages of its manufacture; some time was then spent inspecting the completed machines and the school conducted by the company for the purpose of fitting printers to use the machine successfully.

GOMPERS ON THE ORGANIZATION OF EMPLOYERS.— In answer to a question concerning his views on the organization of employers, Samuel Gompers, president of the American Federation of Labor, said, in part: "Employers will find it to their

advantage to be organized, and not only this but to deal with organized labor. The movement to form unions among the business men will tend rather to prevent conflict than to promote trouble. The better the organization on both sides the better it will be for business. Organized employers will be better able to understand the demands of organized labor and to meet these demands without friction. There has been much hot talk about the increasing demands of labor. My experience has taught me not to be an alarmist, and I am not alarmed over this particular situation in general. So long as human nature is as it is there will be manifestations of discontent, both from laborers and from employers. But I believe that every day is making for better conditions. We hear more of labor troubles now than we did years ago, but we must not judge too hastily from this that laborers are any more widely discontented or that they are unreasonable. When an industrial dispute occurs in our time it involves so much that it must attract more attention. But every dispute is an influence toward a better condition of things in the future."

ADVERTISING FOR PRINTERS AND OTHERS

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

"Cool, Careful, Conscientious," the Maverick-Clark Company, San Antonio, Texas, claims to be during dog days. The text of this mailing card is appropriate and has advertising merit.

"We will look after your printing if you want to go to the woods" is the cheering midsummer message of J. B. Savage, Cleveland, Ohio. A half-tone of "the woods" tempts the beholder to take him at his word.

R. Lee Sharpe, Carrollton, Georgia, advertises his printshop in the newspapers, and appears to meet with much success. The conventionalized bay tree, used as a trade-mark, and the line "Watch us Grow," are prominent features of his advertising.

It is unfortunate that text as good as that of the new booklet of the Reid Press, Hamilton, Canada, should be dressed in such poor taste. Type and presswork are admirable, but the garish cover and the color scheme of the inside pages cheapen the work.

A July blotter-calendar envelope gives the information in red letters that its sender's "catchy advertising is always 4th coming." The blotter design is a "fizzling" firecracker labeled, "Poor Printing," with the advice, "Drop it — and try some of the successful printing of Marsh & Grant Company, Chicago."

The monogram trade-mark of the Harry A. Palmer Company, Philadelphia, printers and publishers, which is the chief decoration of their July blotter, has strength and simplicity to recommend it. We suggest that more prominence be given the firm name, which is now scarcely more noticeable than the address.

A booklet in which the type-faces and composition are wholly admirable introduces the new firm of Liggett & Gagnier, who will do printing, designing and engraving at 62 Woodward avenue, Detroit, Michigan. The press-mark adopted by the new firm, which is the conspicuous feature of the cover, is somewhat heavy and ornate, and the text, which is excellent for the purposes in view, has a rather too great variety of ornaments and colors. On the whole, however, the book presents a handsome appearance.

A folder which should bring orders from buyers of the best printing is received from Redfield Brothers, New York. It is small and unpretentious, but is dignified and in excellent taste, and in its text no less than in its make-up and execution convinces the reader that the concern can make good its claim to "print unusually well."

"Knowhowativeness: A Demonstration," is the title embossed in white on a small gray-covered brochure issued by the Isaac H. Blanchard Company, New York, which contains fifty-six "demonstrations," otherwise known as letters and notices complimenting the company on its superior printing. The one-page talk preceding the testimonials is a convincing argument.

Haag & Parris, catalogue and commercial printers, Philadelphia, send a booklet, a folder and two hangers. The latter are not especially notable for originality, nor would they appear peculiarly suitable for the class of merchants to whom the folder and booklet make their appeal. These are what we would term successful advertising. They have individuality, strong and concise argument and artistic tone.

Baker's Printing House, New Albany, Indiana, has hit upon a really useful advertising device in the form of an octagonal telephone-record disk. An aperture in the center permits of its being fastened to the telephone just back of the mouthpiece, and on the spaces provided names and numbers of "every-day" calls are most conveniently placed. Two neatly arranged cards tell of Baker's facilities for turning out printing.

One of the best bits of advertising submitted this month comes from the Roach Printing Office, "Anti-Waste-Basket Printers," Jacksonville, Illinois. "Make-Ready — Yours and Ours" is its title, and it is an excellent piece of work from all points of view. The argument is novel, appropriate and well carried through to the conclusion, and the artistic and mechanical qualities are in themselves eloquent arguments for high-grade printing.

F. H. Gerlock & Co., printing specialists, Scranton, Pennsylvania, send one of the most realistic specimens of the firecracker brand of advertising. A real firecracker of its size would attract considerable attention, and the cleverness of the ad. should awaken the kind of interest that brings business. The tightly wrapped paper inside — removed by the aid of the string the beholder is requested to pull — tells of the firm, its whereabouts and its work.

"Give me something unique at any cost," is the cry of the advertiser, and the English language is the victim of much tortuous twisting to supply his wants. "Up-to-Nowness" is a recent sin against the mother tongue by which Jester, the printer, Eaton, Indiana, hopes to profit. With a name so rich in advertising possibilities, why should Mr. Jester turn his ingenuity into the overworked field of word-coining. The text used on the blotter is good and the arrangement striking and effective.

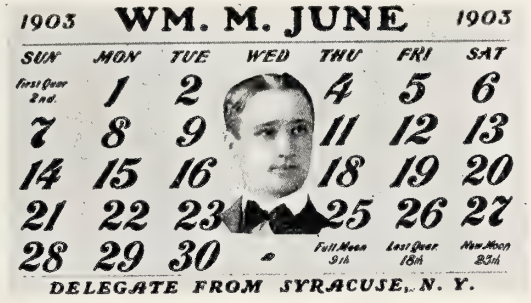
Ernest Hesse, Glouster, Ohio, sends a booklet entitled, "Printing Prepaid," informing as to prices for printing delivered to any point between the Alleghenies and the Mississippi. The cover-design would be more effective if the colors were reversed — the design being printed in maroon and the text in black. The text in the lower panel is crowded, and we suggest that this could be improved upon by substituting for it "Facilities and Prices," with the name and address in smaller type.

From the advertising manager of the St. Johns (Mich.) *News* we have a belated press-mark which he says he designed hurriedly for a particular occasion, and of which he is neither "proud nor ashamed." In it the words "The St. Johns News" appear in graduated letters within a shuttle-shaped enclosure.

The upper half is printed in two colors, while in the lower half the colors are reversed. The mark is shown in several sizes and is unquestionably striking. Lack of legibility is its greatest fault. A narrow line of the stock paper outlining the letters would greatly increase the legibility and effectiveness of the mark.

An excellent piece of advertising matter is a bunch of murderous looking cannon crackers attached to a card which reads: "Make yourself heard. The *Evening Telegraph* presents these crackers to assist you in making yourself heard on the 4th. If you want to be heard every day in Bucyrus, Ohio, advertise in the *Evening Telegraph*. We wish you a pleasant day and hope that in the peace and quiet of the other 364 days of the year you'll arrange to be heard in the advertising columns of the *Evening Telegraph*.

We reproduce a bit of advertising evidencing originality and ingenuity in making the most of the material at hand. This is the June card-calendar used by William M. June, printer,



TREASURER
SYRACUSE TYPOTHETAE

U. T. A. CONVENTION
ATLANTIC CITY, N. J.

Syracuse, New York, at the Typothetæ convention, held in June, at Atlantic City. Advertising of this individual and virile variety is sure to be remembered.

It is gratifying to receive fruit of the quality and flavor of the booklet sent by the Manhattan Printing Company, Washington, D. C., from seed sown but a few months ago in these columns. The four-page brochure in which this company advertises "the Booklet shop" is in admirable taste. The text is a modification of the model suggested in this department in the May issue. Of the rhymed catch lines we quote:

"Once it's printed, 'twill be read,
Circulate and forge ahead."

"When trade is good, continue wise:
Don't give a chance for pesky flies
A-settling on you — ADVERTISE!"

The booklet in which the Nolan Brothers Printing House, Brooklyn, celebrates its twenty-fifth anniversary is simple and unpretentious, and, with the exception of the color combination of the cover, is in good taste. The firecracker design on a green cover-stock would be effective, but its appearance on a purple cover will not increase the confidence of customers in the taste of the house using it. The text is vigorous and stimulating, as the following extracts demonstrate:

"Do you wish to capture the elusive dollar? Let us dress up a business-making booklet for you.

"Does your stationery bear the marks of antiquity? Let us rejuvenate it.

"Can printer's ink cure your ailment? Let us prescribe for you.

"Use our quarter of a century's experience; it's worth something, and is yours for the asking."

"Are we a patriotic people?" asks the tiresome controversialist as he sips his julep and turns his gaze in search of argument from the golfers on the hill to those on the veranda. A chorus of affirmatives would greet him could his auditors view our table this month. For the advertiser is a patriot. He believes in his country — and he pins his faith to its symbol, the red firecracker, to advertise his business. Verily, the glorious Fourth is the fount of inspiration for a vast array of advertising. Timeliness is of the essence of successful advertising, and a dextrous and graceful twisting of current events to meet the needs of the advertiser brings a pleasurable thrill to the majority of Americans that is not disregarded when there are orders to give. Much of the patriotic advertising is undeniably clever and to even the stupid a tinge of piquancy is lent by its timeliness.

The folder and blotter and the envelope encasing them sent out by the Crescent Printing Company, Cincinnati, are appropriate for a "noisy affair," as the folder characterizes the day we celebrate. Borders of the Stars and Stripes, augmented by a realistic firecracker, lead to the argument inside, that "when it comes to getting there and making things go, the quiet way is often the best and there is no quiet way like printers' ink way. Good printers' ink, properly used on your prospective customers, will cause them to 'fire' in their orders to you in such a manner as to cause you to celebrate."

An instance of a kind of advertising to which we can give but half-hearted sanction has been brought to our attention by the Green Stamp & Printing Company, Milwaukee, Wisconsin. Its author describes it in this way: "Our scheme is to mail a receipted bill to the business man, sending the bill under a 2-cent stamp, and follow it up in a week's time by a letter. Out of two hundred bills sent out, twenty-five per cent were returned for explanation or inquiry made over the telephone." Yachts and pots can not be advertised in the same manner, it is true, and this kind of publicity may be successful for some commodities, at the same time the number of orders received from the two hundred recipients of these bogus bills is not a matter of record.

Make your individuality count. Specialists rule to-day and the question on every tongue is, "What does he stand for?" What do you stand for? What does your printing stand for? What does your advertising stand for? Let it partake of your individuality; let it represent you. Find out in what quality your work is preëminent, accentuate it, make your advertising stand for it. Concentrate your energies. The potentialities of concentration should not be neglected. Do not copy your competitors' advertising — a bit here and a bit there. Sing your own song. Get away from the din of the others' music and learn to know your own voice; learn its strong points, and cultivate them; learn its weak ones, and avoid them. Make the most of your own. Make the most of your own way of saying things, your own arguments, your own way of convincing a customer. Then, when your advertisement is written, or your advertising campaign planned, analyze it; search out the weak places and eliminate them, add force to the strong ones. Let your inspiration come from within — within your own print-shop — and buyers of printing will listen for your voice in the great chorus of printing publicity. Let your advertising be stimulating, uplifting, an incentive to higher endeavor. The reader should feel on laying down your booklet that he wants to act, wants to do something — and if you have guided his mind aright, the first tangible thing that occurs to him to do will be to buy printing, to buy good printing, better printing than he has ever bought — and to buy it of you, the best printer.

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A BLOTTER has been sent out by the John Thomson Press Company, New York, calling attention to recent improvements in their embossing presses.

WE have received from the Democrat Print, Towson, Maryland, a copy of the "Fair Journal of the Church of the Immaculate." It is a good piece of work.

"WE DRAW" is the message Walter Meyner, 150 Nassau street, New York, designer and illustrator, conveys by a striking small card printed in red, green and black.

THE Springfield Printing & Binding Company, Springfield, Massachusetts, has issued a pamphlet showing quotations and samples of the calendar pads they manufacture.

A POSTER Saturday-closing card is received from the Keystone Photo-Engraving Company, Philadelphia, which is effective and appropriate for the purpose for which it is intended.

THE Rumford Printing Company, Concord, New Hampshire, engravers, printers, embossers, bookbinders and electrotypers send a blotter which shows half-tone reproductions of juveniles.

FROM Harry Child, commercial and artistic printer, Bridlington, England, we have received two specimens, in tints and colors, which are interesting as specimens of overdecoration and lack of color harmony.

BROWN & BIGELOW, originators and manufacturers of material for advertisers, St. Paul, Minnesota, have sent out an art mailing calendar showing a small reproduction in color of Asti's painting, "Cosette."

FROM the Strobridge Lithographing Company, Cincinnati, we have an illuminated, lithographed calendar card in several colors advertising the Bullock Electric Company. The work is well done, the colors strong and clear.

PLEASING specimens of their photogravure work adorn the new varieties of letter-heads of the A. H. Berry Company, designers, illustrators, engravers, electrotypers and commercial photographers, Kalamazoo, Michigan.

WE have received the March and April numbers of "Impressions; a journal of business-making ideas," published at St. Catherines, Ontario. This is a well-executed magazine of good design, devoted to advertisement writing.

W. C. SMEDLEY, Pleasantville, New Jersey, has sent us for criticism a convention program of the Woman's Christian Union. This program is well composed. Fewer type-faces on the title-page would have been an improvement.

A SPECIMEN booklet having an embossed cover of pleasing design and coloring comes from the Worthy Paper Company, Mittineague, Massachusetts. Sterling Japanese parchment is shown in the antique, half-tone and etching finishes.

FROM the Inland Type Foundry we have received a number of specimens and advertising brochures, all of which show that the advertising department of that concern combines forceful argument with attractive and appropriate typography.

AN artistic booklet advertising the silver ash coal of Tattersall, Trenton, New Jersey, is received from the St. Elmo Press, Philadelphia. The designs are appropriate and well executed, and the general arrangement of text and decoration good.

FROM the Sanders Engraving Company, St. Louis, comes a folder that is attractive in coloring and design, but the connection between the long double line of sweet girl graduates in cap and gown and the head of the house advertising is not made plain.

THE Tolman Job Print, Brockton, Massachusetts, sends a half-tone catalogue of poster pictures. These posters are on dark grounds, printed in light-colored inks, and are all original designs. In the matter of subjects, horses and trim traps preponderate.

"WAMPANOAG," the class annual of the Gardner, Massachusetts, high school, is a specimen received from the Gardner News Press. Excellent taste is shown throughout in the printing and make-up of the book, and praise is also due to the youthful editors, for the book is an advance on the majority of publications of this character. The drawings by Walter W. Hemenway are most promising.

A BOOKLET showing the Curtis-Post and Post Monotone types is received from the American Type Founders Company. The Curtis-Post is shown in eight sizes and announcement is made that three larger sizes — 54, 60 and 72 point — are in preparation.

CUT in a convenient and attractive form and attached to an ordinary sheet of letter-paper are samples of the J. W. Butler Paper Company's "Brother Jonathan Bond," designed for office stationery. The arrangement makes an unusual and effective advertisement.

"TYPE TASTE" is the title of a postcard prepared for the Griffith-Stillings Press, Boston, by Jed Scarboro. The sensible screed on the value of good taste in printing appears within an appropriate and well-executed design in color, showing an unusually attractive initial.

FROM Mr. George Harris, art manager, Tillotson & Son, Bolton, England, we have received three specimens of catalogue work. The numerous half-tone illustrations compare favorably with the average of this class of work. Altogether, the specimens are highly creditable.

CHARLES F. SPENCER, Willmar, Minnesota, has sent us a copy of the Willmar Seminary annual, "Aurora." The line drawings were made by Adolph Mohler, a member of the senior class. The book is well printed on good paper, with the exception of the half-tones, which lack clearness.

AN energetic juvenile band vociferously announces the removal of the Bankers Supply Company, lithographers, printers and blank-book makers, 1344-1350 Larimer street, Denver. The blotter, of which these lusty urchins form the principal feature, has oringinality, restraint and good taste to recommend it.

"TENGWALL TALK" is the name of the house organ of the Tengwall File & Ledger Company, Chicago, of which the April number lies before us. The contents of the little book compares favorably with other publications of the same character. Presswork and the workmanship in general could be improved.

"BUSINESS VEXATIONS" is the title of a copyrighted thirty-two-page made up of trade troubles told in paragraphs by "Piccolo." The pamphlet advertises the Merry & Nicholson Press, St. Louis, and the work evidences reserve and strength in arrangement and decoration, and speaks of good materials used with taste and discrimination.

A DESK pin-cushion is the form of advertisement in which the Hoggson & Pettis Manufacturing Company, New Haven, Connecticut, call attention to their antiseptic copying baths. A convenient article of this kind is always welcome, if not especially novel, and helps to impress the name of the advertiser and the thing advertised on the recipient.

A SPECIAL illustrated edition of the *Arizona Blade and Florence Tribune* has been issued by T. F. Weedin, its editor and proprietor. It is a forty-page paper, 10 by 13½ inches in size, profusely illustrated, and published for the purpose of exploiting the resources of Pinal county, Arizona. The work is admirably done by the Henry O. Shepard Company.

FROM the Sprague Electric Company, New York, we have received a handsome catalogue advertising the Lundell fans. The profuse illustrations show the great variety of fans applicable for every imaginable purpose, with description, price-list and telegraph codes for ordering. One of the most concise and well-produced catalogues for the purpose that we have received.

FROM Strange Brothers, the Baskerville Press, Eastbourne, England, we have received a varied assortment of specimens of printing, all distinguished by excellent taste and finish. The one fault we find is general throughout the specimens — an overuse of ornaments. This, however, would not be considered a defect in England or Germany, as the practice is universal in those countries.

MANZ-HOLLISTER have issued an exceedingly attractive folder on hand-made paper, deckle edges, entitled "Travel with the Horse Before the Cart," pointing out the excellence of their service in the preparation of copy, designing, engraving and printing. The cover-design is the work of Miss Helen Mar Shaw, who has recently taken over the management of the advertising of the concern.

EMBOSSING properly done adds a finish to appropriate designs that can be equaled by no other process; with inappropriate stock, lacking in strength and finish, the result is usually disastrous. Appreciating this, Henry Lindenmeyr & Sons, New York, have issued a series of enameled embossing cover-papers in six colors combining superior strength and excellent service which will be highly appreciated by the trade.

THE Britton Printing Company, Cleveland, has designed and executed a booklet in which the Cleveland Trust Company appeals to the farmer for support. "20th Century Methods: City Advantages at the Farmer's Door" is the title of the booklet, which is another departure from the conservative advertising but a few years ago thought the only kind in keeping with the dignity of a banking-house. The cover, which has a simple, restrained design printed in green ink on a cover-stock of the same color in a subdued shade, is superior to the inside of the pamphlet. Each page is provided with a half-tone engraving from wash drawing,

and upon this, enclosed within a heavy black border, appears the text. The conception is a good one, but the drawings are not good in the first instance and the execution is quite in keeping with them.

We have received from the Corbitt Railway Printing Company, Chicago, two railway booklets and a folder. Each of these exploits the advantages of the points of interest on its particular line as restful summer vacation retreats, and clinches its arguments by many attractive half-tone illustrations; all are well designed to meet the purposes for which they were intended. Letterpress is good, but the cuts are not always clear.

A packet of specimens varied in quality comes to our table from the News Print, Pasadena, California. The two copies of *The Item,* the organ of the Pasadena high school, are the best work shown. Of the two cover-designs for the April number, that showing the staff pennants in black is the stronger. The copies of "Raymond Jottings" are inferior in presswork. Of the cards submitted, the simpler and plainer designs evidence better taste.

A unique design used on one of the banquet menus at the convention of the United Typothetæ of America was designed and engraved by Gatchel & Manning, Philadelphia. An outline cut of the design is here shown.



Godfrey & Co., 909 Sansom street, Philadelphia, Pennsylvania, manufacturers of printing rollers, are circulating an appropriate blotter in the form of a roller, accompanied by a "roller" screed which tangles the tongue and recalls the Peter Piper pickled peppers stage of development. The ending is as follows: "Just roll off an order for the best rollers made and after rolling our roller blotter over it send it rolling to us and we will roll the rollers to you on roller time."

"The Tower Clock" is a brochure sent out by the Chicago Manual Training School, Dr. Henry H. Belfield, director. In it is described in detail, and illustrated with drawings, the clock designed by the students to be placed in the tower of the University of Chicago which is now in course of erection. The plans were drawn by the students under the direction of Mr. E. B. Ferson, instructor in drawing and machine design. This is one of the several secondary schools belonging to the university, and the booklet is an excellent piece of advertising for the institution. A. K. Hazlitt & Co., printers.

"The Varied Industries" is the incorporated name of a coterie of artists and artisans who have recently established themselves at 264 Michigan boulevard, Chicago. The advertising department, of which James Howard Hekler is "executive," has sent out an announcement card showing a graceful conventional design of apple blossoms by M. Elizabeth Colweil. A series of exhibitions is planned by this department to show the work of a new type in advertising, it being one of the distinct aims of the department to develop the designing and illustration of advertising to a point not heretofore reached.

The convention of the National Educational Association furnishes occasion for the issuance by the Chicago & Alton Railway of a handy little guide to points of interest in and about Boston that will prove a useful part of the tourist's equipment. Particularly helpful is the section on trolley lines, in which the coloring and marking of the cars are indicated, together with the point of departure. A few of the most important points, such as Faneuil Hall, the Old Statehouse, the Public Library and Bunker Hill monument, are shown in half-tones. From a typographical standpoint the pamphlet is pleasing.

Wezatas Manadshafte (W. Zachrisson, Göteburg, Sweden) for June brings a short history, well illustrated, of Mr. Zachrisson's business since its establishment in 1886. It has grown to dimensions quite creditable for Sweden and is now located in its own building, five stories high, with a glass front from cellar to roof, where more than a hundred people are employed. Modern machinery is at home with this firm, which was incorporated in 1902, and the Lanston Monotype has been installed since March, running fifteen hours in two shifts. Artistic work is the aim of W. Z. (Wezäta), and his product is an honor to the craft.

We have received from Foster & Webb, lithographers, engravers, embossers, blank-book makers, stationers and dealers in office furniture, Nashville, Tennessee, a leaflet advising that the firm has made up its mind that the various lines in which it is engaged will hereafter be designated by the single word "Durser." In the letter accompanying the circular, the firm advise us that it has coined this word and that it will call itself a "durser" without further explanation. We would point out, however, that if the firm persists in this course it may be called anything that the fancy of the reader may dictate.

Lake McDonald, "The Crown of the Continent," is the subject of a little booklet issued by the Great Northern Railway and now in its fifth edition. This picturesque Rocky Mountain lake region can be reached only by the Great Northern line, and the section is becoming a much-frequented summer resort, not only for lovers of beautiful scenery and students of natural science, but also for those in search of rest and health. The booklet is amply provided with half-tones of the region and the country traversed by the Great Northern in reaching it. The cover-design has strength and good drawing to recommend it and is printed in blue, yellow and black on a gray cover-stock.

The Ivy Press.— A large number of excellent specimens have been received from the above print-shop. The most elaborate specimen in this batch of printing matter, which shows a good dose of excellent taste in the selection of type, ornaments, inks and paper, is titled "A Prophecy and the Fulfillment Thereof." It is covered with a gray cover-stock, printed in three colors. The interior is printed on deckle-edge book-paper. The text in this book is beyond criticism. It starts off with a good talk very much on the Roycroft order, about the Ivy Press, and then winds up with a bunch of high-class testimonials. This print-shop has been in existence a little over a year, and from their pen we get the word that the successful business they are carrying on is obtained by liberal and judicious advertising. Your "Heart to Heart Talks with Printers," which you are running for the American Paper Company, are good stuff; in fact, all the specimens you send show a careful study of the just-right kind of printing. Your business card is neat and dignified, and the catch-line, "Done Into Print by the Ivy Press," is very suggestive and original.

"GOODERING" A GOOD THING.

Once upon a Time a Farmer had a Hen that laid a Golden Egg every Day. The Farmer chuckled as he witnessed the Daily Increase in the Visible Supply of Gold. But he was Not Satisfied.

"That durn Hen works only ten minutes a Day. If She Cackled less, spent less time Scratching for Worms and kept to a Continuous Performance of laying down Gold, I would soon be the Whole Thing in the Millionaire line and would make the United States Steel Company's Income look like a Deficit. I'll fix Her."

So He bought Two Barrels of the kind of Patent Food which is Guaranteed to "Make Hens Lay," anchored the Hen to the Nest, and put the Food within Easy Reach. "Now, Get Busy," he said, as he Went Away to Dream of Automobiles and Luxuries.

But the Hen grew Fat and Lazy and with much Groaning and Travail managed to accomplish just One Egg a Week. Her Embonpoint increased, she suffered from Gout and acquired a Double Chin; finally She gave up the Ghost. The Farmer's Dream was Ended.

Morals: When you have a Good Thing, don't try to Gooder it. An Egg in the Nest is worth Two in the Hen. A Live Worm is better for a Hen (or a Human) than a Peck of Prepared Food, if the worm has to be Scratched For. And Don't Dream.—*J. T., in The Keystone.*

J. M. Ives, western agent for the Oswego Machine Works, and dealer in bookbinders' machinery, has removed to 301 Fisher building, 277 to 285 Dearborn street, Chicago.

METHODS OF ASCERTAINING COST

The design of this department is to discuss the various plans of ascertaining cost in a general way only. Specific cases require specific treatment, and as such can be taken care of solely by private arrangement. Reports from printers of the methods they follow to arrive at a basis of cost will be received and published, and commented on in the number following their publication.

For something like a twelve-month concerted action has been taken by the Typothetæ of St. Louis and Chicago, as well as certain other cities, to ascertain just what were the costs and selling prices in vogue among representative printing-offices of the city as a whole. These reports have been made public. They will repay study by those who are not already familiar with the prices or conditions. Variations exist, as a matter of course, but they are not so great as to cause surprise or to detract from the value of the figures shown, which may be said to represent the general average of prices in each city.

In St. Louis the result was obtained after allowing five per cent interest on money invested — a fair rate; fifteen per cent depreciation on composing-room material — none too much; and five per cent on machinery — which seems quite too low. This item should be at least as great as the depreciation on type. To the footing thus ascertained was added a pro rata share of all the general expense, as is proper. The basis of depreciation in Chicago was not announced, but would appear to have been about the same.

In a New England city of about sixty thousand inhabitants, an office which has put into book form its computations and conclusions finds that its cost-price and selling-price are on the average a trifle higher than those of either St. Louis or Chicago. To a certain extent this may be due to the fact that it is but a small plant, while the city offices were among the largest in those homes of large things. But this is not all. Items of cost of stock and depreciation of plant and selling cost of presswork are higher in the East than in the West, in these particular instances at least.

For composition, St. Louis charges are 90 cents an hour on a cost of 79 cents without distribution, or $1 an hour on cost of 89 cents if distribution is included; Chicago, 90 cents an hour or $1.10 a thousand, including distribution; the Jackson Print Shop, as shown in the book "Starting a Printing-office," 85 cents on cost of 74 cents.

For job presswork, St. Louis finds the cost to be 48 cents and the selling price 60 cents; Chicago, 46 cents (apparently cost price); Jackson, cost 68 cents, selling price 78 cents.

In computing value of stock, St. Louis adds twenty per cent to actual cost for items under $10, and fifteen per cent on items from $10 to $100; Chicago is silent; Jackson adds fifty per cent for items less than $3, thirty-three and one-third per cent for items from $3 to $5, and twenty-five per cent for items from $5 to $10.

On the question of slipsheeting, to which more than a few printers give really no heed, thinking that it does not cost anything more than the time of a boy who would have to be kept busy at something, no definite information is given by St. Louis, the mere statement being made that its cost will be found to be greatly in excess of the popular idea; Chicago adds from fifty to sixty-six per cent; Jackson seems content with about sixty per cent.

It should, perhaps, be explained that the Jackson people add a further percentage for profit to all items for labor before entering the charge, the prices given above being simply those at which the selling cost of labor is estimated from records that are full and accurate.

One feature of great value attaches to these figures and to the full reports. They are not set forth as guides infallible, nor even fallible, for other printers to follow blindly to happiness or destruction as the case may happen to be. They are simple statements of what printers, who know their business and what it costs to produce printing, are charging for the output of their shops. Nor is this in isolated cases, nor on jobs which have been watched and fostered for the purpose of obtaining results that should be especially satisfactory. They show the average cost of average jobs as they are produced in average offices under average circumstances. They are of benefit to others only in so far as those others will study them and apply to their own plants the principles which are seen to underlie these experiments and their results. Not blind acceptance of these figures, nor a part of them, nor an average from the three sets outlined, will aid the printer who has no satisfactory system of his own. His help will come from applying for himself, with special reference to his surroundings and circumstances, the information which he can gain here.

R. C. M.

OBITUARY

EDWARD H. DENNISON.

Edward Hamilton Dennison was born at Gloucester, Massachusetts, December 2, 1835, and died at the Eliot Hospital, Boston, June 9, 1903. He was the youngest of seven children. His mother, Martha Story Dennison Lane, was an original Daughter of the Revolution.

When a young man he entered the office of the Boston *Daily Courier,* one of the most influential Democratic papers of that period, afterward becoming one of its proprietors.

In 1870 he severed his connection with the *Courier* and entered into partnership with William H. Golding, manufacturer of hand stamps, under the firm name of Golding & Co.



EDWARD H. DENNISON.

The business was carried on in a small room at the corner of Kilby and Doane streets.

From this small beginning has developed one of the largest manufactories of printers' machinery and supplies in this

country. The main office and factory occupy five buildings, located on Fort Hill square and Purchase street, Boston, and cover fifty-five thousand square feet of floor space. Branch stores are located at New York, Philadelphia and Chicago, with agencies in England, France, Norway, Sweden, Italy and Australia.

Mr. Dennison, as financial partner, was personally known to the older generation of supply men in this country and abroad, and was universally liked for his personal qualities, genial temperament and kindly regard for the feelings and opinions of others. Too close attention to his duties undoubtedly affected his general health, but as he was not a man to shirk his responsibilities, and his affection for the house being very great, he was somewhat loath to lay down his prerogatives, the use of which had assisted to such a degree in establishing the house in its present position. In Mr. Dennison's death the trade loses one of its oldest members and a man universally liked and respected.

For the greater part of his life, Mr. Dennison was a resident of Chelsea, Massachusetts. Ten years ago he purchased an estate in Newton Center, Massachusetts, where he has since lived. In private life, he was essentially a "home" man and an exceedingly generous host. He leaves a widow and one daughter. Interment was made in Newton cemetery and was attended in a body by the employes, many of whom have been with the house for upward of twenty and twenty-five years.

Longwell-Cummings & Co., printers and stationers, Logansport, Indiana, have purchased land on which they will immediately erect a building for the adequate housing of their plant. This course has been made necessary by the rapid growth of the business.

BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

Exhibition rooms have been opened at 321 Dearborn street, Chicago, ground floor, by Walter Scott & Co., where the new style two-revolution and other presses manufactured by the company will be exhibited. All resident and visiting printers are invited to inspect the exhibit.

The Wood & Nathan Company, selling agents of the Monotype, has appointed Mr. W. P. Gunthorp, Jr., as its resident Chicago representative. Mr. Gunthorp has a wide acquaintance in Chicago, a thorough understanding of the requirements of the printer and an expert knowledge of the machine he is undertaking to sell.

Bonnerwith Brothers, manufacturers and jobbers of advertising calenders and calendar pads, Brooklyn, New York, have now opened a branch office and salesroom at 12 East Fifteenth street, New York, where they will carry an exquisite line of imported and domestic calendars and specialties. Their sample line is now ready for distribution.

Repairs to type-high numbering machines are at times needed — generally needed *quickly*. The Bates Machine Company's repair department gives specially prompt attention to all repair work, whether machines of their *own make* or those of *other makers,* and guarantee satisfaction. If in a hurry try them.

COST ACCOUNTING.

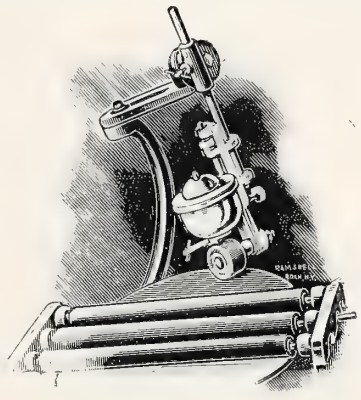
In a heart to heart talk with the general manager of a manufacturing concern doing a business of about $5,000,000 per year he made this remark: "Of all the materials we buy for our business we find a greater variation in prices quoted by printers than by people in any other line of business. This is evidence to me that printers, as a class, do not know what their product is costing them."

A reliable, workable, cost-keeping system is the most urgent need of the printing business. The A. B. Morse Company, St. Joseph, Michigan, are the originators of a practical system of cost accounting for printers, which they advertise elsewhere in this issue of The Inland Printer.

THE "MONITOR" INK FOUNTAIN.

J. W. Eggleston & Co., 46 Ridge street, New York, have issued a new style of ink fountain, "The Monitor," for which they make the following claims:

"It is a fountain that can be attached to any press and will work on any press with disk distribution; one that is absolutely air-tight, thus saving the ink from drying up and the dust collecting in ink; a fountain that has changeable cups which saves the time of cleaning the fountain, and also the ink that is wasted every time the fountain is cleaned. This is the only fountain that has a positive feed, having a spring valve on the inside of fountain which forces the ink down through a slot at the base of cup on to the small distributing roller; will feed any kind of ink and is adapted to all classes of work. This is the only fountain that cleans itself while in operation, thus leaving no ink to collect on the sides and dry up; it only requires one screw for adjusting, can be regulated while the press is in operation and responds to the slightest touch. In order to accomplish what we have, we have had to work on different lines from any other; the main feature about it is the cone-shape friction roller, which works on the edge of disk."



A SIMPLE INDEX CUTTING MACHINE.

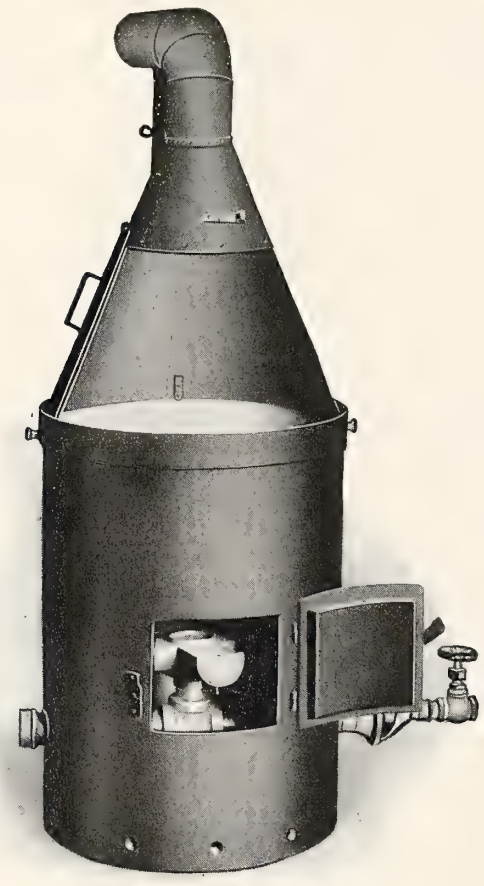
The J. L. Morrison Company, New York, has just completed an index cutting and printing machine which is destined to meet with a ready acceptance among printers and binders. Heretofore it has been necessary to either do the work by hand, install an expensive machine, or send jobs of index cutting out to be done. The complete "Perfection" Index Cutting and Printing Machine, as it will be known, makes handwork no longer necessary, and the work done by it adds much to the appearance of indexed volumes. The illustration in the advertisement, on page 780, gives a clear idea of the appearance of the machine. Running across the table, at the back, is an adjustable clamping device that holds the book tightly in place. The operator stands in front with his foot on the treadle, and as he selects the number of leaves to be cut presses the treadle with his foot, making the cut, and the table then runs along to the position for the next cut. When the

index cutting is completed the bar which receives the strokes of the knife is turned once to bring into place its outer surface, on which a tray containing rubber letters correctly spaced has been fastened, and the printing is done before the book is released. As each stroke of the knife is made an inking device passes over some of the letters so they are always ready for printing after the cutting has been done. The main points claimed for this machine are: The cuts are absolutely accurate, and the changes in the size of the cuts, varying from 1-16 to 5-8 of an inch, are made simply by setting the gauges without any change of parts. Full particulars and prices will be furnished by the company on request.

POINTERS ON THE CARE OF NEWSPAPER METALS.

The care of the metals used in modern typecasting and slugcasting machines is a subject which interests an ever-growing number of our readers.

The printer who is figuring on a Linotype or Monotype outfit must consider three charges to which he will be put. First, the initial cost of the machine (a capital charge);

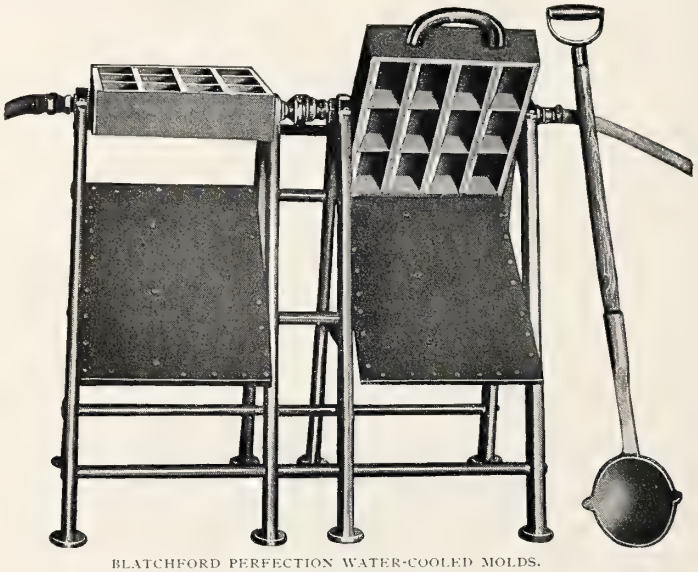


BLATCHFORD PERFECTION GAS FURNACE.

second, the cost of labor (the largest operating charge); and, third, the cost of metal (the second largest operating charge). The inexperienced will be inclined to underrate the third of these items, and because they fail to give the proper study and attention to the metal, they will wake up some day to find out that the metal is the biggest profit-eater they have about the house.

It goes without saying that the best metal is an absolute necessity, and that while its first cost may be a little higher than the imitation and substitute kinds, it is the cheapest to use. But of this our readers need hardly be reminded. But we venture to say that only a small per cent of the users of newspaper metals have thoroughly investigated the subject of the care of their metal. How many are the offices where the slugs or the type are fed right back into the machine pot month after month. And where, if the metal is mixed and cleaned in a large pot, the work is done by a careless boy who stokes up a roaring fire of wood or coal under the furnace and burns the very heart out of the metal before he gets it run out into the molds! Are not conditions like these very common?

We spoke to Mr. John S. Thompson, of the Inland Printer Technical School, recently upon this subject, and he agreed with us as to the costly damage suffered by the average metal user through bad handling of his material. He informed us that careful remelting with thorough mixing and cleansing was the secret of preserving the pure, free-flowing qualities of the new metal. "But, do not forget," said Mr. Thompson, "that you can burn more dollars out of your metal by improper melting than you can make on a week's business." He took us over to the corner of his beautifully equipped schoolroom, and showed us what he calls "The furnace which solves the problem." It was one of those new Blatchford Perfection Gas Furnaces, and, certainly, it is a perfect piece of apparatus — compact, neat, strong, with ample vents for the gases and patent burner and air-mixer — it appeals to you at first sight as well made and perfectly adapted to its uses. Mr. Thompson said, "Not only do I consider the Blatchford furnace by far the best furnace on the market, but at the low price the Blatchford people ask for it ($60) I think it the *only* furnace to buy. We find it extremely economical in the consumption of gas. I know this is a point raised by many against a gas furnace. It is claimed for the Blatchford furnace that it will heat a pot full of metal with one hundred feet of gas, and, from our experience, I should think that hit it pretty close. The furnace heats the metal to the right temperature, and then, being under perfect control, you can reduce the heat as the metal is ladled out, and so avoid burning. In this respect, it is vastly superior to the coal or wood furnaces. Then, too, the convenience of doing away with coal, wood and ashes in the operating-room is an immense advantage. It is a great pleasure to me to refer all prospective furnace buyers (and all Linotype and Monotype users should have a furnace) to E. W. Blatchford & Co., Chicago, for I know that from that house they will get the best furnace made at the lowest price."



BLATCHFORD PERFECTION WATER-COOLED MOLDS.

The Blatchford Company also make a water-cooled mold, which they sell for $25. This chills the metal as fast as a man can pour it. It obviates the danger from pouring water on a hot mold, and by quickening the time consumed in pouring a pot of metal, it saves half the pourer's time and reduces the loss to the metal by shortening the time during which it is under heat.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of job composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall Place, New York.

BACK NUMBERS OF THE INLAND PRINTER — We have received a few copies of recent numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

DO YOUR OWN DESIGNING — Our book explains the making of initials, head and tail pieces, etc., so thoroughly that any one can do it; no knowledge of drawing or outfit necessary; price $1, postpaid. THE PERRY PRESS, Naugatuck, Conn.

LINOTYPE MANUAL — A work giving detailed instruction concerning the proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard, and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY.

THE COLOR PRINTER — The standard work on color-printing in America, by J. F. Earhart. A veritable work of art, 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in 2 to 20 colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors, each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Only a few copies left. Price $10 (reduced from $15). THE INLAND PRINTER COMPANY.

THE INLAND PRINTER — Vols. XVI to XXIX, inclusive, for sale, unbound, A1 condition; best offer. Address THORPE, Globe Composing-room, Boston, Mass.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyât of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyât and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7¾ by 9¾. Art vellum cloth, combination white and purple or full purple, $1.50; edition de luxe, red or brown india ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form, 10 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEST-PAYING SMALL JOB OFFICE in Seattle, established 4 years, everything modern, type new 6 months ago, $850; terms. T 595.

FIRST-CLASS JOB OFFICE for sale; terms reasonable. BOX 577, Parkersburg, W. Va.

FOR SALE — A complete first-class printing plant for printing wrapping paper, either rolls or sheets, in perfect running order, including stereotype outfit, type, plates, cuts motors, shafting, pulleys and belting, in operation at present time; must be sold at once. T 579.

FOR SALE — Bindery in good Ohio city, $1,200; plenty of work guaranteed; everything ready to step into; good reasons for selling. T 557.

FOR SALE — Democratic daily and weekly in Northwestern city of 10,000; official paper of city and county, good job business, profits last year over $5,000; good reasons for selling; $4,000 cash required; balance easy terms. Full particulars by addressing Lock Box 985, Grand Forks, N. D.

FOR SALE — Job office in New York State; up to date; price, $650. T 584.

FOR SALE — Only exclusive job office, city of 8,000, at a bargain; would lease. A. J. LEVICK, Mount Vernon, Ill.

FOR SALE — Well-established roller manufacturing plant in growing city; location unsurpassed; a splendid opportunity. T 538.

FOR SALE TO QUICK BUYER — Only newspaper office in western Pennsylvania manufacturing town of 5,000 inhabitants; don't answer unless you mean business; price, $3,500; terms, cash. T 577.

GREAT OPPORTUNITY — Controlling interest and management in well-equipped and up-to-date job and book printing plant and bindery; business running from $25,000 to $30,000 per annum, and splendid opportunity for doubling same without additional investment; don't write for particulars unless you have $4,000 or more to pay down. T 576.

I WISH TO LEAVE my job-printing business in competent hands, as I will visit other cities with my miniature railroad; all the business plant can do; $1,200 buys half interest. C. A. WHITE, St. Joseph, Mich.

JOB OFFICE in prosperous Illinois city of 10,000, clearing $100 per month; price, $1,100. T 104.

PARTNER WANTED — To take half-interest in established newspaper and printing business, situated in best town in most healthful part of Texas; altitude 3,700 feet, climate unsurpassed, college town; owner A1 printer; prefer partner with editorial and business ability; references exchanged; $5,000 new equipment. T 562.

PRACTICAL PRINTER, owns plant, wishes partner; $2,000 cash; competent to manage; have cylinder. BOX 227, Fort Worth, Texas.

WANTED — Practical printer with from $3,000 to $5,000 to take place of retired partner in profitable old-established printing and lithographing business; must be competent to supervise printing department and make estimates; pushing, ambitious young man preferred. T 310.

WANTED TO LEASE — A country newspaper and job office by a man of experience. T 575.

$2,350 will buy one of best weeklies in Illinois; good town, good equipment, good business; quick sale desired. T 1.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AT $2,500 — Complete newspaper and job printing office, publishing two papers in western New York; good job business; small amount down, balance easy terms; owner has other interests. T 606.

FOR SALE — Modern printing-office; will inventory $2,500; business last year, $3,000; will increase this year; will sell for part cash, balance in good securities. H. J. HIGGINS, Millbrook, N. Y.

FOR SALE — One 3½ horse-power Backus gas engine; one 7 horse-power Backus gas engine; one 10 horse-power Backus gas engine; one 10 horse-power Westinghouse motor, 500 volt. FRED N. BURT, corner Seneca and Hamburg streets, Buffalo, N. Y.

FOR SALE — One each 8 and 11 point Empire typesetting machines in good condition. Address BOX 848, Charleston, S. C.

ONE Morrison C Stitcher; 2 24-inch perforators; 1 30-inch Champion cutter; 1 36-inch Peerless cutter; 1 38-inch Sanborn Star cutter; 1 Seybold automatic trimmer; all overhauled and in good running order; cheap for cash. GUTH & CO., machinists, 219 Olive st., St. Louis, Mo.

ONE SECONDHAND ROYLE straight-line routing machine for sale. Apply THE BECK ENGRAVING CO., 147 N. Tenth st., Philadelphia, Pa.

$500 buys a job plant and 6-column quarto newspaper outfit worth $1,000. F. W. RIGGS, Windham, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A NEWSPAPER COMPOSING-ROOM FOREMAN, also good reporter, and all-round printer wanted. T 302.

ADVERTISEMENT WRITER WANTED — Large concern wants a practical business writer, capable of handling a wide range of subjects, originality more essential than experience, although the latter will be valued at its worth. Address with particulars G. J., P. O. Box 1592, Philadelphia, Pa.

ESTABLISHED DAILY NEWSPAPER, owing to growth of business, needs assistant in business office; a competent man can obtain a salaried position in line of promotion, and can secure from $2,000 to $5,000 interest in a paying newspaper equipped with Linotypes and other modern machinery, and free from debt. T 585.

FIRST-CLASS JOB COMPOSITOR, one familiar with drug-label work preferred; steady position to right party; state wages. T 434.

JOB MAN to work in and manage job department; good, responsible position in live Western town. T 580.

Steel Die and Copperplate Work Our new Trade Catalogue, *just issued*, contains impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge $2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, $1.00. The largest plant in the world in this line — capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSING CO.
7 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

MANAGING FOREMAN — To take entire charge of job plant employing dozen hands; expected to hire men, make estimates, buy stock — in short, have whole management of plant, only requirement being that plant under him makes satisfactory showing; applicant must have adequate references. T 597.

PRINTING-PRESS SALESMAN wanted to travel in the territory east of Ohio; crackerjack man of good address and under 35 for a reliable house. Address B, 116 Havemeyer bldg., New York city.

WANTED — A good up-to-date working foreman for small job-printing office; union man; give experience, wages, etc. T 571.

WANTED — All-round binder, sober and skilful, to take charge; must be first-class finisher and ruler; permanent place for right man. Address with references T 224.

WANTED — Expert to take charge of latest folding machines for doing finest grade of work. Address THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — Foreman for job office doing $500 a month and growing rapidly; $15 a week and prospects; must be able to estimate and must have A1 references; send letters with application and stamps for their return. DAILY NEWS, North Tonawanda, N. Y.

WANTED — First-class job pressman; young man; must be strictly sober and experienced in all classes of commercial work, including fine half-tone work; three cylinder and five job presses; permanent position for right man. Address with references T 224.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address E 178, sending samples of work, and state where employed, married or single, and wages expected.

SITUATIONS WANTED.

ARE YOU IN NEED OF ANY CLASS OF EMPLOYES IN YOUR BUSINESS — THE INLAND PRINTER is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen, write to The Inland Printer Company, 120-130 Sherman street, Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

A CARD — I wish to correspond with those who have work and good pay for a man who looks after his employers' interest first; experienced in management, superintendence, estimating, system, costs, expediting work; accustomed to handling large working forces and finest work; practical printer, qualified to handle and hold customers; willing to make occasional trips where customers have asked some one to visit them; expense reducer; will work loyally as manager's assistant, or accept management or superintendence; hard worker; strict business; go anywhere; can bring excellent working force; highest references; employed, but for good reasons will change. T 272.

A RELIABLE STEREOTYPER wants position on morning paper. T 58.

ALL-ROUND PHOTOENGRAVER in newspaper line to take charge of plant; reference, any Cincinnati daily; West preferred. T 588.

ALL-ROUND PRINTER wants to change; can handle all kinds of job and advertising work, understands presswork, capable of taking charge of country office, can figure on work; steady position wanted; union. T 578.

BINDERY SUPERINTENDENT, above average experience on all classes of work, will be pleased to consider offer of situation with establishment employing 20 or more employes in bindery; references. T 589.

CARTOONIST desires position with daily; work guaranteed best quality; samples sent on approval, also references. T 582.

COMMERCIAL ILLUSTRATOR desires position with good firm; graduate of leading school, expert letterer; wil send samples; lady. T 601.

COMPETENT WEB PRESSMAN desires a situation on a Hoe, Goss or Duplex press. T 384.

COMPETENT WOMAN ILLUSTRATOR wants position. T 563.

CYLINDER PRESSMAN, first-class half-tone and color work; best references; West preferred; union. PETER A. HACHET, 93 E. St. John, San Jose, Cal.

CYLINDER PRESSMAN — First-class on all grades of work, past 6 years foreman of Eastern pressroom; best of references, union. T 600.

EXPERIENCED JOB, BOOK, NEWSPAPER AND PRESS MAN, strictly temperate, wants steady situation. A. J. TOWNER, Alfred, N. Y.

FOREMAN OR SUPERINTENDENT, capable taking entire management of printing and lithographing plant, is open for engagement; reasons for being out given; 3 years as superintendent in last place; would engage where owner wants to release responsibility with view of future interests; references; married; New York State preferred. T 596.

GENTLEMAN of long and varied practical experience in high-grade printing (including mail-order advertising) would economically install and manage printing department for large concern desirous of producing own work, or would manage existing plant; abstainer, energetic, competent, reliable. E 353.

HALF-TONE FINISHER and wood engraver. T 555, care of New York office, THE INLAND PRINTER.

JOB COMPOSITOR wants position in middle West or South about October 1; some experience at stonework; union. T 536.

JOB COMPOSITOR wants situation in Colorado or Utah; city preferred; union man. T 566.

LINOTYPE OPERATOR-MACHINIST wants day situation as machinist; Pacific coast; union, best references; have tools. WINFIELD SCOTT, care of Journal, Portland, Oregon.

LITHOGRAPHER, practical, 33, single, with complete knowledge of routine of departments — color and commercial — also line and half-tone process and photography, desires post where this would be an advantage; can take charge; English experience; references; distance no object. T 592.

MACHINIST-OPERATOR desires employment; sober, industrious and steady; would like permanent position. T 602.

MACHINIST-OPERATOR, 4,000 to 5,000, desires permanent position; sober, reliable. T 90.

MACHINIST-OPERATOR wants position as operator or machinist-operator in the East; holding situation in the West until August 1. MACHINIST-OPERATOR, 53 Blackhall st., New London, Conn.

NEWSPAPER FOREMAN of 8 years' experience desires situation; strictly sober, married; understand Linotype machines; references given. T 591.

OPERATOR-MACHINIST, 7 years' experience, union, married, sober, 5,000 nonpareil, wants situation; California or Northwest. T 570.

POSITION as traveling salesman for printers' supply-house; Iowa territory preferred. T 598.

POSITION WANTED BY JOB COMPOSITOR, preferably where union card is not necessary; good reason for making change; capable of managing medium-sized office; specimens of work on request. T 590.

PRESSMAN AND FOREMAN wants situation; up to date, sober and capable of handling large pressroom and work. T 488.

PROOFREADER, who has demonstrated his ability in catalogue, railroad and newspaper work, wishes to connect with reliable house, doing good work, and where hard, honest work will be appreciated; will go anywhere occasion defands. T 587.

SITUATION WANTED — PROOFREADER, COMPETENT, WELL EDUCATED, GRADUATE, EXPECTATIONS REASONABLE; CITY, COUNTRY. POST-OFFICE BOX 2030, NEW YORK.

WANTED — Position as foreman of first-class job office. Address W. Y., Box 565, Scranton, Pa.

WANTED POSITION — By all-round young country printer by August 15; West or Southwest. T 603.

YOUNG MAN wants situation in or near New York city; 7 years' experience, up-to-date advertising and job man, sober and industrious, union. T 572.

WANTED TO PURCHASE.

LINOTYPE MACHINE WANTED — Give cash price and full particulars. G. T. LONG, 1425 Madison ave., New York.

WANTED — Secondhand Harris Automatic presses; state style, age, condition and price. T 581.

WANTED TO PURCHASE — One secondhand perforating machine; state make and size. Address P. O. BOX 1404, Philadelphia, Pa.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use; saves type and time, produces very strong matrices; price suitable; free delivered if cash with order. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also two engraving methods costing only $5, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; new stereo half-tone engraving method, no photowork, for $1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third st., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

SHERMAN ENVELOPE CO. Manufacturers of all kinds and sizes of **ENVELOPES**
WORCESTER, MASS.
LITHOGRAPHED, PRINTED OR PLAIN. THE SHERMAN STATEMENT MAILING ENVELOPE
THE SHERMAN STAMP SAVER, ALSO ANCHOR CLASP MERCHANDISE MAILING ENVELOPES
¶ OUR ENVELOPES ARE MADE FROM STANDARD GRADES AND WEIGHTS OF PAPER

MISCELLANEOUS.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

OVERLAY KNIFE — This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.

15,000 Stock Advertising Cuts!

All lines of business. Fine assortment for printers' blotters, etc. State what you want. Address, HARPER ILLUSTRATING SYNDICATE, Columbus, O.

PHOTOGRAPHIC LENSES How to Choose and Use BY A LENS MAKER

288 pages. Profusely illustrated. 75 cents. Post free.

TENNANT & WARD, 103 East Twenty-Second Street, NEW YORK

FOLDING BOX Gluing Machines, **SUIT BOX** Creasing Machines, **PARAFFINE COATING** Machines are among our specialties. We manufacture a COMPLETE LINE of Modern Machinery.

147 South Clinton St. Chicago, Ill. WILSON PAPER BOX MACHINERY CO.



ILLUSTRATIONS Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations. Complete catalogue, 50 cents (refunded).

SPATULA PUB. CO., 77 SUDBURY ST., BOSTON.

Carbon Paper and Typewriter Ribbons

THE KLEAN KIND

The Stenographer of "Smutless Town"
Has paper as white as her P. K. gown;
Her work is perfection, her copies are neat,
No dirty Smudges at the side of the sheet;
The reason is plain, her work is done
With carbon as clear as "The Rising Sun."

Use only Cooper's Rising Sun Brand

Samples mailed on application.

LEON N. COOPER, 140 Nassau Street New York City

We Furnish **PRESS CLIPPINGS** upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago

CARBON PAPERS

Some printers put up with an inferior quality because they do not know where to get better. Such have not received our samples. We have a new and interesting price folder for those who will ask for it—samples too, leaders of our thirty-six varieties, sizes 4 x 6 to 25 x 38.

WHITFIELD CARBON PAPER WORKS,
123 Liberty Street New York City

Stop Kicking Your Press

WRITE TO ME AND LEARN ALL ABOUT IT

G. F. ARCHER, = 150 Nassau Street, New York

BONNERWITH BROTHERS

MANUFACTURERS AND JOBBERS OF

Advertising Calendars

Calendar Pads and Specialties. Largest line of Imported and Domestic Goods.

12 East 15th St., NEW YORK. Factory—963-967 De Kalb Ave. BROOKLYN, N. Y.

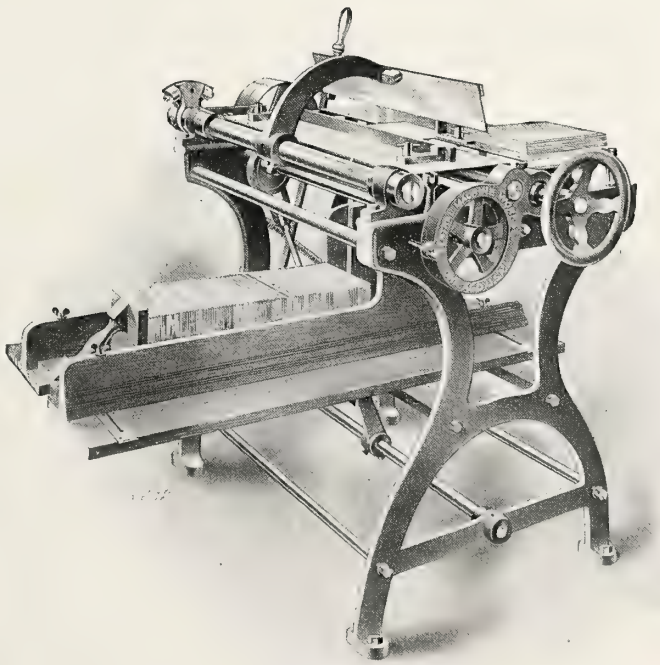
Write us about Samples.

Pressmen, Pressfeeders, Linotype Machinist-Operators, Compositors, Binders and Paper Rulers WANTED IN SAN FRANCISCO, CAL.

Good men in above positions can readily find work here. No strike—simply scarcity of men. Contracts with all unions signed until July, 1905. More union than open offices. Scale as high as anywhere in the United States, and is to be increased every six months for next two years, and time reduced to eight hours. Address at once SECRETARY THE SAN FRANCISCO TYPOTHETÆ, San Francisco, Cal.

The Anderson Section-Folding Machines

We always have on hand Rebuilt Folding Machines of other makes, which we can sell cheap and guarantee in good condition.



Are built either drop-roller or gauge-feed, either one or two folds.

Write for Circulars and Prices.

CENTRAL MACHINE WORKS, 327-329 Dearborn St., Chicago

PICTURES

MOUNTED WITH



HIGGINS' PHOTO MOUNTER

Have an excellence peculiarly their own. The best results are only produced by the best methods and means — the best results in photograph, poster and other mounting can only be attained by using the best mounting paste —

HIGGINS' PHOTO MOUNTER

(Excellent novel Brush with each Jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.

A 3-oz. jar prepaid by mail for 30 cts., or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N. Y.
Factory, 240-244 Eighth St. } U. S. A.



THE LEONARD CATALOGUE CABINET

Offers the Best System for the Care of Catalogues.

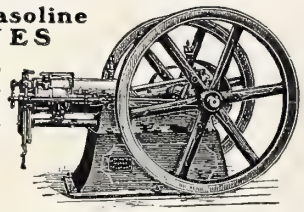
MADE OF OAK—front quarter-sawed and highly polished. Size—32 in. wide, 24 in. deep, 63 in. high. Has compartments for every size of catalogue. Every space is numbered and catalogues are arranged in the space they fit closely; catalogues are then given the same number as their space, and the same number entered on the card index with titles. There is also a cross index for articles. This system is the outgrowth of a long experience, and the benefits derived from it are enormous. Send for colored circular and full description.

Price { With the two Card Indexes, - - - - $25
With Leonard System for Buyers added, 35

LEONARD MFG. CO., 35 Market St., Grand Rapids, Mich.

OLDS Gas *and* Gasoline ENGINES

Are made in a factory devoted entirely to their manufacture, by skilled engineers and mechanics who have given a lifetime to the study of this work. Each working part is made mechanically perfect.



Stationary Engines 1 to 50 H. P.
Portable Engines 8 and 12 H. P.

OUR NEW ILLUSTRATED CATALOGUE GIVES FULLER PARTICULARS

OLDS MOTOR WORKS, 230 River Street, LANSING, MICH.

ROBT. R. BURRAGE

makes Padding Glue that gives results that are a little better than can be obtained with any other. The reason for this is the fact that he has devoted the past ten years to the study of this one subject. Mr. C. G. Burgoyne, New York, says: "It can't be beat," so do scores of others. :: :: :: If you want the *best* write to

35-37 FRANKFORT STREET : NEW YORK

"ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

STEK-O *A Perfect Paste —in— Powder Form*

NO WASTE — NO SOUR — NO MOULD.

Best, Most Economical and Convenient for Bookbinding, Mailing and general purposes. Sample and further information on request.

CLARK PAPER & MFG. CO., Rochester, N. Y.

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



THE LEONARD SECTIONAL

Electrotype Cabinet

offers the best system for the care of ELECTROTYPES. Made of oak in sections each 36 inches wide x 24 inches deep x 10 inches high. Each section contains ten extra strong drawers, size 15 x 22½ x 1⅛ deep. Each section will hold 700 electros 2 x 2. Buy one section or as many as you need, add to it at any time. Not sold through the trade; order direct of the factory.

Price, $5 per section, only 25 cents a drawer, and 25 cents for its frame; base $1.50, top $1.

Send for colored circular and full description of cabinet.

Leonard Manufacturing Co.
35 Market Street :: GRAND RAPIDS, MICH.

Did you specify that a Durant Counter be attached to the press you ordered?



IT'S A GOOD SIGN

When a DURANT COUNTER comes with a press, you know the press-builder used the best material.

LIONEL MOSES

IMPORTER

36 East Twenty-Second Street, NEW YORK

High-Grade ***Imported Papers***

Japan Vellum, French and English Covers. French Japan, Wood Papers, various colors.

Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

Newspaper Half-tones

"A FEW FACTS ABOUT NEWSPAPER ILLUSTRATION" sent to any one interested in doing their own work. Small plants furnished at moderate prices.

ERWIN & CO., Engravers, NEWCOMERSTOWN, OHIO

GRAPHITE *for* LINOTYPE MACHINES

It beats anything you ever saw

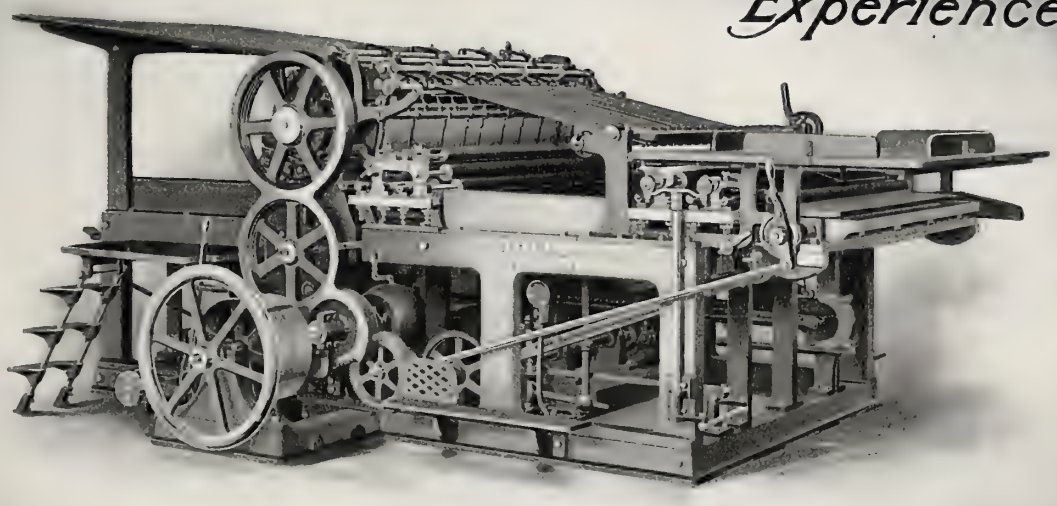
SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.

"COTTRELL"

Leading Printing Press OF THE World

48 Years Successful Experience



New Series -High Speed -Two-Revolution Presses.

C.B.COTTRELL & SONS CO.

41 Park Row New York. 279 Dearborn St. Chicago.

MANZ N.Y.



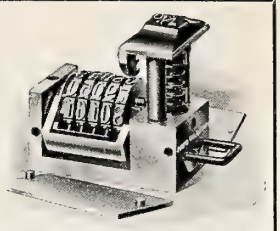
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Facsimile impression.
Bates New Model, No. 27

BATES

MODELS ARE THE

Standards of the World!

Absolutely Accurate. Fully Guaranteed.



Bates New Model, No. 27
View showing parts detached for cleansing

UNEQUALED IN DESIGN, CONSTRUCTION and FINISH.

WE SUPPLY Nine-tenths of all Type-high Machines made.

OUR PRICES ALWAYS LOWEST—quality considered.

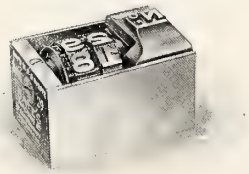
SEND FOR Latest CATALOGUE.



ALWAYS IN STOCK at ALL BRANCHES of

American Type Founders Co.
Barnhart Bros. & Spindler,
Inland Type Foundry,
Keystone Type Foundry,
Golding & Company,
Toronto Type Found'g Co., Ltd.
The J. L. Morrison Co.
and Dealers Everywhere.

Immediate Deliveries. No Delays.



№ 29
Facsimile impression.
Bates New Model, No. 29

Model No. 29
For Cash Sale Books
—
1 to 50
or
50 to 1
Repeating Automatically

Works—706-710 Jamaica Ave., Brooklyn, N.Y., U. S. A.

The Largest Factory in the World Devoted Exclusively to the Manufacture of Numbering Machines.

INCORPORATED. CAPITAL, $100,000

The Bates Machine Co.

MAKERS

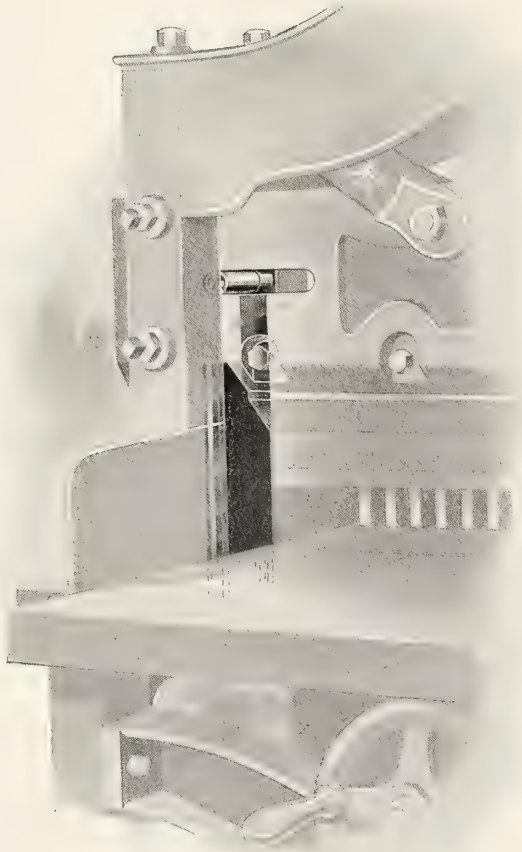
General Offices, 346 Broadway, New York, U.S.A.

BRANCH OFFICES:
MANCHESTER, ENGLAND—2 Cooper Street.
BRUSSELS, BELGIUM—14 Rue Des Hirondelles.

Model No. 39
For Ticket Work.
—
Plunger on top
—
Frame designed to prefix and affix letters or figures.



Bates New Model, No. 39



A Bright Idea

and an invention of genuine merit. It relieves you of that constant fear that the cuttings are going to get into the knife-bar slot and break the side frame or some other part of your paper cutter. With this improvement such an accident is impossible. It is found only on

CHALLENGE AND ADVANCE CUTTERS

See illustration, and note that the opening where the knife bar operates is effectually closed.

Send for detailed description.
Sold by DEALERS everywhere.

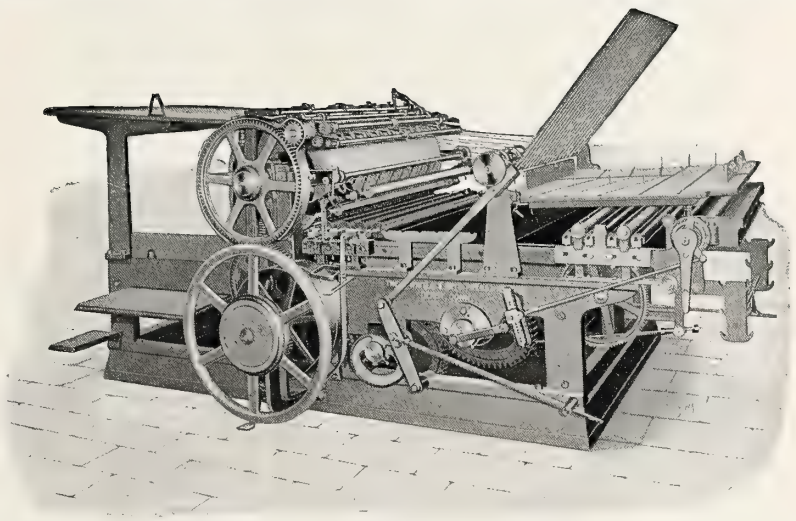
Manufactured by THE CHALLENGE—MACHINERY CO. 2553 Leo St. Chicago

Product=Product=Product

THAT'S THE THING!

To get product requires *Speed, Ever-readiness, Stability, Modernized Appliances* and *Convenience of Handling.* All these are embodied in the highest degree in

The Whitlock



ONE USER WRITES: "We did 45,000 in 21½ hours on your 45 x 62 Four Roller."
ANOTHER WRITES: "We printed 15,029 impressions in 8¾ hours actual running time on your 35 x 47 Four Roller."
ANOTHER SAYS: "I ran 22,000 in 9½ hours on sheet 25 x 38, averaging 19,000 a day on 775,000 run."
ANOTHER WRITES: "Speed is my fad, and your Pony has a record of 3,540 impressions per hour on my floor."

Get a *Whitlock* and you get *Product.*

LET US TELL YOU ABOUT IT.

THE WHITLOCK PRINTING PRESS MFG. CO.
OF DERBY, CONN.

AT THE SALES OFFICES BELOW:

121 TIMES BUILDING, NEW YORK. 309 WELD BUILDING, BOSTON.

WESTERN AGENTS — AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco.

Southern Agents — MESSRS. J. H. SCHROETER & BRO.,
44 W. Mitchell St., Atlanta, Ga.

European Agents — MESSRS. T. W. & C. B. SHERIDAN,
46 Farringdon St., London, Eng.

"That which Has Been Done Can Be Done"

HERE is the result of ten days calendar work one August by a printer who had never before tried selling calendars:

No. of Calendars Ordered	BUSINESS	List Price of Calendars per M.	PRICE OBTAINED
* 100	Boots and Shoes	$ 70.00	9.00
* 750	Dry Goods	50.00	37.50
* 200	Provision Dealer	90.00	20.00
1000	"	70.00	70.00
500	Laundry	90.00	45.00
* 500	Business College	70.00	35.00
300	Grocer	Special Design	42.00
1200	Furniture	75.00	84.00
250	Grocer	60.00	18.00
* 300	Paper Hanger	60.00	20.00
* 100	Plumber	70.00	9.00
400	Grocer	70.00	28.00
200	"	40.00	8.00

* These dealers had never before used calendars, but were persuaded to try them by the printer.

These orders were taken in a city of 9,000 people. Two of the "big" calendar firms had sent their traveling men into the city before the printer started for orders.

This printer had Willcox Samples.
(Name and city given upon request)
The discount from list price is 50%.

Did This Printer Make Money?

The Willcox Samples for 1904 are better than those which this printer had—so much better there is hardly a comparison.

There is an opportunity for you this summer to make some extra money during the dull season. The new 1904 samples are waiting for you—but we send samples to one printer *only* in each city or town.

The colored insert in this issue, "A Critical Moment," by A. B. Frost, is one of the designs. We do all the work but the plates.

H. H. WILLCOX, Buffalo, New York



Why OKIE INKS *are considered the Best*

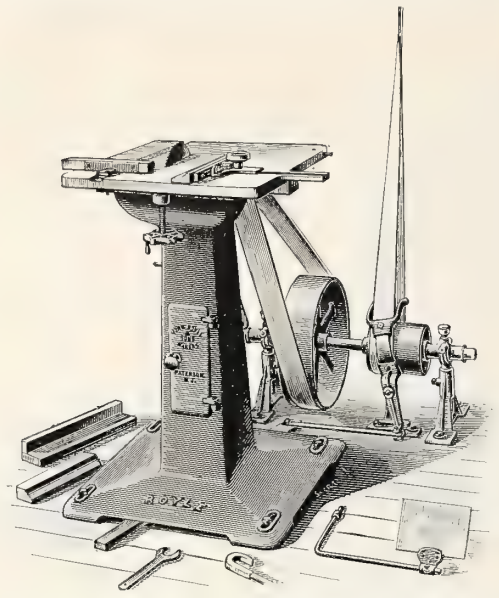
1. They are always uniform in color.
2. They are free-flowing.
3. They do not work oily.
4. They do not get gritty, nor cake.
5. They are free from any tack.
6. They dry quickly when printed.
7. They do not dry on press or roller.
8. They do not off-set.
9. They are rich in finish.
10. They save you time and money.

F. E. OKIE COMPANY

High-grade Printing Inks

Kenton Place, above Sansom Street, PHILADELPHIA, PA., U.S.A.

BRANCH OFFICE: Tudor House, 170 Edmund Street, BIRMINGHAM, ENG.



Good Resolutions

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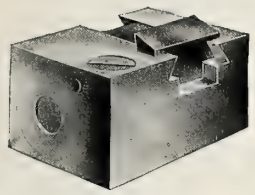
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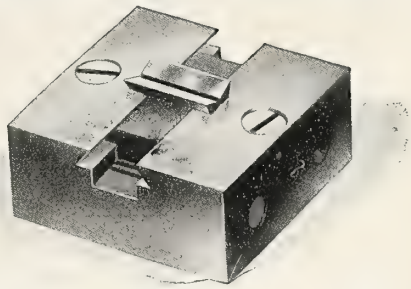
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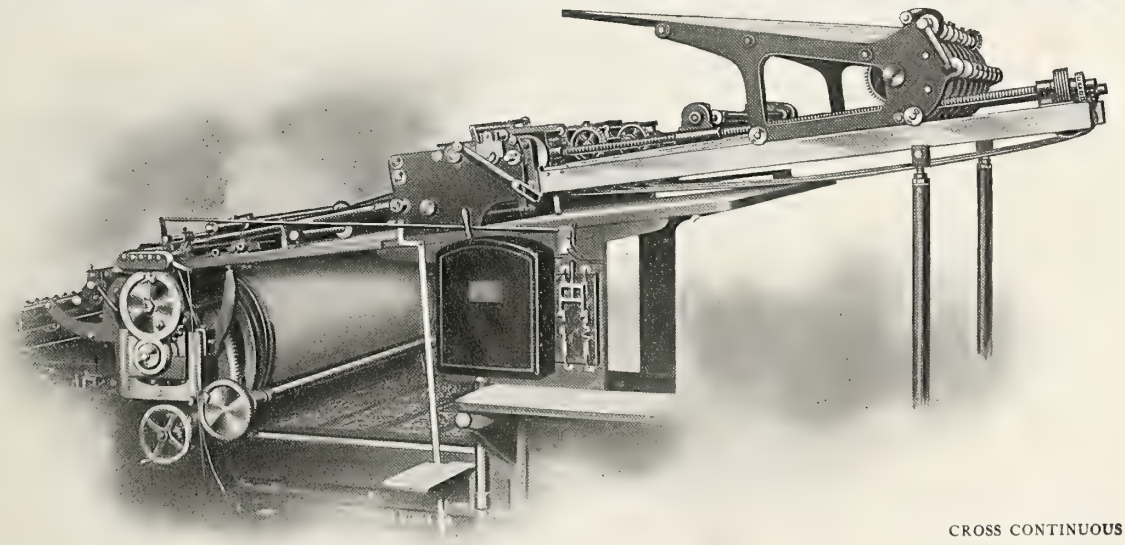


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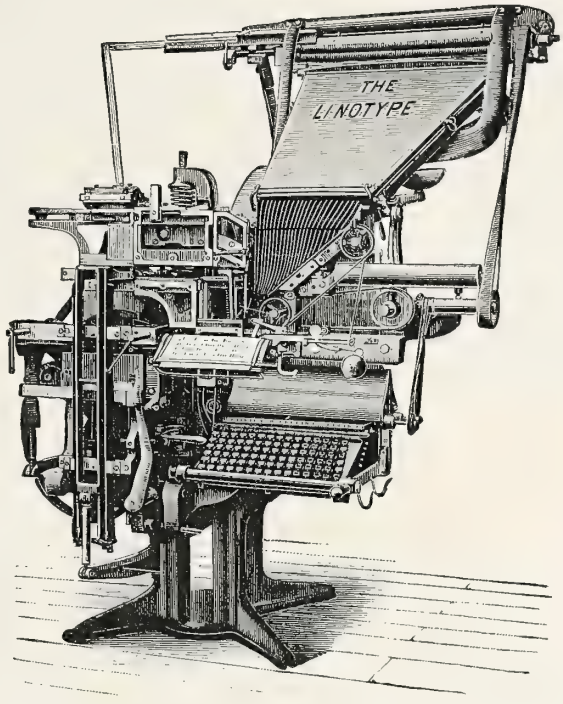
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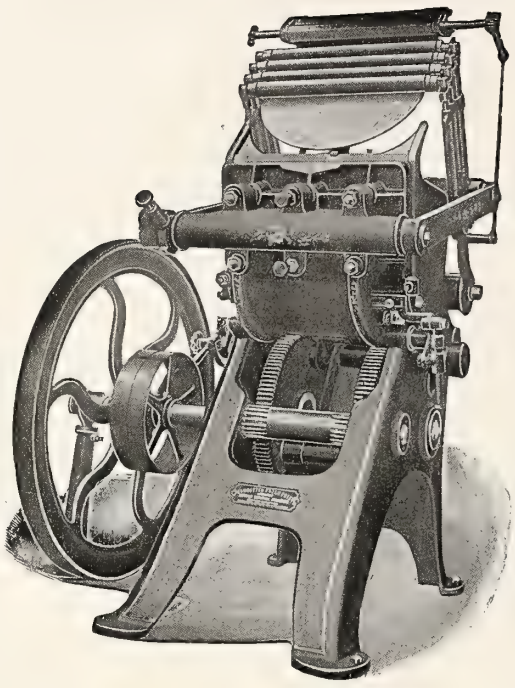
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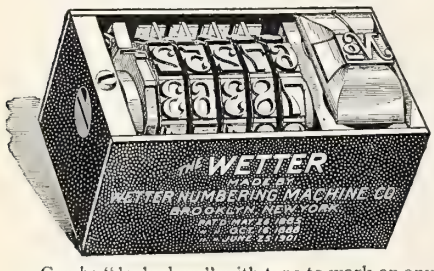
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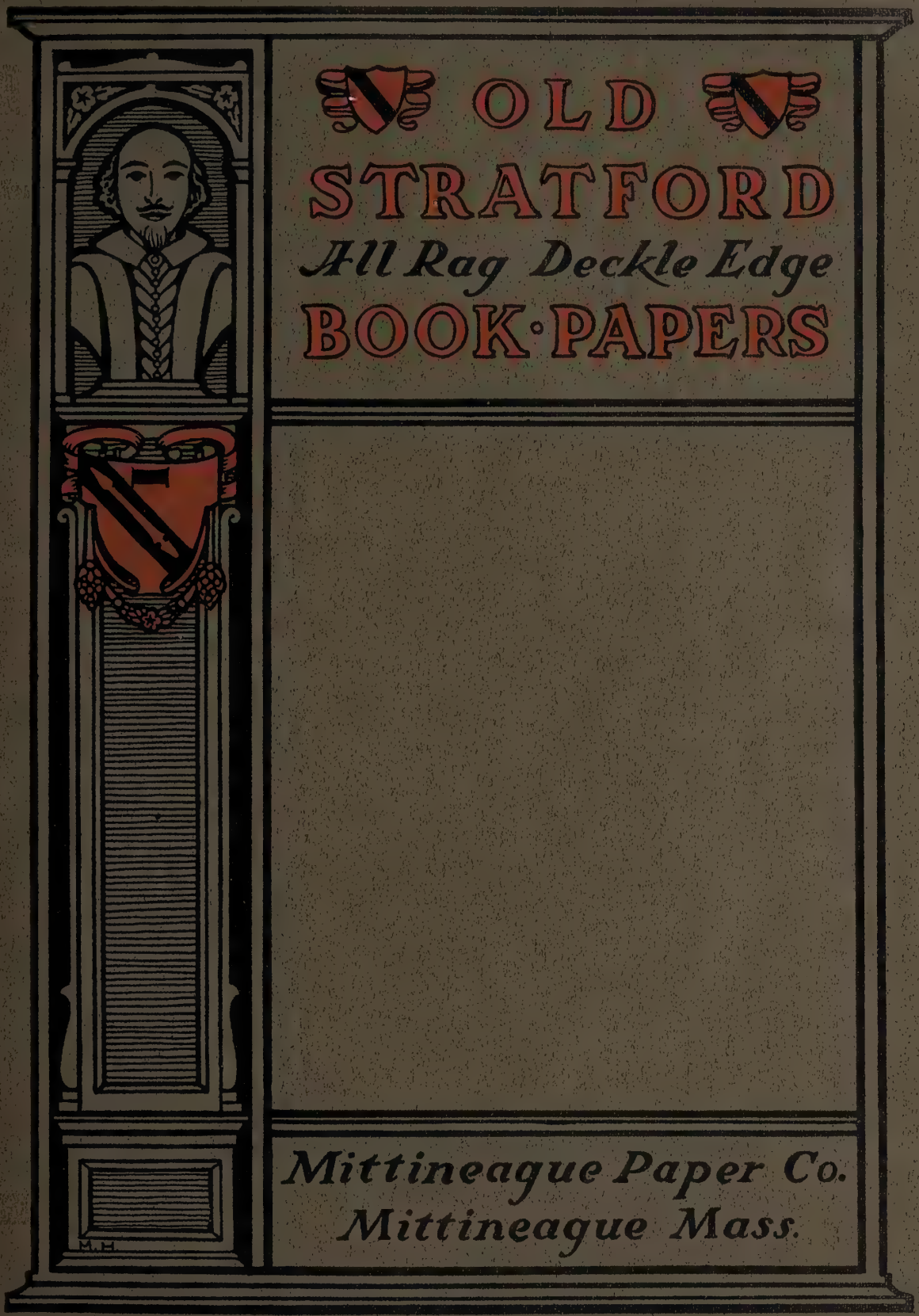
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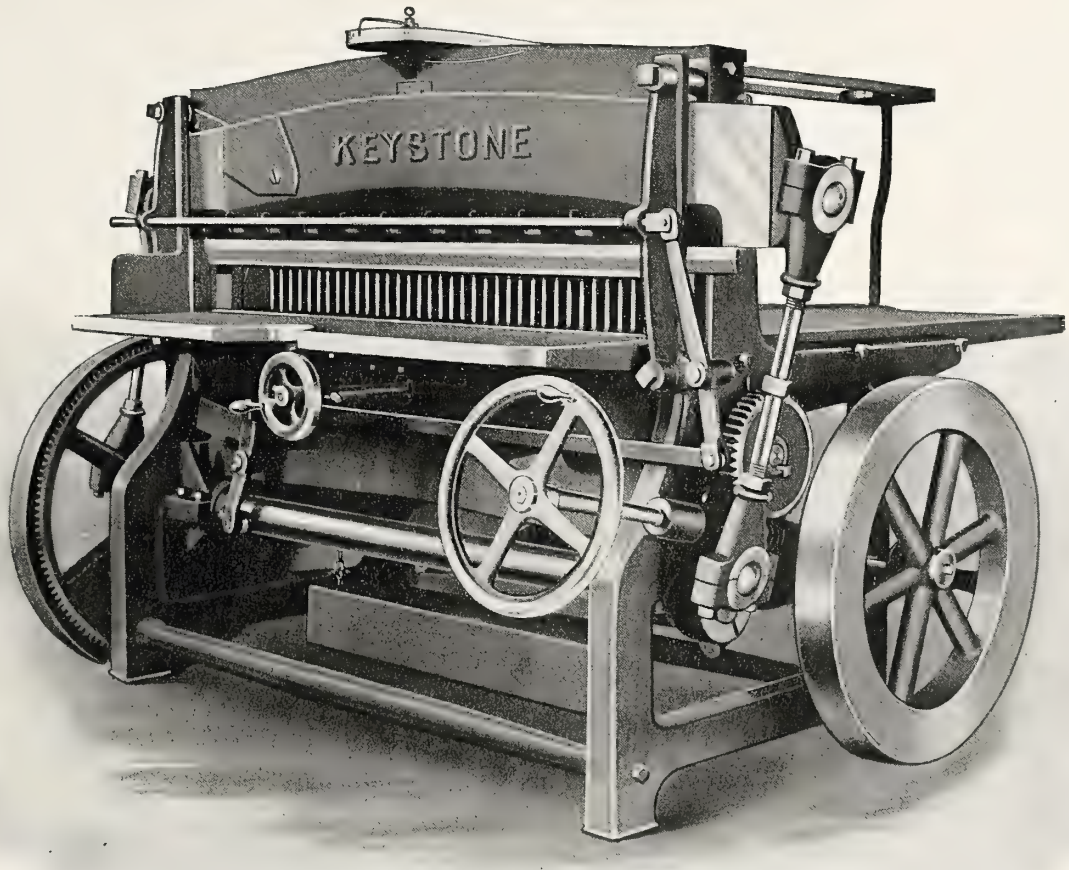
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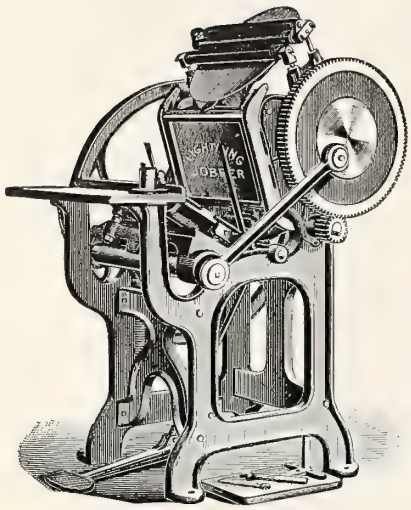
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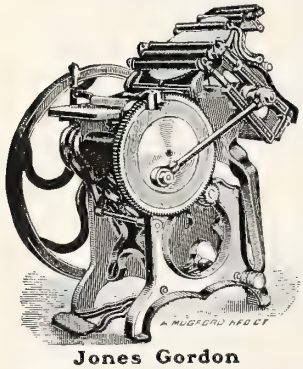
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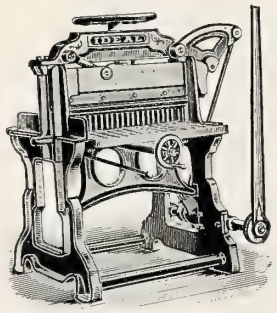
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THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADDRESSING.

INTERNATIONAL TYPEWRITING AND ADDRESSING CO., 132 Nassau st., New York. Addressing and mimeographing a specialty.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. CO., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

HENRY TIRRILL & COMPANY, 118-120 Olive street, St. Louis.— Wholesale dealers in fine imported calendars. We carry a heavy stock of the better grade of calendars only. Importing our own goods direct and in large editions, enables us to make special trade requirements. Correspondence solicited from paper companies, jobbers and printers.

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER CO., 212-218 Monroe st., Chicago. Ball programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING CO., Plainfield, N. J. See "Embossed Folders."

BOOK COMPOSITION AND PLATES.

THE VAIL LINOTYPE COMPOSING CO., Cleveland, Ohio. Largest exclusive house in the United States; highest grade of bookwork; specializing the business permits quick service and close prices.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING CO., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

SANBORN, GEO. E. & CO., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & CO., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD CO., Grand Rapids, Mich. Also mounting woods.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING CO., Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.

TABER-CHANEY COMPANY, LaPorte, Indiana.— Manufacturers of calendars for the printing trade. Large line of artistic copyright subjects. Write for samples and prices.

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS CO., Court and Broadway, Cincinnati, Ohio, make 33 sizes and styles of Calendar Pads for 1904. The best and cheapest in the market. Write for sample book and prices.

5–10

CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates.

COATED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

DIE SINKERS AND ENGRAVERS.

LAU, FRANK, 722 Sansom st., Philadelphia, Pa. Fine work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

RINGLER, F. A. CO., 26 Park place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE CO., 251 William st., New York. John G. Hurmuze, fine electrotyping.

FLOWER, EDWIN, 216-218 William street, New York city. "Good work quickly done."

HORNBY, ROBERT, 277 Mulberry street, New York city.

HURST ELECTROTYPE CO., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENS BROS. CO., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

KELLOGG, A. N., NEWSPAPER CO., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety miscellaneous cuts.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON, Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, CO., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & CO., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

CAPS BROS., Kansas City, Mo., U. S. A.

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago; 15 Tudor st., London, E. C. Complete line of most advanced machines, all our own make.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

EMBOSSED FOLDERS.

CRESCENT EMBOSSING CO., Plainfield, New Jersey. Folders for Announcements. Programs, Lodges, Societies and all special occasions. Beautiful illustrated catalogue showing 250 designs mailed free of charge to any one in the trade.

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CRESCENT EMBOSSING CO., Plainfield, New Jersey. Catalogue Covers, Show-cards, Labels and Specialties in Fine Embossed Work.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

EMBOSSING DIES.

STRUPPMANN, C., & CO., 260 Hudson ave., West Hoboken, N. J.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON, Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

CLASP ENVELOPE CO., 66 Park place, New York. Always in stock.

SAMUEL CUPPLES ENVELOPE CO., St. Louis, Chicago, New York.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papeteries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:

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White, Corbin & Co., Rockville, Conn.
Plimpton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Milwaukee, Wis.
P. P. Kellogg & Co., Springfield, Mass.
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ETCHING ZINC—GROUND AND POLISHED.

AMERICAN STEEL & COPPER PLATE CO., 150 Nassau st., New York.

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GLOBE-WERNICKE COMPANY, THE, Cincinnati; 380-382 Broadway, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal st., Boston; 7 Bunhill Row, London, E. C.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

FOIL.

Crooke, John J., Co., 149 Fulton st., Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Pirie, Alex., & Sons, Ltd., 33 Rose st., New York. "Celebrated" brand lies perfectly flat.

Smith & McLaurin, Ltd., 150 Nassau st., New York. Non-curling "Renowned."

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Barnard, F. A., & Son, Star Printing Ink Works, 116 Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City, Omaha. Mfrs. Job book and colored inks.

Ullmann & Philpott Mfg. Co., The, office and works, 89-95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

Boston Printing Press Mfg. Co., 176 Federal st., Boston, Mass.

JOB PRINTING SPECIALTIES.

Adams, W. R., & Co., 35 W. Congress st., Detroit. The Ledgerette. Send for proposition.

LINOTYPE COMPOSITION.

Languages Printing Company, 114 Fifth ave., New York. Books, magazines. Slugs, plates.

New York Labor News Co., 2-6 New Reade st., New York. Books, magazines, newspapers.

Rooney & Otten Ptg. Co., 114-120 W. 30th st., New York. Publishers' work a specialty.

LINOTYPE COMPOSITION FOR THE TRADE.

Kellogg, A. N., Newspaper Co., 73 West Adams street, Chicago.

Racine Linotype Co., Racine, Wis. Book and catalogue composition.

Western New York Newspaper Union, Delevan, N. Y.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead & Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

LITHOGRAPHERS' EMBOSSING PRESS.

Sanborn, Geo. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

LITHOGRAPHERS TO THE TRADE.

Goes Lithographing Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC SUPPLIES.

Mayer, Robert, & Co., New York and Chicago. Manufacturers of finest Lithographic Printing Inks, Park Lithographic Hand Presses. Importers of Lithographic stones and supplies.

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Mail Plate Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

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Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 87 Nassau street, New York city. The Special Agency of the Trade made up of the Paper, Books, Stationery, Printing, Publishing and kindred lines.

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

NUMBERING MACHINES.

Bates Manufacturing Co., 83 Chambers st., N. Y. Sole manufacturers of Bates and Edison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 304 Wabash avenue; Factory, Orange, N. J.; London, Eng., 34 Queen st., Cheapside, E. C. All first-class stationers and rubber-stamp manufacturers sell these machines.

PAPER BOX MACHINERY.

Sanborn, Geo. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PAPER CUTTING MACHINES.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth st., New York.

Isaacs, Henry C., 10 and 12 Bleecker street, New York.

Morgans & Wilcox Mfg. Co., Middletown, New York.

Oswego Machine Works, Oswego, N. Y., makers of nothing but cutting machines.

Sanborn, Geo. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 184 and 186 Monroe street, Chicago.

PAPER DEALERS—GENERAL.

Elliott, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER MANUFACTURERS.

Crane Bros., Westfield, Mass. Makers of ledger and linen papers.

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United States Envelope Company, Springfield, Mass. A full line of papeteries made at
Morgan Envelope Co., Springfield, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

PERFORATING, PUNCHING AND EYELETTING MACHINES.

Sanborn, Geo. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

PHOTOENGRAVERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Butt, Chas., 112 Fulton st., New York city.

Franklin Engraving & Electrotyping Co., 341 Dearborn street, Chicago.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone line and wax engravers.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photoengravers.

PHOTOENGRAVERS' CHEMICALS.

Seldner & Enequist, 87-95 Richardson st., Brooklyn, N. Y. Perchloride and sulphate of iron, etc.

PHOTOENGRAVERS' MACHINERY.

Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn st., Chicago. Complete outfits a specialty.

PHOTOENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' FRAMES.

Fisher & Hoffmann, 12 Morris st., New York city. Manufacturers of photoengravers' contact printing frames, etc.

PHOTOENGRAVERS' SCREENS.

Levy, Max, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOENGRAVING.

Kellogg, A. N., Newspaper Co., 73 West Adams street, Chicago. Half-tone and line engravers.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photochrom and Photint, Detroit, Mich.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn st.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

Kelsey Press Co., Meriden, Conn.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRESSES—ROLL-PAPER.

CAPS BROS., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' MACHINERY AND SUPPLIES.

BROWER-WANNER CO., type, cases, chases, motors. 298 Dearborn street, Chicago.

PRINTERS' MATERIALS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

HARTNETT, R. W., COMPANY, 52-54 North Sixth street, Philadelphia, Pa.

MORGANS & WILCOX MFG. CO., Middletown, New York. Patent steel furniture and other specialties.

PRINTERS' OUTFITTERS.

KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

MORGANS & WILCOX MFG. CO., Middletown, New York.

SHNIEDEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

CHICAGO ROLLER CO.; also tablet composition, 114-116 Sherman street, Chicago.

DIETZ, BERNHARD, Grant and Mercer streets, Baltimore, Md.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

GODFREY & Co., Printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

GRAYBURN, JOHN, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.

HART & ZUGELDER, Rochester, N. Y. Also Flexible Tablet Glue, 15 cents per pound.

WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECOND-HAND.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

SECONDHAND MACHINERY.

CAMPBELL, NEIL, Co., 72 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

SANBORN, GEO. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

SILK CORDS AND TASSELS.

CATHCART, JOHN, & Co., 115 Franklin st., New York. Pyramid Brand Cords.

STEEL CUTTING RULE.

F. WESEL MFG. CO., 82 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., & Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

TIN-FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

TIN-FOIL PAPER.

SMITH & MCLAURIN, LTD., 150 Nassau st., New York.

TOILET PAPERS.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co., Div., Springfield, Mass.

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LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogues.

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HANSEN, H. C., type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

NEWTON COPPER-FACING TYPE CO., 49-51 Frankfort st., New York. Established 1851.

WIRE-STITCHING MACHINES.

SANBORN, GEO. E., & Co., 77 Jackson boul., Chicago. Formerly Geo. H. Sanborn & Sons.

WOOD ENGRAVERS.

BRYANT, JAS. M., Commercial, medical and horticultural subjects. Est. 1873, 706 Chestnut st., Philadelphia.

BUTT, CHAS., 112 Fulton st., New York city.

WOOD TYPE.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EMPIRE WOOD TYPE CO., 818 E. 5th st., New York. Manufacturers wood type, reglet, furniture, cutting sticks, etc. Write for catalogue.

HAMILTON MFG. CO. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

THE INLAND PRINTER EMPLOYMENT DEPARTMENT.

This department is established as an exchange for employes and employers in every line in the printing and allied trades. The several occupations are listed and each applicant is given a number, which corresponds with a file number giving the name, address and qualifications of applicant. The name and address of each applicant with his or her qualifications are printed, and the printed slips sent with discrimination to enquirers.

To keep the records clear of the names of those who no longer require the service of this department, if a request to continue is not received within three months, the name of the applicant is dropped. No fee is required for a continuance.

The date of expiration appears against each name in the printed lists.

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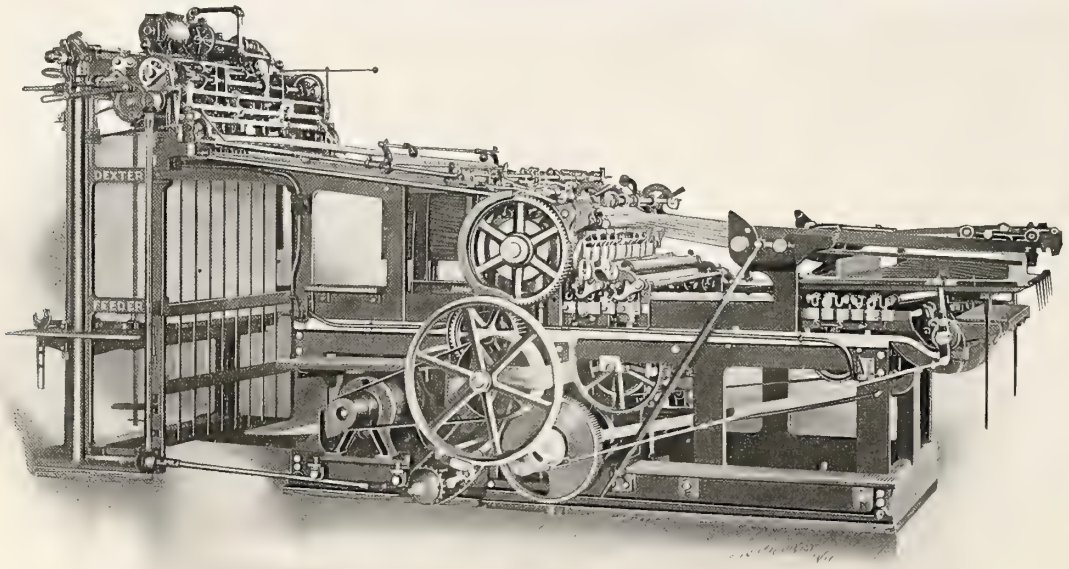
AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY. 215 Spear Street, San Francisco, Cal.

AGENTS, SYDNEY, N. S. W., PARSONS BROS., Stock Exchange Building, Pitt Street.

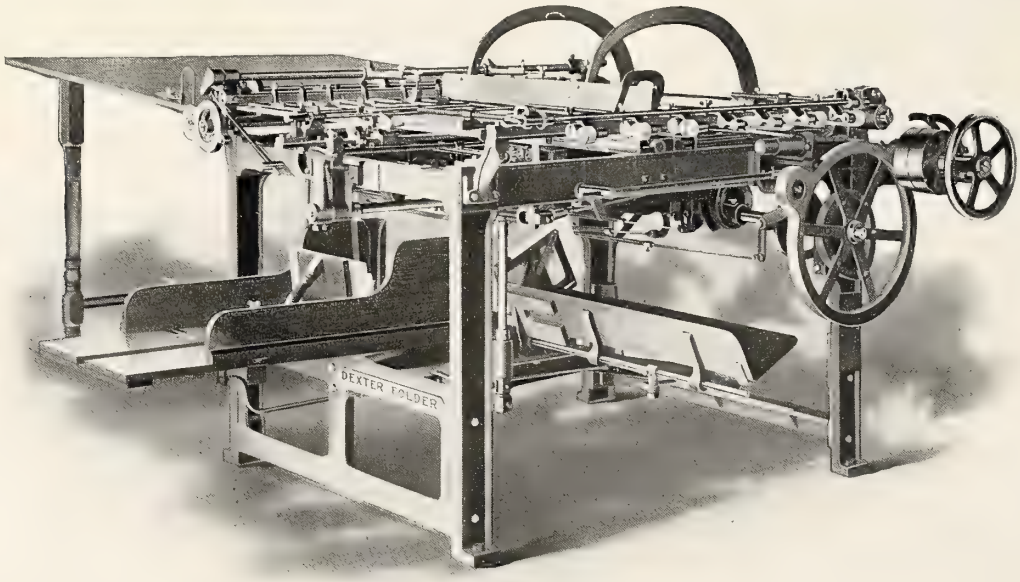
AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, 801 Harrison. CHICAGO

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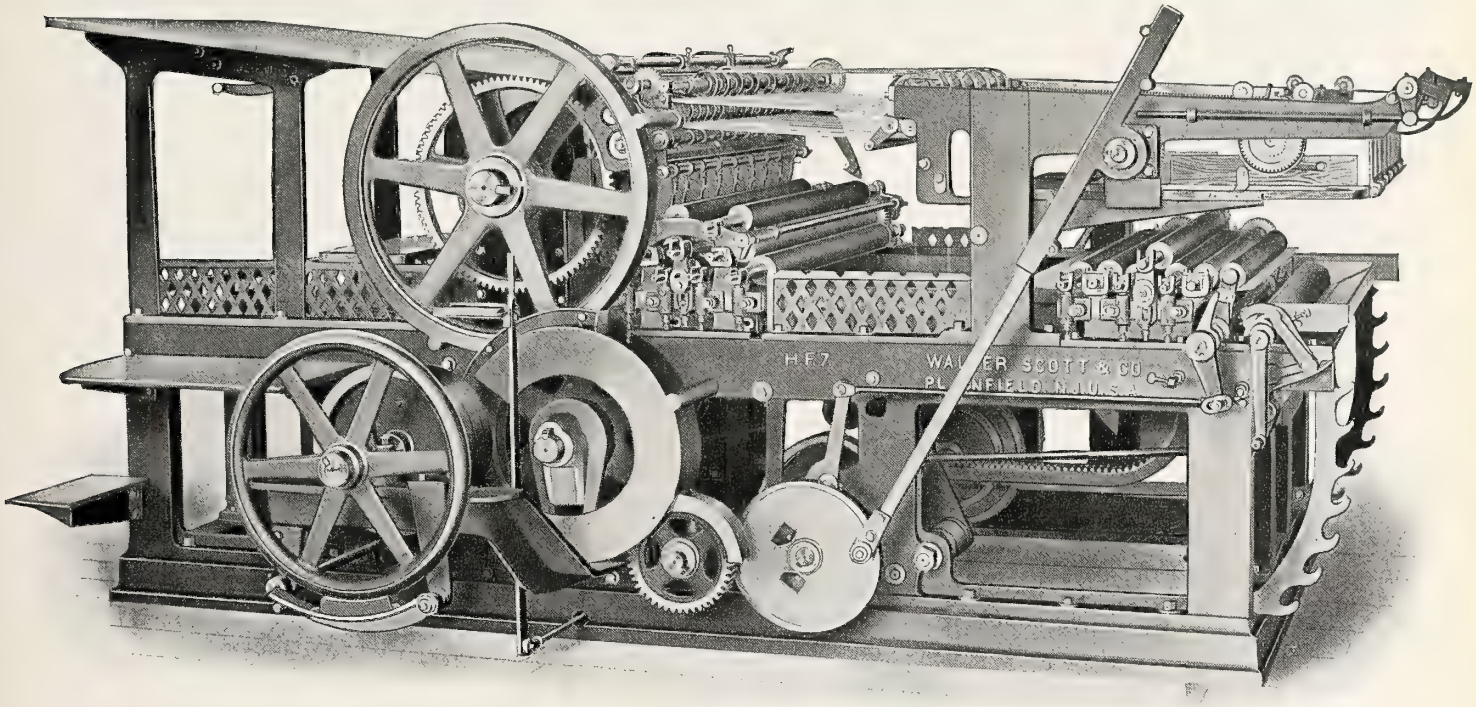
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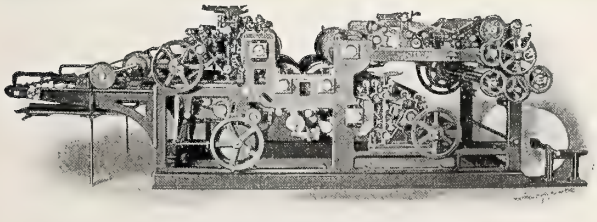
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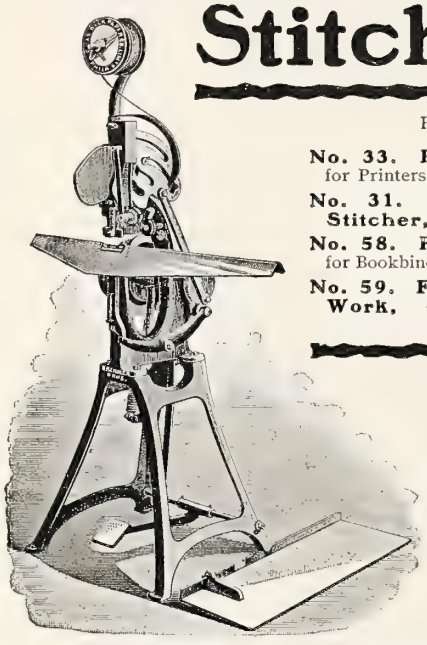
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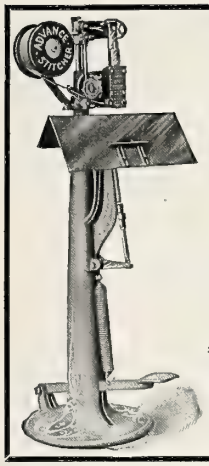
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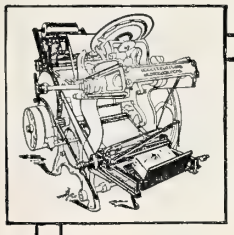
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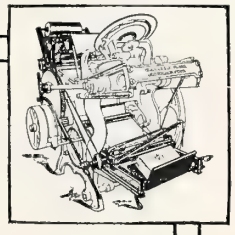
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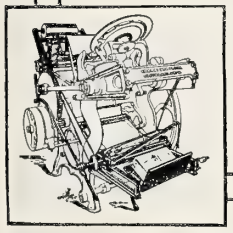
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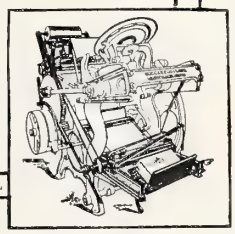
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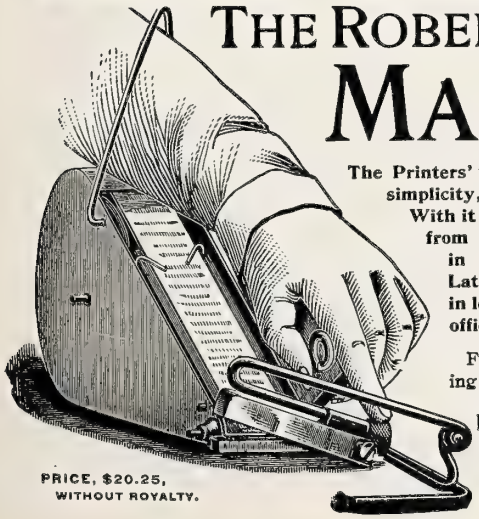




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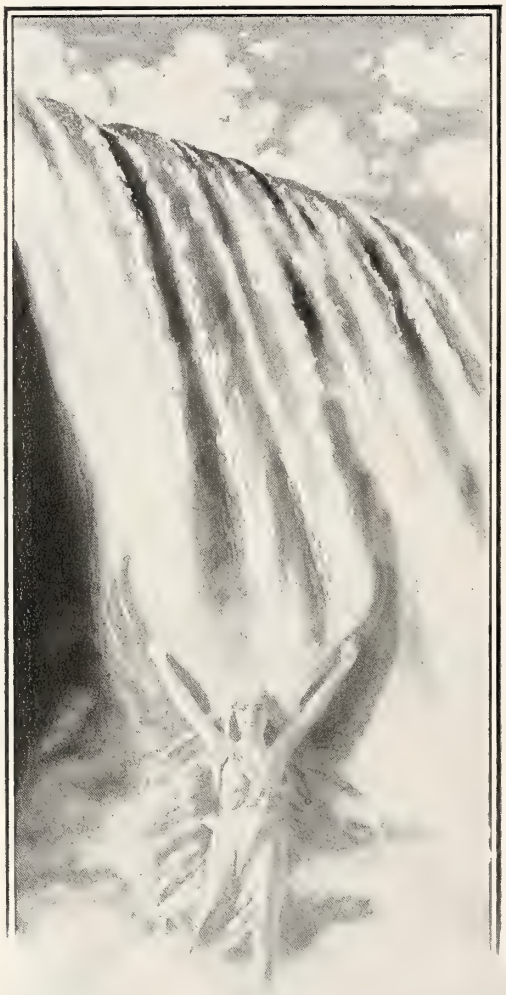
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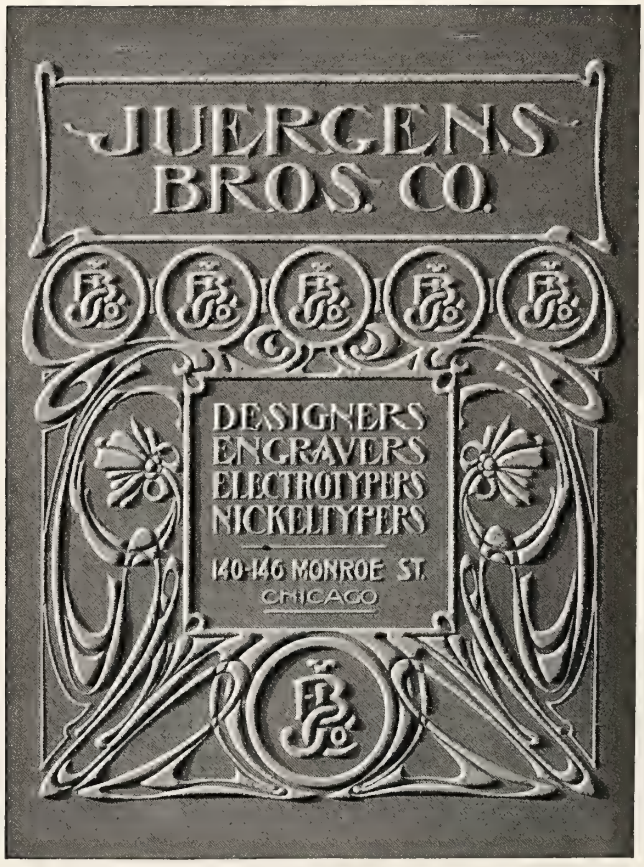
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THE INLAND PRINTER—AUGUST, 1903.

CONTENTS:

	PAGE
Advertising for printers and others	758
Ad.-setting Contest No. 13	723
Books and periodicals	753
Business notices	763
Color in the graphic arts	747
Composing machines — past and present	701
Composing-room economics	751
Cooking department, The	703
Correct keyboard fingering	685
Course in the principles of design, A	705
EDITORIAL:	
Ascertain the facts	699
Baltimore's hospitality	692
Bookbinders' home, The	694
Corrupt officials	692
Financial	691
Impartial mediator, An	694
One of the gold marks	694
Opposition to arbitration, The	697
Typefounders' specimen books, The	696
"Goodering" a good thing	761
Man at the window, The	713
Methods of ascertaining cost	762
Notes and queries on electrotyping and stereotyping	743
Newspaper gossip and comment	720
Notes and queries on lithography	717
Notes and queries on machine composition	739
Notes on job composition	729
Obituary	762
Peacock, E. R.	746
Prentice, George Denison	681
Pressroom queries and answers	733
Process engraving notes and queries	737
Proofroom notes and queries	715
Review of specimens received	760
Roycroft trade-mark, The	733
Ruggles, Miss Adele	715
Side lights on technical education in the Orient and the antipodes	754
Stationery styles of the smart set	700
Study your employer	748
Theory and practice of platen presswork, The	709
Treatment, The	755
Type specimen page	749
Typothetæ notes	756
ILLUSTRATIONS:	
Chapel at place of Maximilian's execution	718
ILLUSTRATIONS — *Continued.*	
Coffee growing, Jalapa	704
Critical moment, A	696
Diagnosis, The	755
Excursion train, Cuernavaca, Mexico	753
Footbridge in coffee plantation, Cordova, Mexico	728
Guess which	690
Irrigating wheels, Lake Chapala, Mexico	745
Mexican kitchen	698
Mexican wash-house	719
Oaxaca type, Mexico, An	716
On the road from Oaxaca to Mitla, Mexico	693
Outward-bound	689
Peon of the better class, A	723
Printer's outing in Colorado, A	712
Ruins of El Desierto Convent, Mexico	695
Stone's River	750
Street musician, Mexico	748
Summer days	683
Two dusky natives of Mitla	699
Village of Penon, Mexico	734
Washing the pig, Mexico	710

INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co	677
American Colortype Co	672
American Embossing Co	765
American Paper Feeder Co	777
American Steel & Copper Plate Co	806
Archer, Geo. F	767
Atchison, Topeka & Santa Fe Ry	795, 804
Atlas Electrotype Co	806
Ault & Wiborg Co	662
Babcock Printing Press Mfg. Co	658
Barnes-Crosby Co	785
Barnhart Bros. & Spindler	658
Bates Machine Co	770
Beck, Charles, Paper Co	800
Benedict, Geo. H., & Co	673
Bennett-Thomas Mfg. Co	796
Berlin Ink & Color Co	789
Big Four Route	805
Bingham's, Sam'l, Son Mfg. Co	786
Binney & Smith Co	653
Black-Clawson Co	806
Blomgren Bros. & Co	652
Bonnerwith Bros.	767
Boston Printing Press Mfg. Co	782
Boston Wire Stitcher Co	676
Bronson's Printers' Machinery House	796
Brown Folding Machine Co	665
Buffalo Printing Ink Works	783
Burrage, Robert R	768
Business Directory	793
Butler, J. W., Paper Co	649
Cabot, Godfrey L	806
Campbell Co	655, 656
Carver, C. R., Co	674
Central Machine Works	767
Challenge Machinery Co	770
Chambers Bros. Co	680
Champion Coated Paper Co	671
Chicago & Alton Ry	807
Chicago, Milwaukee & St. Paul Ry	805
Child Acme Cutter & Press Co	668
Clark Paper & Mfg. Co	768
Coes, Loring, & Co	667
Consolidated Press Clipping Co	767
Cooper, Leon N	767
Cottrell, C. B., & Sons Co	769
Crane, Z. & W. M	774
Crane Bros.	807
Crawley, E., Sr., & Co	659
Crutsinger, C. W	806
Curtis Publishing Co	778
Dennison Mfg. Co	796
Dexter Folder Co	798
Dick, Rev. Robert, Estate	801
Dinse, Page & Co	680
Dixon, Joseph, Crucible Co	768
Durant, W. N	768
Electric City Engraving Co	663
Electro-Tint Engraving Co	679
Erwin & Co	768
Farmer, A. D., & Sons	656
Pirie's Gummed Papers	807
Platen Press Roller Adjuster Co	801
Plymouth Paper Co	806
Printers Ink Jonson	775
Freund, Wm., & Sons	775
Fullard Mfg. Co	790
Fuller, E. C., & Co	660, 661
Gane Bros. & Co	807
Gether-Drebert-Perkins Co.	784
Godfrey & Co	806
Goss Printing Press Co	657
Great Western Smelting & Refining Co	807
Griffin, H., & Sons	806
Hampshire Paper Co	651
Harper Illustrating Syndicate	767
Harris Automatic Press Co	666
Hawtin Engraving Co	807
Hellmuth, Charles	791
Higgins, Chas. M., & Co	768
Hoke Engraving Plate Co	774
Inland Type Foundry	677
Jones Gordon Press Works	790
Juergens Bros. Co	802
Kast & Ehinger	791
Keith Paper Co	676
Keystone Blue Paper Co	807
Kramer Web Co	801
Latham Machinery Co	663
Leonard Mfg. Co	768
Lindenmeyr, Henry, & Sons	791
Little, A. P	775
Lloyd, Geo. E., & Co	791
Lyon Metallic Mfg. Co	796
Manz, J., Engraving Co	654
Martenson, L., & Co	806
Megill, Edward L	676
Mergenthaler Linotype Co	781
Michigan Central R. R	802
Mittag & Volger	807
Mittineague Paper Co	784
Monon Route	802
Monotype, The	664
Morrison, J. L., Co	780
Morse, A. B., Co	800
Moses, Lionel	768
New York Engravers' Supply Co	795
New York Stencil Works	676
Niagara Paper Mills	792
North-Western Line	803
Okie, F. E., Co	773
Old Berkshire Mills Co	Cover
Olds Motor Works	768
Parsons Bros.	659
Parsons Paper Co	Cover
Peninsular Paper Co	776
Queen City Printing Ink Co	670
Rhodes Blanket Co	800
Ringler, F. A., Co	776
Rising, B. D., Paper Co	664
Rooks, E. S., & Co	806
Rouse, H. B., & Co	777
Rowe, James	680
Royle, John, & Sons	774
San Francisco Typothetæ	767
Saranac Electrical Mfg. Co	801
Scott, Walter, & Co	799
Shepard, Henry O., Co	768, 788
Sheridan, T. W. & C. B	672
Sherman Envelope Co	766
Shoemaker, J. L., & Co	806
Sirret, L. L., Corporation	783
Slade, Hipp & Meloy	807
Spatula Publishing Co	767
Spencer & Hall	784
Sprague Electric Co	674
Standard Machinery Co	787
Star Engravers' Supply Co	807
Tarcolin	807
Tatum, Sam'l C., Co	678
Technical School	776
Tennant & Ward	767
Thalmann Printing Ink Co	653
Tympalyn Co	775
Ullman, Sigmund, Co	779
Union Card & Paper Co	801
United States Colortype Co	669
Unitype Co	650
Valley Paper Co	Cover
Van Allens & Boughton	797
Van Bibber Roller Co	768
Want Advertisements	765
Wesel, F., Mfg. Co	675
Wetter Numbering Machine Co	782
White, James, & Co	680
Whitfield Carbon Paper Works	767
Whitlock Printing Press Mfg. Co	771
Whitmore Mfg. Co	806
Willcox, H. H	772
Wille & Saam	791
Williamson-Haffner Engraving Co	669
Wilson Paper Box Machinery Co	767

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BUTLER·BRANDS
PAPER
THE BEST

One of Nature's wonders is the Snow Flake

A MOST APPROPRIATE NAME FOR ONE OF
THE WONDERS IN THE PRINTING WORLD

Snow Flake

ENAMELED BOOK PAPER

¶ Like the Snow Flake of nature, its namesake has six cardinal points and its uses are as many as the countless designs of the wonderful crystal. In whatever printed form the paper may appear, its six points of virtue are manifest.

Purity
Snow White
Perfect Surface
Uniformity
Moderate Price
Complete Stock

¶ Snow Flake Enamel is carried in stock in all regular sizes and weights. Special sizes promptly furnished to order.

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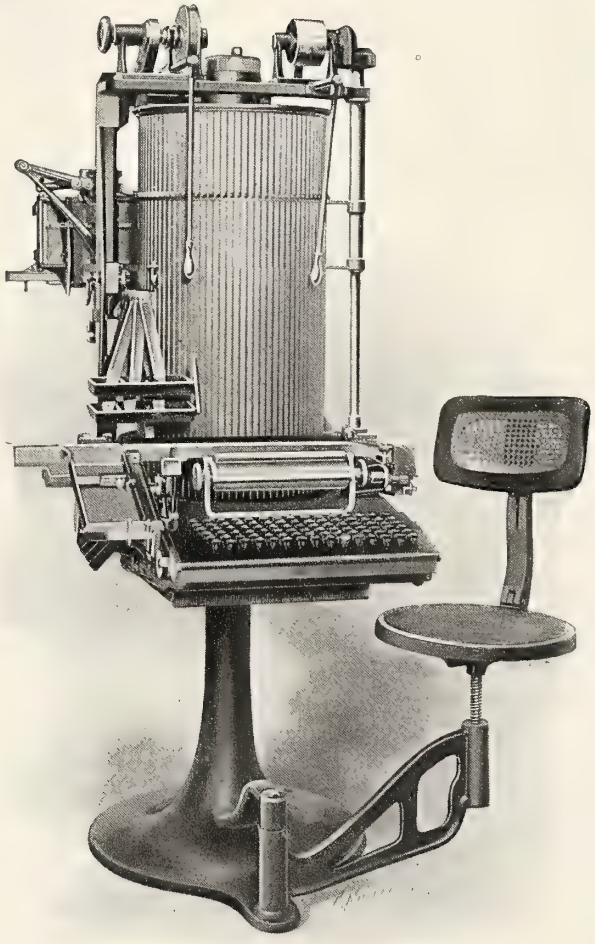
J. W. BUTLER PAPER CO.
CHICAGO

THE

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ONE-MAN TYPE SETTER

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Any measure up to 30 ems pica inclusive—measure changed in a moment—solid or leaded at will.

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THE UNITYPE COMPANY

CHICAGO - - - 200 Monroe Street.
NEW YORK - - 150 Nassau Street.
SAN FRANCISCO 410 Sansome Street.

THE TIMES-RECORD

VALLEY CITY, N. D.,
Gentlemen: June 22, 1903.

I am not setting as much type for the paper as I intend to on account of jobwork, all of which I have handled on the Simplex. In this list may be included a 68-page school catalogue, 40-page monthly magazine and 60-page stock catalogue, and miscellaneous books, pamphlets, etc. When I put in the machine it was not with the intention of getting along with less help; it was with the view of turning out more work with the same help, and I find that the Simplex does it. I will send you some samples of the catalogues, etc., later. Yours truly,

S. A. NYE.

SVENSKA ROMAN-BLADET

MINNEAPOLIS, MINN.,
Dear Sir: June 8, 1903.

My Simplex was installed in December and has given the best of results and satisfaction. One man can operate and justify, but to get the best of results I think two should work on it. In eight hours' time our two operators set 42,000 ems; sometimes they run up to 48,000 ems in eight hours, a record I think very hard to beat. It is a wonderful little machine and takes up very small space, not much more than a sewing machine. My machine is adjustable so we can set from 12 ems wide up to 30 ems, so we can set bookwork, and it takes only a minute or two to change from one measure to another. Yours truly,

C. E. PETERSON.

THE ROCKVILLE JOURNAL

ROCKVILLE, CONN.,
Gentlemen: May 21, 1903.

In regard to the opinion of this firm of the Simplex, would say that we would not know what to do without it. We are never troubled with hunting up extra comps. in times of rush. A 100-page pamphlet does not look like a mountain. It is only play to set the extra amount of type between editions of our periodical work, and then it comes out just as promptly as it ever would ordinarily by handwork. We have studied the subject of machine composition very fully from our standpoint, and know in no way the problem can be solved equally well by any means other than the Simplex.

Very truly yours,

THOS. S. PRATT & SON.

PECAN VALLEY NEWS

BROWNWOOD, TEXAS,
Gentlemen: June 1, 1903.

We are doing so nicely with our Simplex machine that we want to tell you about it. Friday last the boy set 24,000 of 30-em matter in less than 6½ hours—probably not over 6. It was a brief and required the use of a great quantity of quads, which made the work quite a bit slower. We have never had the slightest trouble with the machine, the breaking of a belt occasionally being the only mishap. The machine does all you claimed for it, and really more than you represented when selling it to me.

Sincerely yours,

CHESTER HARRISON,
Manager.

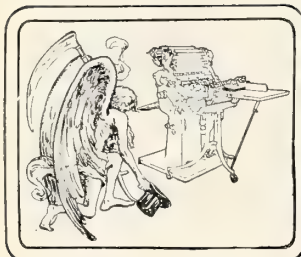
The advertising man asks his friends on the Pacific Coast to pardon him for his seeming lack of knowledge of their geography as shown by the error in the map last month.

The map engraver is first to blame—but the ad man owns that he should have discovered the error in the proof. Anyhow he promises not to do it just that blunder again.

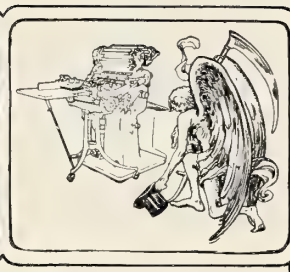
Meantime your orders for Old Hampshire Bond have received Blaze Moffitt & Townes attention whether you sent them to Sanfrancisco or Los Angeles.

Hampshire Paper Co.
By The Ad Man

South Hadley Falls, Mass.
Sept 1st. 1903.



The HARRIS AUTOMATIC PRESS COMPANY



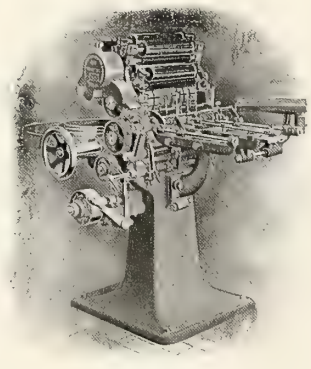
The Whip Hand.

"He has the whip hand" is an expression that means a lot when it is true.

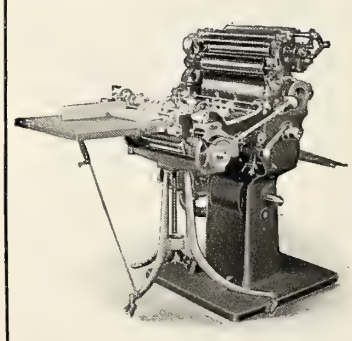
The man with a Harris Press has the "whip hand" as to prices on many large lines of work. Now, associations of employing printers may talk till doomsday of the folly of cutting prices and giving away all the advantages of new machinery to the customer; but no matter how wise this view, it doesn't change the fact that it is a good thing to have the "whip hand" yourself, and a mighty bad thing for you for another fellow to have it.

A word to the wise ought to be sufficient.

We make no web or continuous roll presses whatever, and never did make any. Don't let the fact that we guarantee all our presses to do good work at a speed of five thousand per hour lead you into the error of thinking they are web presses. They take stock in exactly the same shape in which it goes to your platen and flat-bed cylinder presses.



For full particulars as to presses for ordinary cut sheets, for folding boxes, for flour sacks, for grocers' sacks, for tags, for candy bags, for card indices, for counter check books, etc., all in one or more colors, address:



THE HARRIS AUTOMATIC PRESS CO.

CHICAGO—Old Colony Building NILES, OHIO NEW YORK—26 Cortlandt Street

For machines in countries other than the United States and Canada,
address the Anglo-American Inventions Syndicate, Ltd., 19 Cursitor Street, Chancery Lane, London, E. C., England.

THE MONOTYPE

"He is well paid that is well satisfied."

Merchant of Venice, Act IV., Scene 1

MONOTYPE customers are well paid because they are well satisfied. A glance at the following pages will disclose the source of their satisfaction. A machine which will set a page of complicated figures with such absolute accuracy is bound to pay its possessor in hard cash as well as in the satisfaction always attendant on the production of perfect work. Before forwarding to us the two pages of elaborate railroad passenger tariffs here reprinted, Mr. Nunemacher wrote under date of January 29, 1903:

"When we look at the more than 64,000 lbs. of type which we have standing in tariffs and 'think of what might have been' if the Monotype had been introduced years ago, we feel like the fellow who bought the eight-day clock and wound it up faithfully every day for many years before he discovered that it was an eight-day clock!"

This makes a most fitting preface to the letter reprinted in full on the page following the specimens of the every day work of THE MONOTYPE.

HADWEN SWAIN MFG. CO.
Representative for Pacific Coast
SAN FRANCISCO, CAL.

W. P. GUNTHORP, JR.
Chicago Representative
334 DEARBORN STREET, CHICAGO

WOOD & NATHAN CO.

SOLE SELLING AGENT

ONE MADISON AVE., NEW YORK

TOTAL RATES FOR PARTIES OF TEN OR MORE, WITH TWO SPECIAL BAGGAGE CARS, FOR DISTANCES SHOWN—Cont'd.

Number of Persons ☞	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
105 Miles	$52.50	$54.60	$56.70	$58.80	$60.90	$63.00	$65.10	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.20	$67.25	$69.10	$70.95
106 "	53.00	55.10	57.25	59.35	61.50	63.60	65.70	67.85	67.85	67.85	67.85	67.85	67.85	67.85	67.85	67.85	67.85	67.85	68.00	69.85	71.70
107 "	53.50	55.65	57.80	59.90	62.05	64.20	66.35	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	68.50	70.30	72.15
108 "	54.00	56.15	58.30	60.50	62.65	64.80	66.95	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	69.10	71.00	72.90
109 "	54.50	56.70	58.85	61.05	63.20	65.40	67.60	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.75	69.85	71.75	73.65
110 "	55.00	57.20	59.40	61.60	63.80	66.00	68.20	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.40	70.55	72.45	74.40
111 "	55.50	57.70	59.95	62.15	64.40	66.60	68.80	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	71.05	72.90	74.85
112 "	56.00	58.25	60.50	62.70	64.95	67.20	69.45	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	71.70	73.65	75.60
113 "	56.50	58.75	61.00	63.30	65.55	67.80	70.05	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.30	72.40	74.35	76.35
114 "	57.00	59.30	61.55	63.85	66.10	68.40	70.70	72.95	72.95	72.95	72.95	72.95	72.95	72.95	72.95	72.95	72.95	72.95	73.10	75.10	77.10
115 "	57.50	59.80	62.10	64.40	66.70	69.00	71.30	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	73.60	75.55	77.55
116 "	58.00	60.30	62.65	64.95	67.30	69.60	71.90	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	74.25	76.25	78.30
117 "	58.50	60.85	63.20	65.50	67.85	70.20	72.55	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.90	74.95	77.00	79.05
118 "	59.00	61.35	63.70	66.10	68.45	70.80	73.15	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.50	75.65	77.75	79.80
119 "	59.50	61.90	64.25	66.65	69.00	71.40	73.80	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	76.15	78.15	80.25
120 "	60.00	62.40	64.80	67.20	69.60	72.00	74.40	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	76.80	78.90	81.00
121 "	60.50	62.90	65.35	67.75	70.20	72.60	75.00	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.45	77.50	79.65	81.75
122 "	61.00	63.45	65.90	68.30	70.75	73.20	75.65	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.10	78.20	80.35	82.50
123 "	61.50	63.95	66.40	68.90	71.35	73.80	76.25	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	78.70	80.80	82.95
124 "	62.00	64.50	66.95	69.45	71.90	74.40	76.90	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	79.35	81.55	83.70
125 "	62.50	65.00	67.50	70.00	72.50	75.00	77.50	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.00	80.05	82.25	84.45
126 "	63.00	65.50	68.05	70.55	73.10	75.60	78.10	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.65	80.80	83.00	85.20
127 "	63.50	66.05	68.60	71.10	73.65	76.20	78.75	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	81.30	83.45	85.65
128 "	64.00	66.55	69.10	71.70	74.25	76.80	79.35	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	81.90	84.15	86.40
129 "	64.50	67.10	69.65	72.25	74.80	77.40	80.00	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.55	82.65	84.90	87.15
130 "	65.00	67.60	70.20	72.80	75.40	78.00	80.60	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.35	85.60	87.90
131 "	65.50	68.10	70.75	73.35	76.00	78.60	81.20	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	83.85	86.05	88.35
132 "	66.00	68.65	71.30	73.90	76.55	79.20	81.85	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	84.50	86.80	89.10
133 "	66.50	69.15	71.80	74.50	77.15	79.80	82.45	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.10	85.20	87.50	89.85
134 "	67.00	69.70	72.35	75.05	77.70	80.40	83.10	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.75	85.90	88.25	90.60
135 "	67.50	70.20	72.90	75.60	78.30	81.00	83.70	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	86.40	88.70	91.05
136 "	68.00	70.70	73.45	76.15	78.90	81.60	84.30	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	87.05	89.40	91.80
137 "	68.50	71.25	74.00	76.70	79.45	82.20	84.95	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.70	87.75	90.15	92.55
138 "	69.00	71.75	74.50	77.30	80.05	82.80	85.55	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.30	88.45	90.90	93.30
139 "	69.50	72.30	75.05	77.85	80.60	83.40	86.20	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	88.95	91.30	93.75
140 "	70.00	72.80	75.60	78.40	81.20	84.00	86.80	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	89.60	92.05	94.50
141 "	70.50	73.30	76.15	78.95	81.80	84.60	87.40	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.25	90.30	92.80	95.25
142 "	71.00	73.85	76.70	79.50	82.35	85.20	88.05	90.90	90.90	90.90	90.90	90.90	90.90	90.90	90.90	90.90	90.90	90.90	91.00	93.50	96.00
143 "	71.50	74.35	77.20	80.10	82.95	85.80	88.65	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	93.95	96.45
144 "	72.00	74.90	77.75	80.65	83.50	86.40	89.30	92.15	92.15	92.15	92.15	92.15	92.15	92.15	92.15	92.15	92.15	92.15	92.15	94.70	97.20
145 "	72.50	75.40	78.30	81.20	84.10	87.00	89.90	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.80	92.85	95.40	97.95
146 "	73.00	75.90	78.85	81.75	84.70	87.60	90.50	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.45	93.60	96.15	98.70
147 "	73.50	76.45	79.40	82.30	85.25	88.20	91.15	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	94.10	96.60	99.15
148 "	74.00	76.95	79.90	82.90	85.85	88.80	91.75	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	94.70	97.30	99.90
149 "	74.50	77.50	80.45	83.45	86.40	89.40	92.40	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.35	95.45	98.05	100.65
150 "	75.00	78.00	81.00	84.00	87.00	90.00	93.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.00	96.15	98.75	101.40
151 "	75.50	78.50	81.55	84.55	87.60	90.60	93.60	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	96.65	99.20	101.85
152 "	76.00	79.05	82.10	85.10	88.15	91.20	94.25	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	97.30	99.95	102.60
153 "	76.50	79.55	82.60	85.70	88.75	91.80	94.85	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	97.90	98.00	100.65	103.35
154 "	77.00	80.10	83.15	86.25	89.30	92.40	95.50	98.55	98.55	98.55	98.55	98.55	98.55	98.55	98.55	98.55	98.55	98.55	98.70	101.40	104.10
155 "	77.50	80.60	83.70	86.80	89.90	93.00	96.10	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	99.20	101.85	104.55
156 "	78.00	81.10	84.25	87.35	90.50	93.60	96.70	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	99.85	102.55	105.30
157 "	78.50	81.65	84.80	87.90	91.05	94.20	97.35	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.50	100.55	103.30	106.05
158 "	79.00	82.15	85.30	88.50	91.65	94.80	97.95	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.10	101.25	104.05	106.80
159 "	79.50	82.70	85.85	89.05	92.20	95.40	98.60	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	101.75	104.45	107.25
160 "	80.00	83.20	86.40	89.60	92.80	96.00	99.20	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	102.40	105.20	108.00
161 "	80.50	83.70	86.95	90.15	93.40	96.60	99.80	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.05	103.10	105.95	108.75
162 "	81.00	84.25	87.50	90.70	93.95	97.20	100.45	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.80	106.65	109.50
163 "	81.50	84.75	88.00	91.30	94.55	97.80	101.05	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	104.30	107.10	109.95
164 "	82.00	85.30	88.55	91.85	95.10	98.40	101.70	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	104.95	107.85	110.70
165 "	82.50	85.80	89.10	92.40	95.70	99.00	102.30	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.60	105.65	108.55	111.45
166 "	83.00	86.30	89.65	92.95	96.30	99.60	102.90	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.25	106.40	109.30	112.20
167 "	83.50	86.85	90.20	93.50	96.85	100.20	103.55	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	106.90	109.75	112.65
168 "	84.00	87.35	90.70	94.10	97.45	100.80	104.15	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	107.50	110.45	113.40
169 "	84.50	87.90	91.25	94.65	98.00	101.40	104.80	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.15	108.25	111.20	114.15
170 "	85.00	88.40	91.80	95.20	98.60	102.00	105.40	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.80	108.95	111.90	114.90
171 "	85.50	88.90	92.35	95.75	99.20	102.60	106.00	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	109.45	112.35	115.35
172 "	86.00	89.45	92.90	96.30	99.75	103.20	106.65	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	110.10	113.10	116.10
173 "	86.50	89.95	93.40	96.90	100.35	103.80	107.25	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.70	110.80	113.80	116.85
174 "	87.00	90.50	93.95	97.45	100.90	104.40	107.90	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.35	111.50	114.55	117.60
175 "	87.50	91.00	94.50	98.00	101.50	105.00	108.50	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	115.00	118.05
176 "	88.00	91.50	95.05	98.55	102.10	105.60	109.10	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	112.65	115.70	118.80
177 "	88.50	92.05	95.60	99.10	102.65	106.20	109.75	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.30	113.35	116.45	119.55
178 "	89.00	92.55	96.10	99.70	103.25	106.80	110.35	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	113.90	114.05	117.20	120.30
179 "	89.50	93.10	96.65	100.25	103.80	107.40	111.00	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	117.60	120.75
180 "	90.00	93.60	97.20	100.80	104.40	108.00	111.60	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	115.20	118.35	121.50
181 "	90.50	94.10	97.75	101.35	105.00	108.60	112.20	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.85	115.90	119.10	122.25
182 "	91.00	94.65	98.30	101.90	105.55	109.20	112.85	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.50	116.60	119.80	123.00
183 "	91.50	95.15	98.80	102.50	106.15	109.80	113.45	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	117.10	120.25	123.45
184 "	92.00	95.70	99.35	103.05	106.70	110.40	114.10	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	117.75	121.00	124.20
185 "	92.50	96.20	99.90	103.60	107.30	111.00	114.70	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.40	118.45	121.70	124.95
186 "	93.00	96.70	100.45	104.15	107.90	111.60	115.30	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.05	119.20	122.45	125.70
187 "	93.50	97.25	101.00	104.70	108.45	112.20	115.95	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	119.70	122.90	126.15
188 "	94.00	97.75	101.50	105.30	109.05	112.80	116.55	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	120.30	123.60	126.90
189 "	94.50	98.30	102.05	105.85	109.60	113.40	117.20	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	120.95	121.05	124.35	127.65
190 "	95.00	98.80	102.60	106.40	110.20	114.00	117.80	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	121.60	125.05	128.40
191 "	95.50	99.30	103.15	106.95	110.80	114.60	118.40	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	122.25	125.50	128.85
192 "	96.00	99.85	103.70	107.50	111.35	115.20	119.05	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	122.90	126.25	129.60
193 "	96.50	100.35	104.20	108.10	111.95	115.80	119.65	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.50	123.60	126.95	130.35
194 "	97.00	100.90	104.75	108.65	112.50	116.40	120.30	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.15	124.30	127.70	131.10
195 "	97.50	101.40	105.30	109.20	113.10	117.00	120.90	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	124.80	128.15	131.55
196 "	98.00	101.90	105.85	109.75	113.70	117.60	121.50	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	125.45	128.85	132.40
197 "	98.50	102.45	106.40	110.30	114.25	118.20	122.15	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.10	126.15	129.60	133.05
198 "	99.00	102.95	106.90	110.90	114.85	118.80	122.75	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.70	126.85	130.35	133.80
199 "	99.50	103.50	107.45	111.45	115.40	119.40	123.40	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	127.35	130.75	134.25
200 "	100.00	104.00	108.00	112.00	116.00	120.00	124.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	128.00	131.50	135.00

TOTAL RATES FOR PARTIES OF TEN OR MORE, WITH TWO SPECIAL BAGGAGE CARS, FOR DISTANCES SHOWN—Cont'd.

Number of Persons	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
105 Miles	$72.80	$74.65	$76.45	$78.35	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15	$80.15
106 "	73.55	75.40	77.30	79.15	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00	81.00
107 "	74.00	75.90	77.75	79.65	81.50	81.50	81.50	81.50	81.50	81.50	81.50	81.50	81.40	81.50	81.50	81.50	81.70	81.50	81.50	81.50
108 "	74.80	76.70	78.55	80.45	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35	82.35
109 "	75.55	77.45	79.40	81.30	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20	83.20
110 "	76.35	78.25	80.20	82.10	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05	84.05
111 "	76.80	78.75	80.65	82.60	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55	84.55
112 "	77.55	79.50	81.50	83.45	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40	85.40
113 "	78.35	80.30	82.30	84.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25	86.25
114 "	79.10	81.10	83.10	85.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10	87.10
115 "	79.55	81.55	83.60	85.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60	87.60
116 "	80.35	82.35	84.40	86.40	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45	88.45
117 "	81.10	83.15	85.20	87.25	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30	89.30
118 "	81.85	83.95	86.00	88.10	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15	90.15
119 "	82.35	84.40	86.50	88.55	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65	90.65
120 "	83.10	85.20	87.30	89.40	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.50	91.60	91.50	91.50	91.50	91.50
121 "	83.85	86.00	88.10	90.25	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35	92.35
122 "	84.65	86.80	88.90	91.05	93.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20	92.20	93.20	93.20	93.20	93.20	93.20	93.20	93.20
123 "	85.10	87.25	89.40	91.55	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70	93.70
124 "	85.85	88.05	90.20	92.40	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55	94.55
125 "	86.65	88.85	91.00	93.20	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40	95.40
126 "	87.40	89.60	91.85	94.05	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25	96.25
127 "	87.85	90.10	92.30	94.55	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75	96.75
128 "	88.65	90.90	93.10	95.35	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60	97.60
129 "	89.40	91.65	93.95	96.20	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45	98.45
130 "	90.20	92.45	94.75	97.00	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30	99.30
131 "	90.65	92.95	95.20	97.50	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80	99.80
132 "	91.40	93.70	96.05	98.35	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65	100.65
133 "	92.20	94.50	96.85	99.15	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50	101.50
134 "	92.95	95.30	97.65	100.00	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35	102.35
135 "	93.40	95.75	98.15	100.50	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85	102.85
136 "	94.20	96.55	98.95	101.30	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70	103.70
137 "	94.95	97.35	99.75	102.15	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55	104.55
138 "	95.70	98.15	100.55	103.00	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40	105.40
139 "	96.20	98.60	101.05	103.45	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90	105.90
140 "	96.95	99.40	101.85	104.30	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75	106.75
141 "	97.70	100.20	102.65	105.15	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60	107.60
142 "	98.50	101.00	103.45	105.95	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45	108.45
143 "	98.95	101.45	103.95	106.45	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95	108.95
144 "	99.70	102.25	104.75	107.30	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80	109.80
145 "	100.50	103.05	105.55	108.10	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65	110.65
146 "	101.25	103.80	106.40	108.95	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50	111.50
147 "	101.70	104.30	106.90	109.45	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00	112.00
148 "	102.50	105.10	107.65	110.25	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85	112.85
149 "	103.25	105.85	108.50	111.10	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70	113.70
150 "	104.05	106.65	109.30	111.90	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55	114.55
151 "	104.50	107.15	109.75	112.40	115.05	115.05	115.05	115.05	115.05	115.05	115.05	115.05	115.05	115.05	115.50	115.05	115.05	115.05	115.05	115.05
152 "	105.25	107.90	110.60	113.25	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90	115.90
153 "	106.05	108.70	111.40	114.05	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75	116.75
154 "	106.80	109.50	112.20	114.90	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60	117.60
155 "	107.25	109.95	112.70	115.40	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10	118.10
156 "	108.05	110.75	113.50	116.20	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95	118.95
157 "	108.80	111.55	114.30	117.05	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80	119.80
158 "	109.55	112.35	115.10	117.90	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65	120.65
159 "	110.05	112.80	115.60	118.35	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15	121.15
160 "	110.80	113.60	116.40	119.20	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00	122.00
161 "	111.55	114.40	117.20	120.05	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85	122.85
162 "	112.35	115.20	118.00	120.85	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70	123.70
163 "	112.80	115.65	118.50	121.35	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20	124.20
164 "	113.55	116.45	119.30	122.20	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05	125.05
165 "	114.35	117.25	120.10	123.00	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90	125.90
166 "	115.10	118.00	120.95	123.85	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75	126.75
167 "	115.55	118.50	121.40	124.35	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25	127.25
168 "	116.35	119.30	122.20	125.15	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10	128.10
169 "	117.10	120.05	123.05	126.00	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95	128.95
170 "	117.90	120.85	123.85	126.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80	129.80
171 "	118.35	121.35	124.30	127.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30	130.30
172 "	119.10	122.10	125.15	128.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15	131.15
173 "	119.90	122.90	125.95	128.95	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00	132.00
174 "	120.65	123.70	126.75	129.80	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85	132.85
175 "	121.10	124.15	127.25	130.30	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35	133.35
176 "	121.90	124.95	128.05	131.10	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20	134.20
177 "	122.65	125.75	128.85	131.95	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05	135.05
178 "	123.40	126.55	129.65	132.80	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90	135.90
179 "	123.90	127.00	130.15	133.25	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40	136.40
180 "	124.65	127.80	130.95	134.10	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25	137.25
181 "	125.40	128.60	131.75	134.95	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10	138.10
182 "	126.20	129.40	132.55	135.75	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95	138.95
183 "	126.65	129.85	133.05	136.25	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45	139.45
184 "	127.40	130.65	133.85	137.10	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30	140.30
185 "	128.20	131.45	134.65	137.90	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15	141.15
186 "	128.95	132.20	135.50	138.75	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00	142.00
187 "	129.40	132.70	136.00	139.25	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50	142.50
188 "	130.20	133.50	136.75	140.05	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35	143.35
189 "	130.95	134.25	137.60	140.90	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20	144.20
190 "	131.75	135.05	138.40	141.70	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05	145.05
191 "	132.20	135.55	138.85	142.20	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55	145.55
192 "	132.95	136.30	139.70	143.05	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40	146.40
193 "	133.75	137.10	140.50	143.85	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25	147.25
194 "	134.50	137.90	141.30	144.70	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10	148.10
195 "	134.95	138.35	141.80	145.20	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60	148.60
196 "	135.75	139.15	142.60	146.00	149.45	149.45	145.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45	149.45
197 "	136.50	139.95	143.40	146.85	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30	150.30
198 "	137.25	140.75	144.20	147.70	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15	151.15
199 "	137.75	141.20	144.70	148.15	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65	151.65
200 "	138.05	142.00	145.50	149.00	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50	152.50



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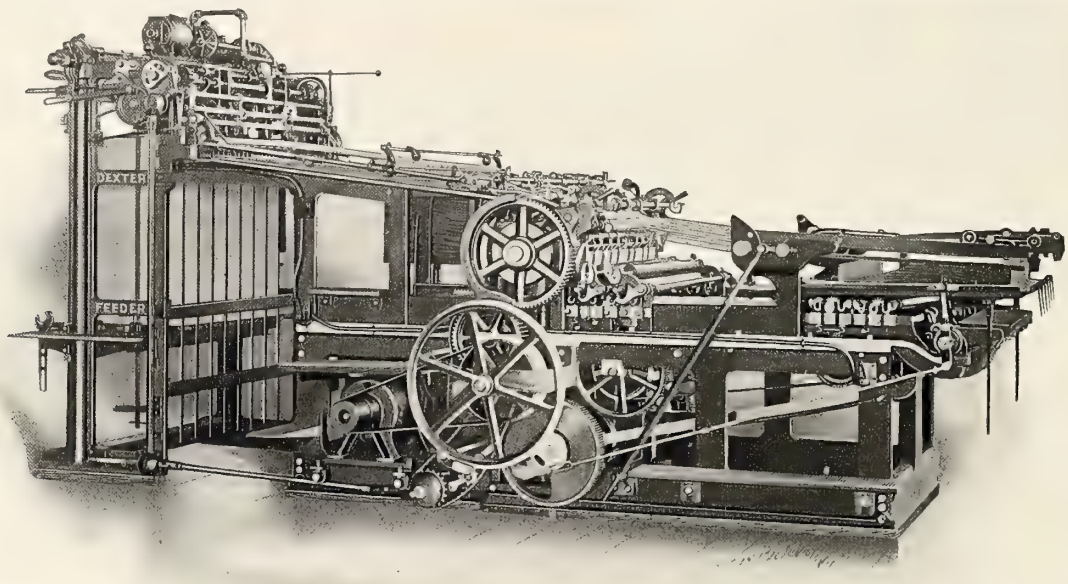
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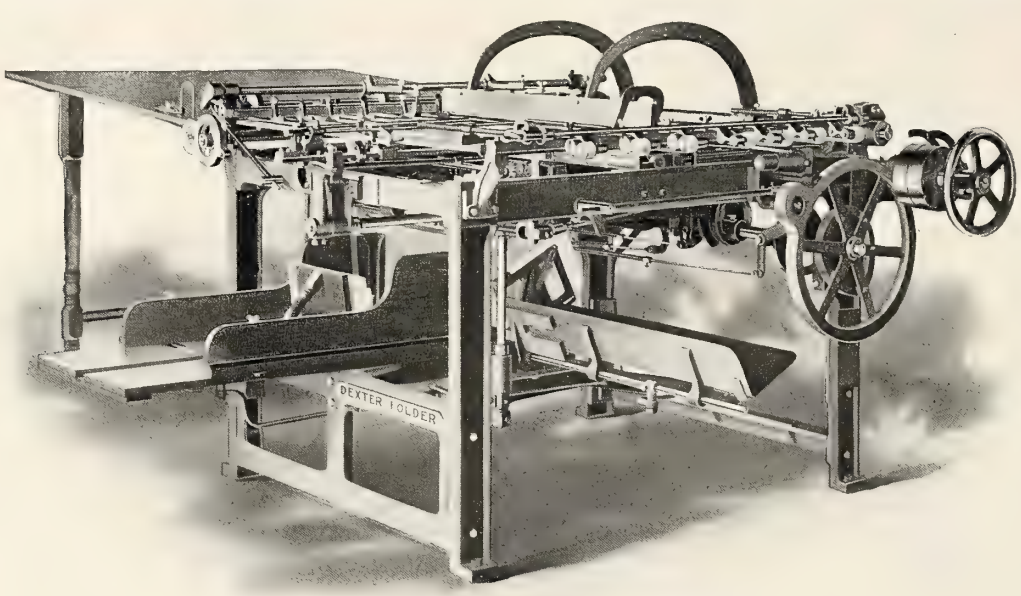
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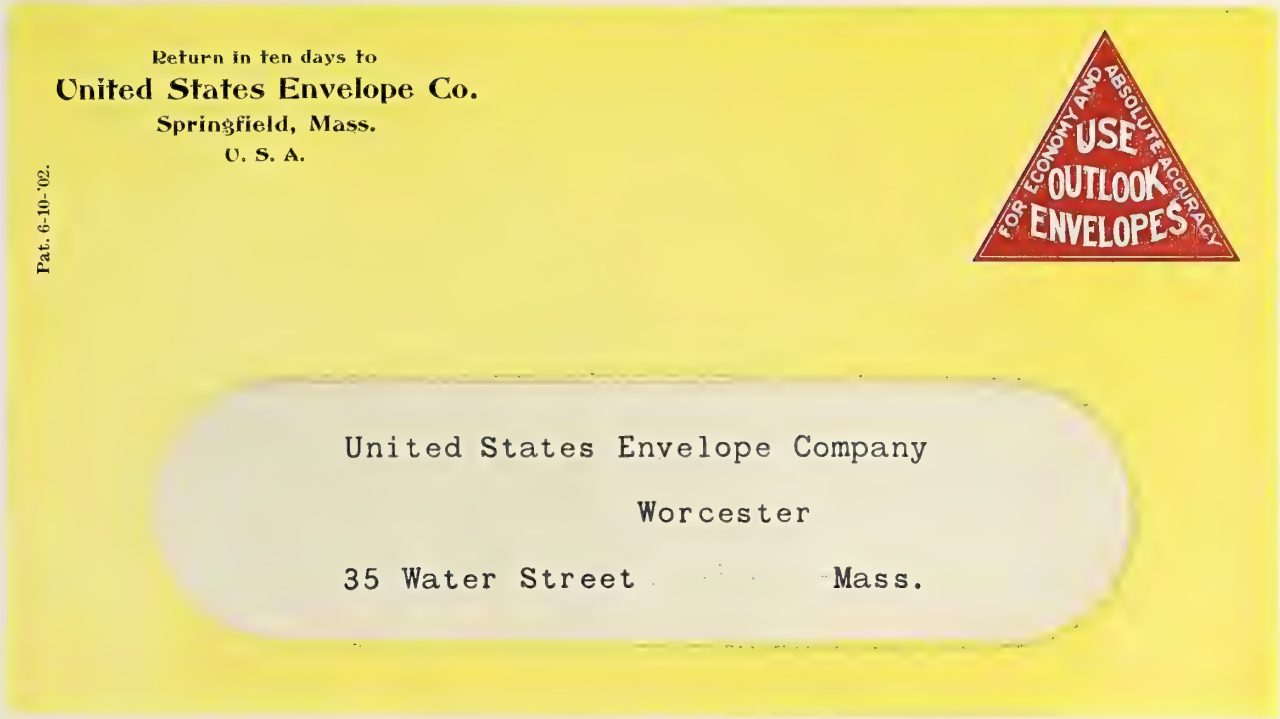
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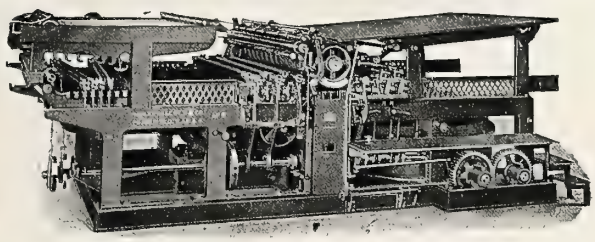
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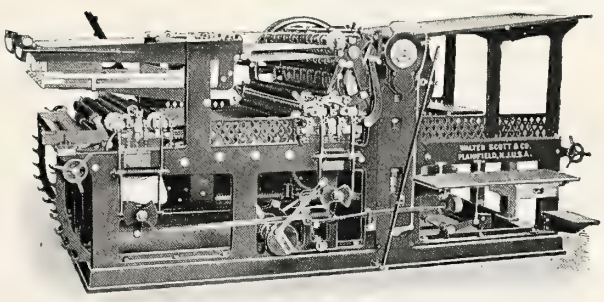


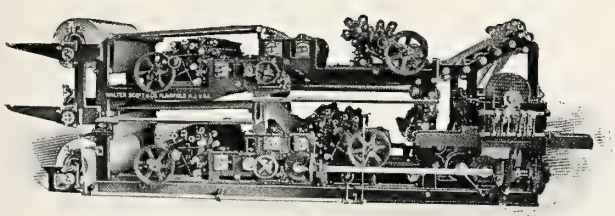
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THE SCOTT one and two color Lithographic Rotary Aluminum Presses are standard machines. The illustration shows the Scott new style fast running Lithographic Press, with printed-side-up delivery. There is no delivery cylinder, fly sticks or cords to smut the sheets. Send for catalogue.

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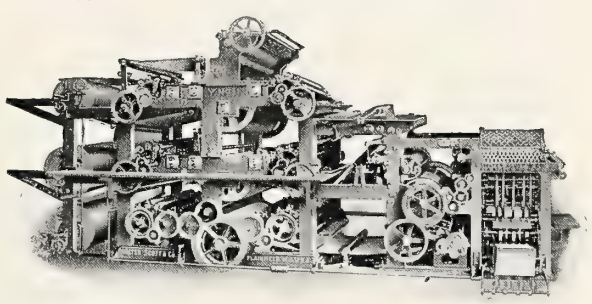


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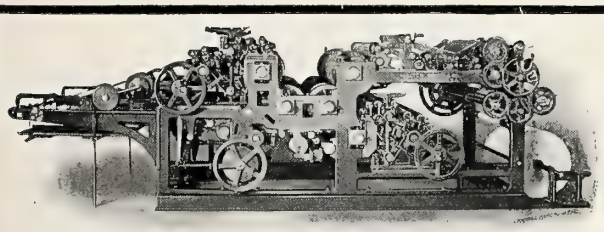
The SCOTT Two-Roll Magazine Press shown here will produce magazines of 4, 8, 12, 16, 20, 24, 28 and 32 pages at a running speed of 16,000 copies per hour, and 40, 48, 56 and 64 pages at a running speed of 8,000 per hour. When producing 32 pages or less, folded to half-page size, two copies of different publications can be delivered separately. Extra printing cylinders can be attached to print an additional color on the outside cover pages, and the covers can be of a different quality or color of paper.

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From JAENECKE BROS. & FR. SCHNEEMANN

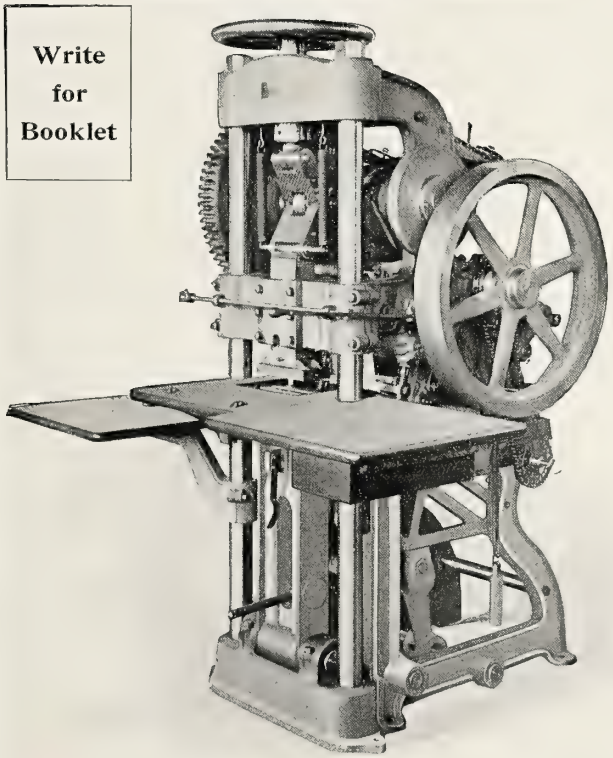
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¶Old Cloister Deckle Edge Cover
Rhododendron Deckle Edge Cover
Rhododendron Deckle Edge Folding Bristol
Rhododendron Box Cover

IN the few years that these lines have been upon the market, they have met with a success quite beyond expectations and have now become established as standards. ¶Like all successful things, imitations, inferior in every way, have been numerous and are a detriment to good press work. ¶Of course the first year or two of experimenting with a new line of Dark Cover Papers like the above is rather expensive and the prices have to be kept up, but we now find the cost has been reduced to such an extent that quite a material change can be made in the price, and we have decided that in making this reduction, without changing the quality in any way, these Papers will then be in reach of all and there will be no reason for using an imitation, as we have learned from printers throughout this Country and abroad that there is not another Cover Paper manufact ured that is easier or more satisfactory to work upon.

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THE PAPER MILLS CO., Chicago	X	X	X	X
JAS. WHITE & CO., Chicago	X			X
HENRY LINDENMEYR & SON, New York		X	X	X
J. E. LINDE PAPER CO., New York	X			
BAY STATE CARD AND PAPER CO., Boston	X	X	X	X
CARTER, RICE & CO., Boston	X	X	X	X
A. G. ELLIOT & CO., Philadelphia	X			
I. N. MEGARGEE & CO., Philadelphia		X		
CHAS. BECK PAPER CO., Philadelphia			X	X
R. P. ANDREWS & CO., Washington, D. C.	X			X
E. MORRISON PAPER CO., Washington		X	X	
ST. LOUIS PAPER CO., St. Louis	X			
GRAHAM PAPER CO., St. Louis				X
A. ZELLERBACH & SONS, San Francisco	X			
BLAKE, MOFFITT & TOWNE, San Francisco		X	X	
A. ZELLERBACH & SONS, Los Angeles	X			X
BLAKE, MOFFITT & TOWNE, Los Angeles		X	X	
DOBLER & MUDGE, Baltimore	X			
O. F. H. WARNER & CO., Baltimore		X		
KINGSLEY PAPER CO., Cleveland	X			
CLEVELAND PAPER MFG. CO., Cleveland		X	X	X
McCLELLAN PAPER CO., Minneapolis	X			
JOHN LESLIE PAPER CO., Minneapolis		X	X	X
H. N. RICHMOND PAPER CO., Seattle	X			
AMERICAN PAPER CO., Seattle		X		
H. N. RICHMOND PAPER CO., Tacoma	X			
SCHLEUDER PAPER CO., Austin, Minn.	X			
TROY PAPER CO., Troy, N. Y.	X			X
HUDSON VALLEY PAPER CO., Albany	X	X	X	X
TOPEKA PAPER CO., Topeka, Kans.	X			
J. & F. B. GARRETT, Syracuse, N. Y.	X	X		
WRIGHT, BARRETT & STILWELL CO., St. Paul	X			
A. G. ELLIOT & CO., Richmond, Va.	X			
LOUISVILLE PAPER CO., Louisville, Ky	X	X	X	
ALLING & CORY, Rochester	X	X	X	X
ALLING & CORY, Buffalo	X	X	X	X
ALLING & CORY, Pittsburg	X	X	X	X
WHITAKER PAPER CO., Cincinnati	X	X	X	X
S. P. RICHARDS CO., Atlanta, Ga	X			
MISSOURI PAPER HOUSE, Kansas City	X	X	X	
A. G. ELLIOT PAPER CO., Dallas, Tex	X			
NEW HAVEN PAPER CO., New Haven, Conn	X	X	X	
CARTER, RICE & CO., Denver, Col		X		
C. P. LESH PAPER CO., Indianapolis	X	X	X	X
CENTRAL OHIO PAPER CO., Columbus	X	X	X	X
CARPENTER PAPER CO., Omaha		X		
LAMBERT PAPER CO., Salt Lake City		X		
DETROIT PAPER CO., Detroit		X	X	X
PACIFIC PAPER CO., Portland, Ore				X
STANDARD PAPER CO., Milwaukee			X	
BROWN BROS., Ltd., Toronto, Can	X			
BUNTIN, REID & CO., Toronto, Can		X	X	
G. F. SMITH & SON, London-Hull, England	X	X	X	X
G. F. SMITH & SON, Dresden, Germany	X	X	X	X
G. F. SMITH & SON, Vienna, Austria	X	X	X	X
GUMAELIUS & KOMP, Stockholm, Sweden	X	X	X	X

X Denotes Lines Carried



STUDY IN CHALK

Drawn by F. S. Manning

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

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A REAL WORKMAN.

BY F. W. THOMAS.



THOROUGHNESS is the keynote to success. In 1872, a poor, friendless colored lad applied for a chance to work his way through Hampton Institute. The fastidious New England teacher left him to clean the schoolroom, with evident misgivings. He realized that he was on trial, but so great was his ambition for an education that he determined to so clean that room as to compel her approval. He swept it three times and dusted it four times. When the teacher returned, she wiped her handkerchief over desks, tables and woodwork, and not a trace of dust could she find.

The cleaning of that room Mr. Booker T. Washington now says, in his lecture, was his first examination, and he passed.

The magnificent school at Tuskegee, founded and built by him, where hundreds of colored people are being taught the dignity of labor and trained in useful callings, was presaged in the thorough cleaning of that room.

When you find an apprentice who sweeps out the office after that fashion you can mentally skip a few years and see that boy drawing more than the scale, and be right ninety-nine times out of one hundred.

Years ago cog-wheels were made with the teeth cast and afterward chipped and filed to correct shape. In those days a mechanic knew how to handle a file. To-day all such work is done by machinery, to such an extent that filing has become a lost art, and to-day you will have difficulty in finding an American mechanic who can file a flat surface and have it true, let alone filing a surface *concave* as a German mechanic must still be able to do to be considered a real mechanic. No one would advocate going back to filing gear teeth, but we would advocate having a mechanic master the file. As it is we have lathe men, planer men, milling-machine men and all sorts, but the man who can file a piece of iron *flat* is becoming extinct.

This *tendency* in all lines is deplorable.

Specialization in industry is well in its way, but when it results in a man being able to run one kind of press and no other, set one style of type composition and no other, and so on, it stunts development and hinders that broad knowledge of his trade which every ambitious man will aspire to have even if he does not use all of it in his daily work.

A real workman loves his trade. He longs to master its every intricacy. The main difference between the old-time slave and a student at Tuskegee is that the one worked because he had to, while the other now works because he wants to.

While most any one would rather take a European trip than spend the summer in the shop, there is nevertheless a genuine pleasure in good work which appeals to the real workman. He has the same pleasure in a properly designed title-page or an evenly spaced page of bookwork, that a musician enjoys in a perfectly rendered piece of music. He has a personal satisfaction in the smooth-running big cylinder that comes only to the man who knows every part and its proper adjustment.

The real workman has a natural aversion to waste or spoilage and a positive horror of imperfect work. He is a slave only to his ambition to excel. While he accomplishes a great deal in a day it is no strain on him, for he is a master of his craft.

A poor mechanic may struggle with a broken-down machine for days, wearing his mind and body to nervous exhaustion. An expert turns a few set-screws, alters a few adjustments and the machine goes. Likewise a poor compositor wastes time in trying first this, then that, running from case to case, and ends with a

job that looks like a patch-work quilt. The expert takes a few moments to plan his display and then sets it with the certainty of good results.

The poor pressman putters and putters. The expert knows his machine as the engineer his engine. When he looks at a defective impression his trained eye locates its defects instantly. He knows whether it is impression or ink that is lacking, or perchance a poorly set roller. There is no uncertainty in his movements. He does not putter. He makes the right adjustment at once.

He is able to do this because he has learned his trade thoroughly, in other words he is a real workman. He is not afraid to know more than just enough to hold his job.

The strongest trait of every real workman is thoroughness, and only as a result of it can come that extreme capacity which makes a man a real master of his craft.

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.

NO. XV.— BY ERNEST A. BATCHELDER.

LAST month we said that the student would find it profitable to work from two points of view: from the purely abstract toward nature, and again from nature back toward the abstract. In the first instance, starting with lines and areas meaningless in themselves, the problem is one of composition in which order and beauty result from the application of elementary principles, the suggestion of nature being purely inventive or imaginative. In the second case, the start is from nature. From a study of the growth and character of natural forms infinite suggestions may be gained for line and mass arrangements. Insects, animals, birds, plants — all contain suggestions of great value, if the student can but bring himself into sympathy with these things, can read the message they have for him, and has sufficient command of the principles of his art to enable him to properly apply the ideas thus offered.

It is folly for the student of design to begin his work by burdening himself with studies from nature, all rendered with botanical exactness. Some text-books would seem to have us believe that the task of the designer is the conventionalization of natural forms, laying far greater stress upon this point than upon the consideration of line and mass in the abstract, which, indeed, must always be the test of a design, whether naturalistic or geometrical in character. Without a thorough knowledge of the fundamental principles governing line and area composition, the student's mind is unprepared to receive the suggestions nature has to offer, and his study of her often becomes a dull matter, unsympathetic to the last degree.

We may presume that by this time you know something about the various manifestations of the principles of line and area composition. Let us now turn to nature with a series of exercises that may serve to bring the work into closer touch with the life about us and at the same time offer a most helpful line of work for a continued study of elementary principles. We will be frankly naturalistic in treatment here. The first aim will be for an expression of the spirit and character of some natural growth; then we will think of the result as lines and masses to be composed within rectangles.

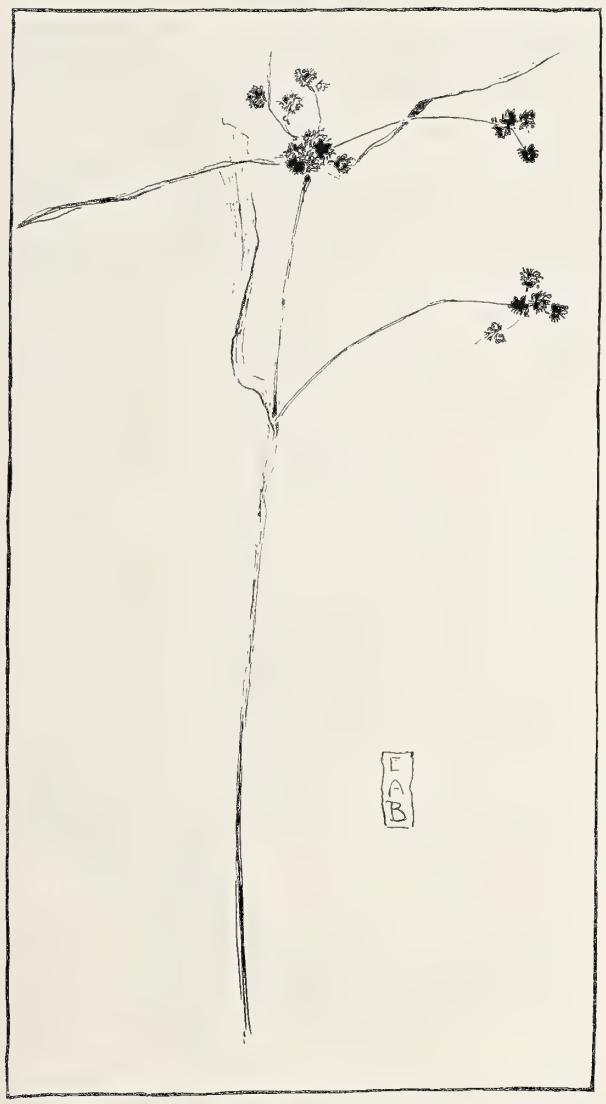
As an example examine Plate CI, a study of one of several weeds and flowers brought home as the result of an hour's ramble in the woods and fields. This specimen might have been rendered with all the minuteness of a scientist; but the value of such a study is doubtful. We have preached the virtue of simplicity,

PLATE CI.



so let us begin the process at this point. Here are dark berries with light stems and leaves. This is enough for our purpose; we will ignore the slight variations of light and shade, select two values from the scale, and then, within a rectangle suitably proportioned to the specimen, try with clean, crisp brush strokes to render

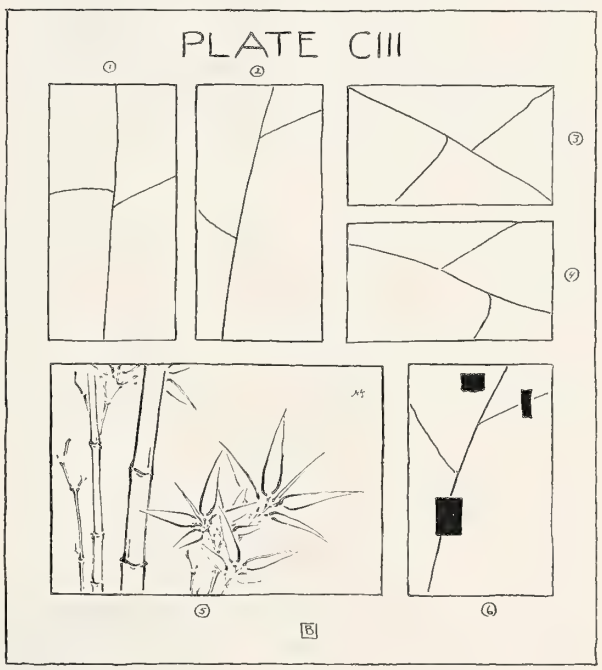
PLATE CII.



the characteristic features of the plant. A feeling for sound principles will lead us to secure a pleasing arrangement of lines, a cutting of the rectangle into space divisions representing unity with variety, and a balance of the various forces of black, white and gray at the center.

Decorative arrangement seems to be the most appropriate term to apply to such word. The results are by no means mere imitations of nature; nor are they designs, except as we think of them in lines and areas alone. But as the decorative value is entirely dependent upon a proper interpretation of principles, this work may be thought of as the first step to be taken toward the translation of the suggestions offered by nature into the terms of design.

The problem is one that may be varied in many ways, both in materials and in results. As another version of the same idea, take the little pen-and-ink sketch of the sedge shown in Plate CII. With such a simple subject at hand, take a sheet of Japanese paper and divide it into a number of rectangles. By placing these rectangles over the sketch the transparency of the paper makes it possible to select and arrange the lines and areas of each composition according to our individual tastes. Plate CIII shows the simple laws to be observed. The problem necessitates at once a return to the elementary demonstrations given. Compare Figs. 1 and 2 as line arrangements. The first example is unsatisfactory because the measures and shapes into which the figure is cut are so nearly alike that monotony results. It is unity carried to the point of uniformity. Unity with variety, then, should be the aim, as in Fig. 2. Here the measures and shapes are different, but "the driver is present." There is a gradation of measures from large to small, giving fully as much unity as in Fig. 1, but far more interest, owing to the variation. Figs. 3 and 4 show that the same idea dominates regardless of the size and shape of the space to be cut. Note the arrangement of lines in the little Japanese sketch below. It is nature, to be sure, but it is a line composition above all. With the introduction of areas, as in Fig. 6, the problem remains the same; the main lines must cut the rectangle

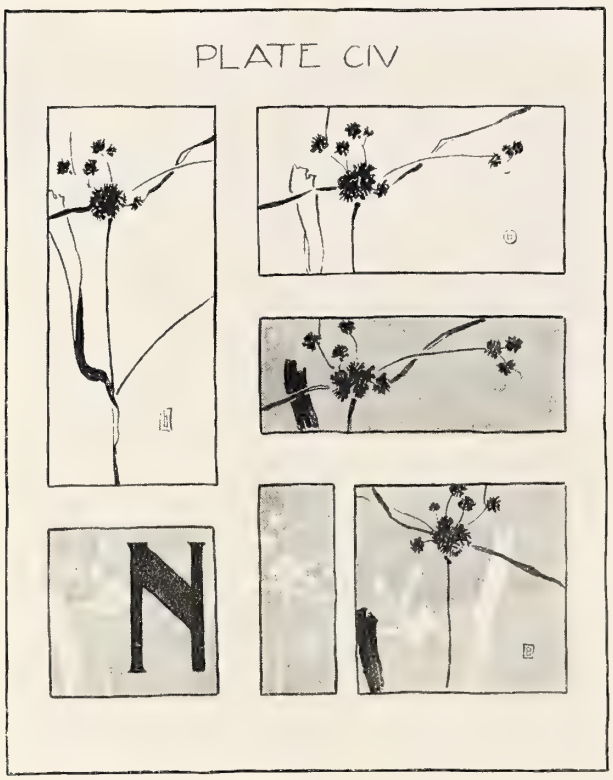


into agreeable space relations, and in addition to this a balance of the various elements must be secured.

Now apply this to Plate CIV, and, in fact, to the other plates shown, and the idea underlying it will be apparent. The problem may become more complicated, figures and landscapes may enter into the question, but the same eternal, ever simple principles must be sought at the bottom of it all.

Such work as this may never be reducible to dollars and cents in the commercial world. It is possible that

the results of such study may never be directly translatable into designs. But the student is selfish to his own interests if he seeks in nature only such material as may serve his immediate purpose in design. It is



very easy to forget how to study, how to look at things from the student's point of view; yet this very faculty of knowing how to study beyond immediate requirements is essential to the one who desires to accomplish anything worth while. If you can appreciate and catch something of the grace and beauty of line in a simple wayside weed, nature will yield you more in the way of suggestions for further work, a reserve force, than if you sit down to the joyless task of torturing some gorgeous hothouse flower into conventional lines.

Plates CV and CVI show two treatments of the grape vine, each result, of course, admitting of innum-

PLATE CV.



erable variations equally interesting if properly composed within the required space. The drawing of the plant in each case was in silhouette, free brushwork without preliminary pencil lines. In thus working directly from nature with the brush you are bound to think of your subject in lines and areas, and the very fact that you are unable to show all the little things compels you to select characteristic features and to render these with the directness and simplicity that should enter into all your work. In signing a draw-

PLATE CVI.



ing of this kind your signature or mark, if within the enclosing form, must be considered as a part of the composition. This being the case, it seems best to adopt the plan of the Japanese artist and bring the signature into decorative relation with the other elements.

Plate CVII shows an increased range in the value of such work as this. Black and white is not a har-

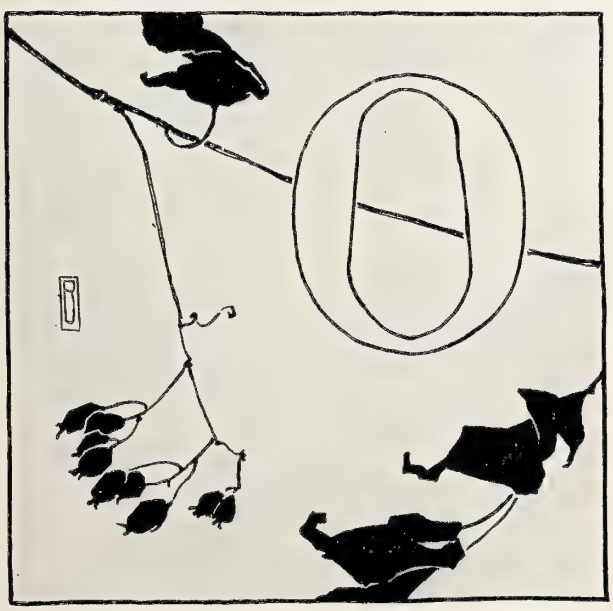
monious combination. After having found the best possible decorative arrangement of lines and areas, continue the problem by the selection of three or more

PLATE CVII.



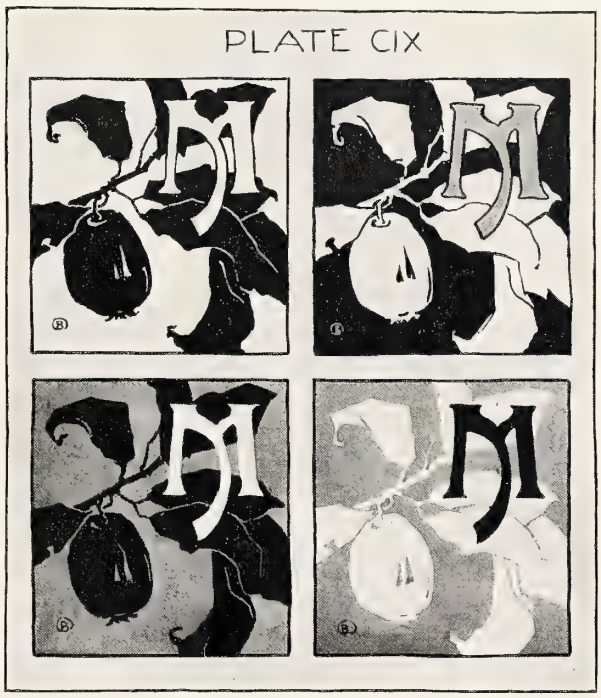
values from the scale and try to add a balance and harmony of tones. A work of this kind is a confession of just how much you know about the princi-

PLATE CVIII.



ples of design. If you conceive that the mere placing of a plant form within a rectangle fills the purpose, your need for continued research is boundless. But if you are able to think of a plant form in terms of tones, measures and shapes you are making commendable progress.

It is even permissible to use work of this kind in the planning of initials, chapter-heads, etc., providing the design has a feeling for consistent decoration. Plates CVIII and CIX illustrate the point. It is



necessary to give the letter such position that it may come next the type. With this condition imposed the problem is not essentially different from the preceding examples. It will be seen that in the last plate the question of tone assumes increased importance. The initial letter, being the chief feature, may have attention directed toward it by increasing its contrast.

(To be continued.)

Written for THE INLAND PRINTER.

OFFICERS OF THE UNITED TYPOTHETAE.

BY R. C. MALLETTE.

NOT least among the things that were well done by the Typothetæ at its annual meeting was the retention in office of those who have served it so well during the year just ended. It is something which should have been begun long ago — it would have given the organization, as a whole, an element of solidarity, of cohesiveness, which it has sometimes seemed to lack. If the suggestions of President Stern are carried into effect, as they doubtless will be, the work of the officers will be attended with a continuity of policy and purpose to an extent hardly possible under the old plan of making a complete innovation in the governing board at each election. Mr. Stern is in

favor of so choosing the Executive Committee that at least a portion of its members shall be familiar with the duties of the position, as is the case with the United States Senate. But might it not be well to so amend the constitution that of the total membership of this committee not more than one-third should be chosen at any election? There would thus be assured a majority of those accustomed to the work and acquainted with the desires and plans of the preceding administration. It may be objected that to do so would bend to too great conservatism. I do not think this point well taken. For there would always be the infusion of new blood, possibly inclined to radicalism rather than the reverse, and these two forces, acting by and upon each other, would produce a line of action exemplifying the highest wisdom of the body as a whole.

Written for THE INLAND PRINTER.

SOME OPINIONS AND FACTS OF SPELLING.

BY F. HORACE TEALL.

THIS is to be just a little plain talk, mainly for proofreaders. The man who reads proofs — unless they are proofs of what he writes himself — generally has to do what pleases some other person; and this may mean that, after having been so long accustomed to certain forms of words as to have nearly lost all consciousness of the fact that some people spell them differently, he will, in some other place of working, or possibly in the same place but for some person who insists on having his own way, have to use another spelling. However strong and fixed may be his own opinion that a plow is the right thing; or that drouth spoiled the crops; or that chopping is done with an ax or with an adz; that some people are travelers, some jewelers, and some are employed in the theaters, while others center their professional efforts on practicing homeopathically — and that many other words should have certain forms — he will be compelled to act according to some other person's preference for the plough, drought, axe, adze, traveller, jeweller, theatre, centre, centring, practising homœopathically, etc.

We do not say that every proofreader actually has to make such changes in his work, but every one of them is subject to such liability, and should be prepared to use the spelling that is preferred by those for whom he works. Of course, preparation is possible only as a matter of system. Some authors insist on arbitrary departures from system, and their only means of securing what they wish is in furnishing a full list of the departures, or in writing carefully as to spelling and having their copy followed literally. In the case of work that involves making of copy by many different hands, without final revision by some one person, or by more than one working in full accord, absolutely everything possibly open to misunderstanding should be stated in written instructions, or the result will inevitably show confusion.

Most prominent and convenient for exemplification, among books, are the encyclopedias, and two of them easily yield evidence that orthography is not absolutely controlled by any dictionary, although directions are usually given in general that some one dictionary is to be the authority for the work.

In the "New International Encyclopædia" evidence is not lacking that the printers must have been told to use Webster's spelling; that the editors who gave the order would not themselves allow the following of the order in certain instances; and that the exceptions were not stated in full, so that all concerned could really know how to spell to suit the chief editors all through, for there is some confusion of forms in the work. The first departure from Webster is in the title, for Webster gives preference to encyclopedia. This difference is noticeable in a great many other words, and more so because it is not made systematically. For instance, in the early part of the work homeopathy is found consistently, probably because the printers followed instructions to spell according to Webster; but the article on the subject is entitled

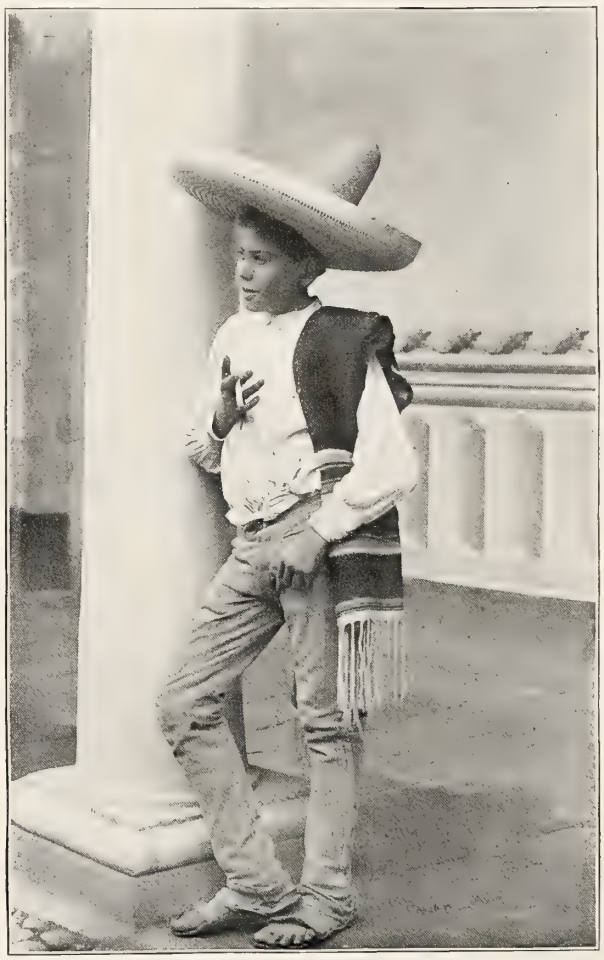


Photo by Scott.

MEXICAN BOY IN TYPICAL COSTUME.

homœopathy, and later this form has been used. In words like traveling, dueling, marvelous, defense, offense, etc., the authority has been followed consistently, but the original form has been preserved in centre, theatre, etc. Of course these are only a few

prominent examples, selected without intention of exhaustive statement, simply to show that the dictionary authority was not strictly followed. They show also that the editors did not care very much for minute consistency in matters of form.

In the "Universal Cyclopædia," best known as Johnson's, though it really is no longer Johnson's, departures are also made from the Webster system, but not the same as in the other work cited. It has center, theater, etc., and very many of the diphthongs, in words where the "International" does not use them.

Newspapers are not lacking in which the old Worcester spelling is used, and of course those who read proofs on them, and also the compositors, have to spell accordingly, even if they have their own prejudice in favor of another system. Among the papers most readily thought of by the writer are the *Sun* and the *Evening Post,* of New York. Even these two, however, have a few exceptions, one being the word dispatch, which Worcester spells despatch. These are so few, though, that they are easily kept in mind.

We must not forget another fact, in connection with the making of books. Many authors have recently reverted to the older and still prevalent English spellings. Thus many American books now contain the forms honour, favour, authorise, authorisation, etc. It is probable that most of these authors write such words in the forms in which they wish them to appear, but not likely that they all do so. Every proofreader who is liable to change of employers — and few are not — must be prepared to spell in this way on demand, if he is to be competent to do what is expected of him. It is a case of meeting and fulfilling conditions, not of applying personal theories.

What has been written is more fact than opinion, but of course the facts arise from opinions, differing widely. One matter of opinion seems to be settled, and that is that people agree to disagree. It is very doubtful whether the strongest possible argument will ever induce many people to change radically from one system to another. If the time ever comes when English spelling is really the same in all print, whether the ultimate change is in favor of a phonetic or simplified system or of the really prevalent English system, it will come very slowly, a few words at a time. The present writer does not think that any so-called phonetic spelling that has yet been proposed ever will really prevail. If we had the making of our orthographic forms in our power as something entirely new, and knew enough to do it, we might make them phonetic — that is, they might possibly be more reasonable than they are. But that can never be, for obvious reasons; and the one who here says it is not alone in his belief that the new forms would be very little better than the old ones.

Relative frequency of the use of any present system of spelling, as compared with any other, would be a matter of fact if one could examine all of the great body of literature in the English language, and count with absolute accuracy. In the absence of such a statistical basis, it must be a matter merely of opinion. The writer's opinion is that practically what is known in the United States as Worcester's spelling is the choice of a large majority of English-speaking people, and he is one of the majority. Another of his opinions is that while every proofreader, as well as every other person, has a perfect right to spell as he chooses in his own personal practice — even to the extent of using forms that are not in accord with any rule — the most profitable way in which a proofreader can exercise himself in connection with spelling is to study the different systems, so as to be well prepared to use any one of them on demand.

Written for The Inland Printer.

COMPOSING MACHINES — PAST AND PRESENT

NO. XII.— BY JOHN S. THOMPSON.

ALEXANDER MACKIE, of Warrington, England, was the originator of the idea of using a perforated tape to effect the composition of type. In 1867 he introduced a machine which employed this principle. A keyboard was used to perforate a paper ribbon,



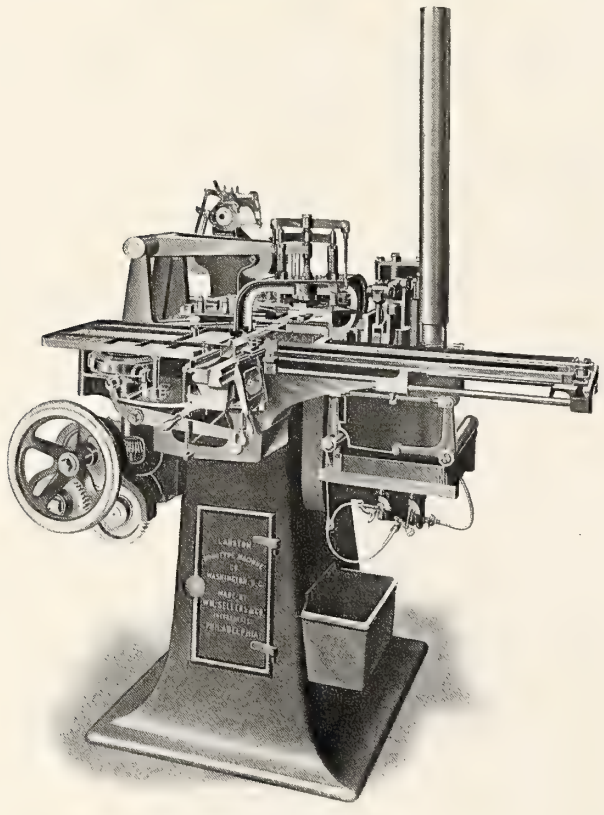
LANSTON MONOTYPE KEYBOARD.

which was then fed through a composing machine, where it caused the selection of ordinary type from their receptacles.

The composer consisted of a circular frame, around the periphery of which were arranged type pockets. As the paper web was run through the machine, the

disk was whirled around and a series of levers were allowed to drop through the perforations in the tape and grasp a type from the receptacle, it being then delivered into a channel where the lines were justified by hand. Several outlets were provided to permit a number of justifiers to be employed. The *Manchester Guardian* was composed by these machines, where they were dubbed "pickpockets."

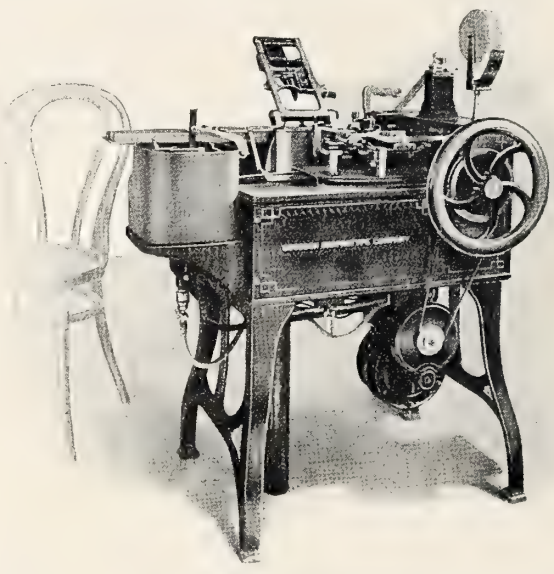
Tolbert Lanston, of Washington, D. C., was the first of modern inventors to use a perforated paper tape to control the action of a typecasting machine, and his invention signalized a new class of composing machinery. In 1887 he conceived the idea of perforating a strip of paper by means of punches operated by a keyboard and causing the pattern so formed to control the casting of individual type when fed through an



LANSTON MONOTYPE CASTER.

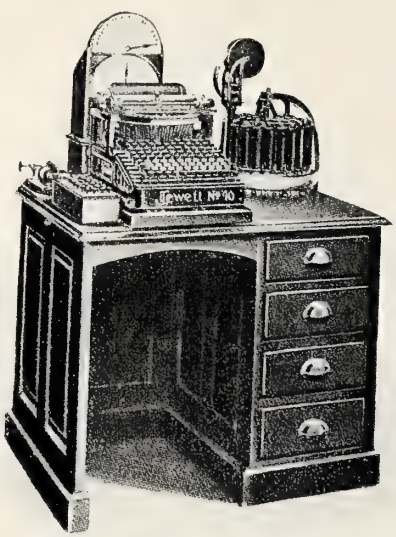
automatic machine. In 1892 the machine was marketed, and has since been employed in a large number of American and European printing-offices.

The Lanston Monotype casts single type in justified lines, which, after being used, are remelted. The keyboard is separate from the casting device, and utilizes compressed air to cause the perforations in the paper tape as the keyboard is operated. There are 225 characters represented on the keyboard, thus providing for small caps and italics in addition to the body letter. Two perforations are made in the paper as each key is struck, and these cause the proper matrix to be centered over the type-mold in the casting machine when the paper roll is placed therein. The mold is instantly set to the width of the matrix so presented, the metal pump is operated and a single type cast and ejected into a channel, the whole line when complete being then transferred to the galley. Spaces of the required thickness to accurately justify the line are cast in their places between the words, and any number of independent justifications may be made in any line, particularly



THE GOODSON GRAPHOTYPE.

adapting the machine to tabular work. Justification is based on the unit system, each character representing a certain number of units of an arbitrary standard, a calculating device adding the total number of units in each line and indicating on a dial the exact number of units the line lacks of complete justification, which space, when the operator presses the justification keys indi-



TYPEWRITER AND PERFORATER FOR GOODSON GRAPHOTYPE.

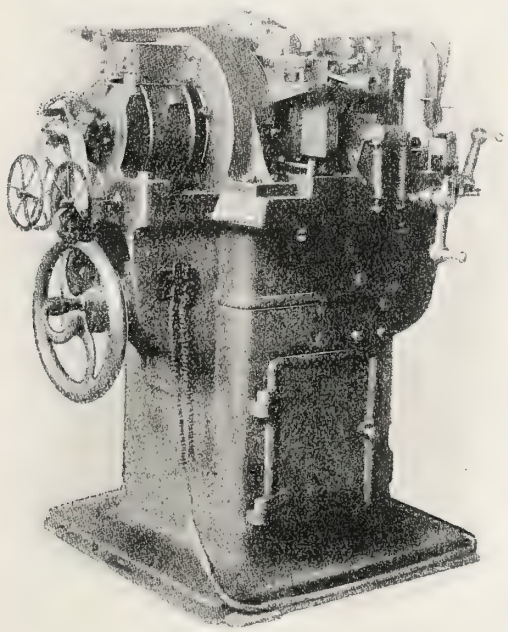
cated to him, is divided equally between each word in the line and causes the caster to produce spaces of proper thickness to justify the line.

The average output at the keyboard is four thousand ems per hour, while two casters will ordinarily handle the product of three keyboards. Keyboards cost

$500 each and casters $2,500. All sizes of body type can be cast by the Monotype, the change being quickly made, while the same keyboard is employed for all sizes and lengths of line up to forty-two ems pica. Compressed air is used in operating the keyboard, and air, water and gas in the caster, besides the quarter-horse-power motor to drive the machine. The weight of the caster is about one thousand pounds.

The Goodson Graphotype, invented by George A. Goodson, of Minneapolis, Minnesota, in 1893, is another of the paper-perforating, typecasting class of machines. It accomplishes its work by electrically controlled devices, its product being similar to the Monotype.

An ordinary typewriter is connected electrically to a perforating device, which produces a perforated symbol of the matter composed on the typewriter keyboard, the typewriter producing its ordinary record of the matter. Calculating devices furnish the scheme of justification in a manner similar to the Monotype, The paper ribbon is fed through the casting machine, which weighs but three hundred pounds, and pins which drop through the perforations in the tape fall into wells of mercury and close electrical circuits which control the

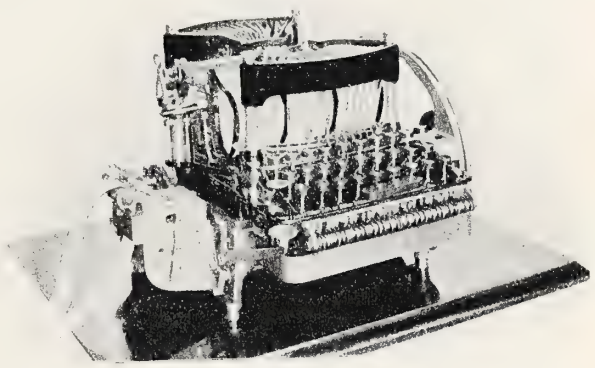


THE ELECTROTYPOGRAPH CASTING APPARATUS.

casting of the proper type. Its speed is upward of six thousand ems per hour, high speed being made possible on account of the method of casting, the metal being conducted through a long tube at a low temperature and electrically heated just before being injected into the mold.

A peculiarity of type cast by the Goodson process is the fact that it is hollow, this being accomplished by applying suction to the mold immediately after the cast is made, thus leaving a hard shell instead of a solid type. Any size of type can be cast by the Goodson Graphotype and any length of line up to thirty ems pica. A few of the machines are in use in New York city, the price being $3,000.

Another machine of this class is the Electrotypograph, the invention of C. Méray and C. Rozár, of Budapest, Austro-Hungary, where it was introduced



THE ELECTROTYPOGRAPH WRITING AND PERFORATING APPARATUS.

in 1900. Its mechanism varies from both the Monotype and Graphotype, though the principle is similar to both. Like the Goodson machine, it is electrically controlled and produces by means of a typewriter keyboard a perforated strip, which controls the casting of a line of justified single type. It has not yet been introduced in this country.

(To be continued.)

Written for THE INLAND PRINTER.

ITALICS.

BY E. B. DEWEY.

EVIDENTLY one of the aims of the typefounders is to produce materials as perfect as possible in every way. Yet there is room for improvement, though the type of to-day is about all one could ask for.

In regard to italics, it may be impracticable from the letter designer and founder's standpoint, but the writer believes that it would not be difficult to make each letter and character in a font of body type the same thickness in the italic that it is in the roman, and this, too, without making the letters noticeably out of proportion.

As a usual thing the italic letters average slightly thinner than the roman. This is not a very serious fault, but it frequently happens that it becomes necessary to change roman to italic, or vice versa, after the matter has been put in type. If these changes could be made without respacing the line it certainly would be a convenience.

A MERE HINT.

There i$ a little matter to which the *Me$$enger* beg$ to call the attention of $ome of it$ ubcriber$. We really hate to $peak of it, but $ome have $eemingly allowed it to $lip their mind$. To u$ thi$ i$ a very important i$$ue; in fact, it i$ nece$$ary in our bu$ine$$. We won't $peak further on the $ubject. Perhap$ you have already gue$$ed the drift of our remark$.—*Minneapolis Messenger.*



Photo by Thomas Kent, Kirkwall, Scotland.

THE INGLE-NOOK (ORKNEY).

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQuilkin, Editor.

Editorial Contributors — Arthur K. Taylor, F. W. Thomas, Edwin B. Dewey, W. B. Prescott, P. S. Goodman, R. C. Mallette.

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SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents; none free.

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Foreign Subscriptions. — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Jean Van Overstraeten, 17 rue l'Kint, Bruxelles, Belgium.
Societa delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18. Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
James G. Mosson, 6 Glinka street, St. Petersburg, Russia.

FINANCIAL.

FALLING prices on the stock exchanges ran through the midsummer; liquidation of speculative accounts was constant, as each successive stage in the declining values forced margined holdings to the trading posts. The bottom in values, on the investment theory of calculation, was passed and a lower stratum reached. The bargains picked up by the thrifty and alert a month or two earlier appeared extravagant, and investment seekers became more cautious, more bearish, looking for still lower prices.

The principle that action and reaction are equal extends in the movements of values as in the operation of physical forces. The reckless craze that pushed the prices of railroad stocks to dizzy heights, and an appearance of substantiality given thereto by the measuring gauge of a 2½ per cent income yield, has its counterpart in the overwhelming fear of impending disaster that pushed prices down to a six per cent basis. Between the two is the normal balance upon which the fluctuations teeter. The speculation accumulated in the upward swing is being scraped off in the downward swing. It is an old story, a decennial repetition, but few profit by it.

While values were crashing, the busy world of affairs proceeded, more watchful, testing every venturesome step; trying the stability of old ones, searching out the weak places to strengthen or avoid. The July failures, the largest for the month in ten years, were something of a surprise in a way, yet not remarkable, considering how closely many of the speculative concerns are related to the stock markets, and as the increase came largely from this cause no alarm was felt by large interests. There ought not to be a curtailment of the business of the country by reason of the speculative collapse. On the contrary, conditions in a financial way are more hopeful, for the closing out of the loans made on stocks has given a larger volume for commercial purposes.

There are other causes which are operating to curtail activity. The crop statisticians of the States and general government show decreasing percentages in wheat and corn with each official table; cotton improves, but the prosperity of the country is based more largely upon wheat and corn than upon cotton. Building activity has been halted by the labor troubles in the large cities, and idleness in the building material interests will be quickly reflected in general affairs, and if to this is added crops under seventy-five per cent of the estimated productive capacity, there will be market heaviness.

Apart from these two things the extent to which the contraction of liquid securities will affect general conditions must be measured by the past. In 1883 there was a similar slump in stocks and stagnation of investment. This was followed by a business depression in 1884, a "little" panic so termed, because it was intermediary. It was hastened if not precipitated by the

smash of Grant & Ward and the failure of the Marine Bank, happening in a week when the president of another New York bank decamped with $3,000,000. The rottenness of the Grant & Ward concern shocked the financial and business world, and caused a stampede of conservative people and a drain upon banks all over the country. One could not call that panic a commercial one; heavy failures were few, credits were not widely extended, but the depression in stock values which reached an acute stage that year kept business down — it was a panic induced by fear, continued through fear. There was in it an element of natural cause, from the indifferent crops of the previous year, and on top of all was the disturbing Presidential campaign with the crimination and recrimination of mushroom economists of the political partisan schools.

The most singular influence of the summer collapse of values was the evaporation of the currency reform boom. This seems to have been deserted by all save its sponsors, who, like all hobby riders, are insensible to changing conditions. The threatened acute money stringency, which appeared to be a certainty when gold was running out in a steady stream, began to disappear with the piling up of surplus reserves in New York. More money was shipped from the interior from April to August than in any corresponding period; $10,000,000 more than last year, after deducting the gold exports. In round sum, $75,000,000 against $35,000,000 in 1902. The surplus reserve of the associated banks at the opening of August reached the highest of that period since 1900. It is significant, conclusive of a change for the better, that in 1900 there was a stagnant stock market, low prices, plenty of money, cheap rate of interest for call funds. The interior raised bumper crops of wheat and corn, and the reserve centers were never pinched by the harvest demand. Certainly this year with a lessened production than 1900 the harvest demand ought not to develop a money stringency. Already the time rate for funds, pushed to the six per cent limit through fear of the recurrence of the fall stringency, has weakened, and five per cent rates are not infrequent. Like causes produce like effects, and for the time being the asset currency scheme is shelved, and little is heard of the special session of Congress to attempt to patch up some kind of elastic currency. P. S. G.

AN OPERATIVE EXHIBIT.

THE plan of an operative exhibit of printing machinery and all the appurtenances of a model printing establishment is being worked out at the Inland Printer Technical School. The floor space, 105 by 106, with light on three sides, devoted exclusively to the purposes of the school, gives excellent opportunities to develop this plan of aiding the printer to select what he thinks best suited to his needs, at the same time giving the salesman an opportunity to show the practical working of presses or other mechanism without imposing on the courtesy of patrons in using their offices for exhibition purposes. The space at the disposal of the exhibit will soon be assigned, and applications therefor should be made promptly.

WHO PAYS FOR SORTS?

THERE are certain facilities which may be considered standard and which a customer has a right to expect the well-equipped printer to have. It would be outlandish to charge a customer extra for leads to space out his work with, but not one whit more so than not to charge him extra for special sorts which can never be used again.

It is a fair proposition that the customer should pay the full cost of special type, which can be used for him only, just as he pays for paper and presswork.

And let the printer beware of the customer who says: "It will pay you to get this type for we get out this price-list every year."

Maybe he will be dead next year; maybe he will give the job to some one else; maybe he will change his mind and not get out any more price-lists.

All of these contingencies must be considered.

The printer should not pay for special sorts any more than for special engravings.

The cost of all type comes very near to belonging in the expense account anyway, and certainly that which is not a standard facility, which can probably never be of general use, should invariably be paid for by the customer for whose work it is purchased.

F. W. T.

THE MILLER CASE.

A DEARTH of news in Washington and the disclosure of unusual methods by a union were among the most important of the incidents that contributed to giving the Miller case a surprising and undue prominence. Had Congress been in session and there been something doing at the capitol, the discharge of a man from the Government Printing-office would hardly have called for comment by the Washington press. As it was, the midsummer dullness being on, old stories were rehashed with such gusto that Mr. Miller and his job threatened to obscure the postoffice investigation and the doings of the physical-force statesmen who manage the political affairs of our Latin-American cousins. The most outrageous statements were given publicity regarding the opposition of unions — especially those of the printing trades — to the introduction of machinery, and gigantic strikes, including even seamstresses, on all government work were organized in the fertile imaginations of the correspondents.

It is not to be presumed that a strike was ever thought of in the government printing-office, for at the time the "staid and conservative" press was indulging in this species of "yellowism" the larger unions had had no official knowledge of the dispute, and the strike promoter must needs have a good case to win

when a two-thirds or three-fourths vote is necessary to authorize a cessation of work. The wonder is that the correspondents should have troubled themselves inventing such nightmares when disclosures regarding the repressive and reactionary regulations of the local bookbinders' union afforded so many excellent news items. Perhaps the newspaper men thought these rules were in line with general union policy in the craft. If so, they were mistaken; for of the seventy or seventy-five thousand unionists this band of four or five hundred stands almost, if not quite, alone as the exponent of this particular kind of legislation. It is an open secret that not only have prominent members of this organization inveighed against the restricted practises, but union men of undoubted loyalty have denounced the bookbinders' policy, and it is whispered

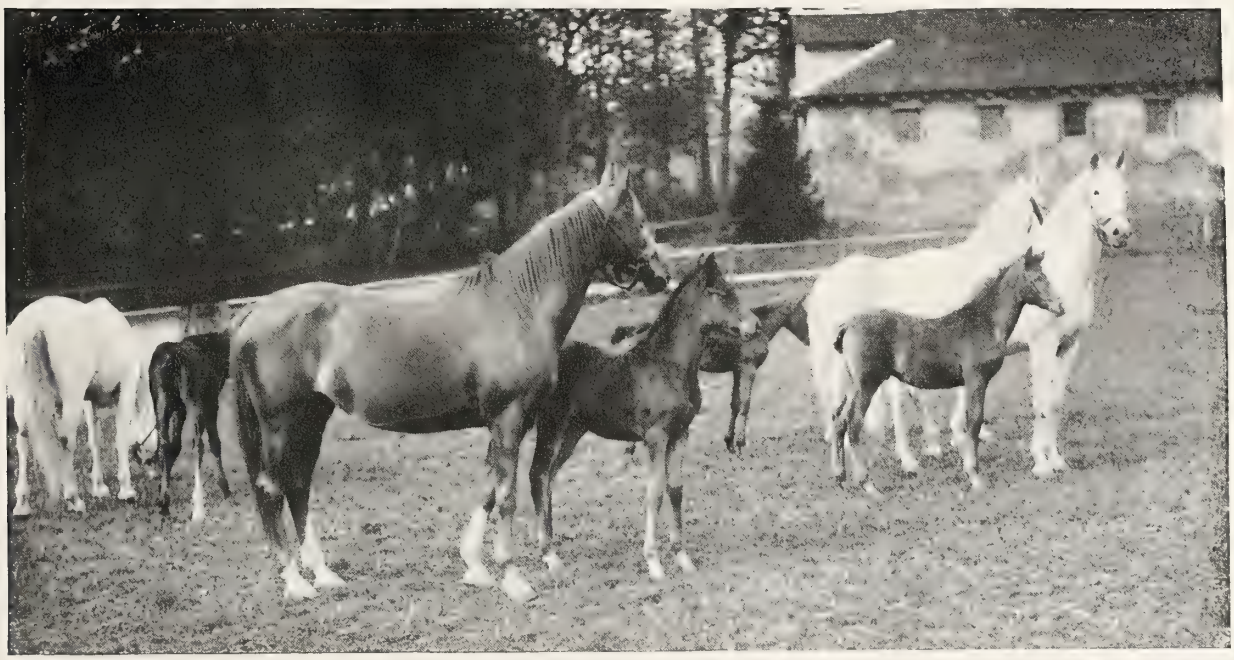


Photo by Hans Hildenbrand, Stuttgart, Germany.

NATURE'S MOTIVE POWER.

some have even gone the length of suggesting to the powers in Uncle Sam's office that the union-made stint be abolished. Of course, the only understandable excuse for what truth there is in Mr. Miller's charges is based on the very unpatriotic theory that the Government is rich enough to stand anything, and a public position should, therefore, be a private snap. The bookbinders are not alone in holding to such belief, it is true, but they probably realize by this time that a large proportion of the population disagree with their extremely comfortable view.

Eliminating the misstatements and the exaggerations which have crept into the stories of this affair, and allowing for all that is said to Mr. Miller's detriment, the union cuts a sorry figure. Judged by the best union practise and tradition in the craft, the Washington bookbinders' union stands convicted as an erring sister who has made the judicious grieve. Its laws need revision before it can take a position in the progressive trade-union movement. As they stand now, dishonesty is encouraged, inasmuch as a member is deterred from giving an honest day's service in return for the stipulated wage. In encouraging loitering, the union's rules can not fail but prove detrimental to the individual, for the gentle art of soldiering is probably the most injurious and demoralizing habit a workman can acquire, as it leads to carelessness and breeds useless discontent. There is much to be said against the "stint" system in almost any of its phases, but there is no shadow of an excuse for a union establishing a limit of production, for the very good reason that it does not pay the wages. And it is passing strange that while the government printing-office sets a task for the small army of compositors, who have a large and powerful army to speak for them, the comparatively small bookbinders' union has been allowed to usurp the employer's function without protest.

President Roosevelt and his advisers doubtless understand the spirit and letter of the civil service law and have properly intimated the possibilities under it. But there is little danger of the unions being ousted from the office, for they have powerful support in a kindly disposed public opinion, which understands that the policy of the bookbinders is the exception rather than the rule. It is fortunate for the binders that they stood alone in their peculiar methods, and they owe it to themselves and to organized labor in the printing trades to right about face and not interfere with a man working at the speed which best suits him, thus abandoning the pursuit of the will-o'-the-wisp idea that a union can "make work" by placing petty and onerous restrictions on men. Some members of this union seemed to be laboring under the impression it was an answer to the criticism that enveloped it to show that

Mr. Miller, as a journeyman, was a "restrictionist" and opposed to improved methods. But the public was not interested in Mr. Miller's characteristics, though it would pay attention to the doings of a society that apparently devoted much energy and ingenuity to the creation of soft snaps at the taxpayer's expense. The union can recover its place in the public estimation if it models its legislation on the principle that it is unwise to interfere with the internal affairs of shops, and then treat Uncle Sam as it would any other employer.

W. B. P.

THE VALUE OF THE TINT-BLOCK.

NOTWITHSTANDING the fact that engraving is becoming more and more an indispensable adjunct of good printing, there are still many printers whose lack of appreciation or fear of expense keeps them from realizing and profiting by the value of this related art which has done so much to lift printing above the commonplace.

Too many printers fear that the cost of an engraving will be beyond its value in the customer's eyes, and sometimes this is true, for it is quite possible to spend considerable money in this way and obtain very little in results.

There is one method, however, of employing engraving that is simple, and which can always be depended upon for artistic results and at comparatively small expense. This is the use of tint-blocks. The variety of effects which can be obtained in this way at trifling expense is very great. Half-tone illustrations printed on top of plain tints give deep, rich effects. They are being used more and more in the popular magazines and are becoming quite the vogue in good commercial printing. An assortment of different sizes of regular panels and squares will prove a profitable investment for any printer handling good work. These plates cost but little and can be used indefinitely.

Specially cut tint-blocks made to fit the interior of spaces outlined by the newer patterns of ornamental borders give exceedingly pleasing effects. Many illustrations of this can be seen in the late specimen sheets from the various typefounders.

Where a page is bordered by double lines of ruling, one considerably within the other, the space between the two borders can be printed in a tint from a block engraved from a press proof of the form.

Some of the softest, most dainty effects can be secured by using a stock of delicate tint, tint-blocks printed in a slightly darker tone of the same color and the type or cuts in the full color. Such effects are far more pleasing than the glaring contrasts so often seen in the attempts of would-be color printers.

In using such combinations the printer can always be sure of good results where stronger color schemes frequently require considerable experimenting in the pressroom, or result unsatisfactorily. To make color-printing profitable the element of "puttering" and repeated experiments, with the waste of ink and time in repeated wash-ups, must be eliminated. With this accomplished, colorwork becomes more profitable than plain printing, for it puts more work into the press-room, where the profits are earned, and, besides, if the printer has any business acumen at all, it will enable him to get a better relative price for his work.

People cheerfully pay $15 for a baby buggy which has 75 cents worth more of nickel-plating than the regular $10 kind. Why should not the printer who adds $2 worth of work and $3 worth of taste to a $10 job get $15 for it?

He will if he appreciates the value of taste as much as he expects his customers to appreciate it.

Tint-blocks, handled with any judgment at all, add greatly to the work. They are inexpensive to engrave, and one of their greatest advantages is that even those which must be specially cut can be obtained very quickly and their use is, therefore, practicable, even on work that is in a fair degree of hurry.

May their use largely increase. F. W. T.

THE UNITED TYPOTHETAE AMD THE TRADES UNIONS.

IT may be that the report before the writer was written so as to put the best possible face on the subject, but it seems that the recent convention of the United Typothetæ displayed a friendlier disposition toward the unions than many, if not any, of its predecessors. The rancorous declarations of enmity toward labor organizations, the abuse of unionists by the slander that they are the tools of self-seeking and designing officials, and the allegation that they are responsible for most of the ills to which the business is heir, were not so prominent as of yore; in fact, there is assurance that union-baiting is not any part of the Typothetæ's program and union officials are said to be as reasonable as the average run of employers. There are not a few expressions scattered through the proceedings which will cause the working craftsmen to open their eyes in mild amazement, they are so at variance with what has hitherto emanated from and been emphasized by the employers' organization. And none will rejoice more than some of these same workers at the change which has been wrought. A notable instance of this later attitude is given in that portion of Secretary Freegard's report devoted to the Atlanta strike. We are told that a member of the local Typothetæ contended that the national body was "antagonistic to unionism" and was making preparations "to crush the unions." The official reply to an interrogation as to the correctness of this view was written by Mr. Green, chairman of the Executive Committee, in which he said:

"Your member who claims that the U. T. A. is preparing to crush unionism is very much mistaken. We could not crush unionism if we would, and many of our strongest members would not if they could. . . .

"The policy of making contracts with labor unions is extending to more and more of the individual Typothetæs throughout the country. Here in New York we have contracts running for several years, and the same applies to Buffalo, Cincinnati, Cleveland, Chicago, and many other cities. If the labor unions can be so handled that rules regarding hours, wages and shop practises can be mutually agreed upon by the associations of employers and employed, it is a benefit to both parties."

The foregoing alone justifies congratulations, but the United Typothetæ went further, and is on record as being in harmony with Mr. Green's sentiments by empowering its committee on apprentices to "confer with such employes' organizations as will unite in studying apprenticeship conditions." This is as it should be, for if there is any one interested in the welfare of the craft it is the man whose only resource is his knowledge of the intricacies of the art, and which he must sell in order to live. The employer's interest may be greater when measured in dollars and cents, but it is not more vital than that of the journeyman's.

How favorably these committee instructions contrast with the state of affairs that existed ten or twelve years ago! Then personally unobjectionable representatives of the typographical union appealed in vain for an opportunity officially to present their views to the United Typothetæ. It is but eleven years since it was a question of debate with some Typothetæans whether they should participate in a conference with the publishers and founders on the then important subject of type measurement if the typographical union were to take part therein. The progressives prevailed, and after the quadrangular conference had been held and had agreed on a recommendation, some members of the union plumed themselves on having been instrumental in aiding the craft to take a step in the right direction — toward a recognition of the rights of all parties involved to a voice in industrial controversies. Small, indeed, does that achievement appear in these days of agreements and frequent conferences!

The desire to quote Mr. Green can not be resisted. In making an appeal to employers to recognize the worth of the Typothetæ — some portions of which sound much like the utterances of a trade-union organizer — he asks the following pertinent questions:

"When you look around at the other trades dealing with organized labor, when you read the accounts in the papers of the endless strikes and tieups in almost every industry excepting our own, do you stop to think that the conditions of the printers of the country and their relation to their help, the general harmony that prevails between master and workman has not just happened so by the grace of God? Do most of you realize that it is these [Typothetæ conference] committees that have done the work?"

While it was not at all necessary — perhaps not in good taste — for him to have done so, Mr. Green might with truth have said that union officials and committees — agitators and walking delegates some prefer to term them — had lent a hand in preserving the peace; though perhaps the disposition of employers to "recognize" the unions was by far the greatest factor in promoting craft harmony. Were the spirit of a decade or so ago rampant among employing printers — as it is with their fellows in some other industries — the unions with their present power could have waged a warfare that would have dissipated the profits of the most prosperous. Whether the change results from fear of conflict or a more intelligent conception of the situation can not be determined, though it is probable both causes have been operative as educators, but it is pleasant to think that the latter factor has been in evidence the most. The important thing is that a change of tone and attitude is discernible, which means progress.

In the last paragraph of his report Mr. Green makes a statement which, in the circumstances, is almost amazing. He speaks right out in meeting and declares the Executive Committee has not found union committees to be composed of irreconcilables bent on provoking strife, as they are not "any less reasonable or harder to deal with than employers." Coming from a New York employing printer who has had much to do with the annoying and sometimes costly trade disputes which seem interminable in that city, this expression is a high tribute to the fairness and honesty of the union's representatives. These men make mistakes and often assume apparently unreasonable positions, but, with rare exceptions, they invariably go into conference with a firm determination to avoid trouble and effect a just settlement of the questions at issue. They know only too well the penalty which workingmen frequently pay for ignorance and blind stubbornness. This writer has heard scores of union officials bemoan the shortsightedness of union men in something like these words: "If our people could only comprehend the business end of this question as the committee sees it after investigation, they would not insist on this or that demand." Lack of knowledge as to how the other side may be affected and a certain suspicion of the good faith of employers when dealing with employes — both born of the keeping-at-arms'-length policy — are frequently responsible for unions rejecting the salutary advice of officials who, by reason of coming in contact with employers, are acquainted to some degree with business conditions. Mr. Green recognizes this when he tells the Typothetæ:

"If our members, when approached by their own people, or by representatives of the unions with new demands and exactions, would insist on referring the question in dispute to a committee composed of employers and employed — their own executive committee and the conference committee of the local union — many of the petty exactions and annoyances that now exist would be avoided; there would be a greater uniformity in the practises in the offices in each locality; competition would be put on a fair basis and

the unions themselves, you would find, would, as a rule, be glad to coöperate with you and talk over any proposed changes before they attempted to put them into effect."

These be cheering and helpful signs, but let no one be deluded into the belief that they indicate a complete change of front on the part of the Typothetæ. Rather are they an indication that in future the organization will voice its views in sober, sensible language addressed to the unions and insist that the matters be disposed of in a businesslike way, and not preface its demands with threats of a nature that can not fail to rouse a feeling of resentment. It is possible there has not been such a change of heart among members of the Typothetæ as might appear at first sight. There has ever been in that organization a goodly number who were friendly to the union — some extremely so — and their voice is being heeded and heard to better effect now than heretofore. That they have acquired greater weight in the councils of the Typothetæ is of itself no small advantage. Among the many factors that tend to keep employer and employe apart is the belief that the meanest and most unscrupulous men dominate the organization of one element, or that the other is controlled by the most incompetent, unreasonable and irresponsible journeymen at the trade. In some instances the accusation could be proven against either body, but we should never forget that as a rule honest, liberal-minded men will ultimately make their influence predominant in any trade organization. If the unions and Typothetæ will keep this in mind there will soon come such an increased respect for each other as shall make easy the way to a satisfactory settlement of disputes. Differences will continue to arise and there will be controversies without number, for they are inevitable incidents of the hard industrial grind; where so much is at stake it is impossible there should be no contentions so long as manliness and a spirit of progress pervades the craft, and they shall remain so long as the "art preservative" endures. But the actions of the United Typothetæ and the sentiments expressed by Mr. Green — may his tribe increase — do justify the conclusion that the craft is learning how to settle these inevitable controversies in the most rational and most profitable manner — by appealing to reason; and is quickly relegating to the background settlement by that crudest and most unsatisfactory method — resorting to force. W. B. P.

THE LEGALITY OF UNION "FINES."

WERE it not that strikes and strikers loom large on the world-horizon, there would have been no more than a cursory glance bestowed upon those labor leaders in New York who were accused of having obtained various great sums of money from contractors and employers. This money was sometimes demanded for the unions, sometimes imposed as fines for infraction of the rules of the union, sometimes made the condition precedent of the prevention of a threatened strike or the basis upon which an existing strike might be settled. Nor, indeed, under other circumstances, would this have been deemed worthy the space that has been accorded it.

Of unusual interest, however, was the trial of one Lawrence Murphy, a former treasurer of the Journeymen Stonecutters' Union. He was prosecuted on a criminal charge as having embezzled $27,000 from the treasury of the union. His defense was a novel one. While not denying that the money had been taken and spent, he claimed that he was not guilty of the crime charged, because, forsooth, the funds so taken and spent were not in any sense the property of the union, but were simply sums wrung by threats from the "bosses"— the contractors, the employers of the members of the union. The prosecution vigorously objected to this line of defense, and the evidence as finally presented to the jury left no doubt in their minds that Murphy was guilty as charged. He was accordingly convicted and has been sentenced to five and a half years in Sing Sing.

The crime with which Murphy was charged has been loosely spoken of as larceny and as embezzlement. The distinction is quite clear, however. By taking to his own use the funds of the union, which were rightfully in his possession as treasurer, he became an embezzler. Had he wrongfully taken goods or funds from the person or possession of another, then, and then only, could he have been charged with larceny.

In pronouncing sentence, Judge Newburger said: "I have a letter from John Mitchell, in which he states that part of the money embezzled by Murphy was paid in by workingmen who belonged to the society to be contributed to the strike funds of miners in Pennsylvania. This defendant has received a large sum of money from men who worked by the sweat of their brows to earn an honest living, that they might put honest bread in the mouths of their children." Twenty-seven thousand dollars is a large sum of money, indeed, and the evidence at the trial showed that it was spent in riotous living and for a trip to Europe.

Murphy, frantic, interrupted the judge to cry, "This is all wrong. Every one of the officers of the union got a share of the money. There was not one that did not have his finger in the 'graft.'"

Four questions of deep interest to union men and employers are suggested by these proceedings and their outcome. (1) Can the unions legally impose and collect fines on the employers of their members in case of violations of the rules of the unions to which the employers are a party by virtue of signed agreements? (2) If so, can the employers recover money paid because of fines imposed with such frequency or upon such pretexts as to amount to extortion? (3) Can the walking delegates or business agents, those who demand and receive these sums, by whatever names they may be known, be made liable in criminal prosecution for extortion? (4) If, in order to escape conviction on a charge of embezzlement, a prisoner pleads

extortion and is freed from the first charge, can he afterward be tried on the latter?

(1) As to the imposition and collection of fines and demands for pay for waiting and lost time pending the settlement of a strike, the law does not seem to be fully settled. In New York, where these matters have received considerable attention, the legality of such fines appears to have been held by late decisions. That is to say, officers of the unions may lawfully demand and obtain the fine. But it is obvious that there must be a distinction as to the way in which it is demanded. Should it be said, "Give me money," that constitutes an unauthorized demand which may be resisted, or, if granted, becomes ground for a subsequent action. Should it be said, "Give me money for the union," that might and probably would fall within the meaning of a lawful demand. If the agent or delegate obtaining money for the union should afterward appropriate it to his own uses, that would be larceny or embezzlement, but would not alter the status of the case as between the union and the employer.

Such demands as these might come about in any one or all of several ways. It might have been brought forcibly to the attention of a contractor that he had violated certain of the rules of the union. It is very easy to overstep these bounds — it is frequently done unwittingly. Knowledge of this being brought to the officers of the union, a fine is imposed and collected. This money is for the treasury of the union. There is no objection to this, really. Or, the contractor may be informed that he has employed unskilled and incompetent laborers with whom his men will not work, or has taken contracts upon which a portion of the labor preceding his share has been done by men not affiliated with the unions. A strike may be ordered, or the work may be allowed to go on upon payment of a fine. Again, there is no really valid objection, unless it be in the minds of those whose contracts are impeded or profits diminished thereby. The element of "graft" is most prominent, probably, in those cases of threatened strike, when the business agent agrees to "fix things" for a monetary consideration and puts part or all of that consideration into his own pocket, or that other class of cases where the contractor seeks the agent to say that if the strike is prevented the agent will be "made good."



Photo by Thomas Kent Kirkwall, Scotland.

AT THE QUERN, ORKNEY ISLES.

(2) But if the demands are of such nature or made under such circumstances as to amount practically to an extortion, a demand by force, it would seem that the employers paying such demands would have grounds for action to recover from the union. In this case of Murphy, the court has said that the money which he took was the property of the union, not the proceeds of individual extortion. Those who have paid such money under protest regard this finding of the court as justification of their efforts to recover on the ground that it was originally paid under duress.

In New York and some other States, there can be judgment against an unincorporated voluntary association, such as are all the unions, and the suit may be

brought against all the trustees as representatives of the association, or against a number of the trustees as representatives of the whole body of trustees when that body is very large. Should judgment be obtained, it could be collected from the funds of the union, if any obtainable; otherwise, under the common-law rule as to the individual responsibility of partners in an unincorporated association, it might perhaps be recovered from each or all the members who had funds that could be reached. Nor, apparently, could the union disavow the acts of its agent and claim that he had exceeded his authority in thus collecting this money. It had been gathered by him while acting within the apparent scope of his authority as agent for the union, and the union would be bound thereby. Suits for the recovery of such funds would take the form of civil proceedings brought by the contractors who had given up money, with greater or less unwillingness, at the demand of the delegate and who now claim that the payment was made under duress.

Now, "duress" has a well-defined legal meaning, and it is not certain how far it can be applied to a case of this character. Duress is defined as follows: "The rule at common law, and that prevailing in England and probably in some of the United States, is that the unlawful detention, or the unlawful actual or threatened seizure of a person's goods does not ordinarily constitute duress which will enable him to avoid a contract made for the purpose of preventing the seizure or of effecting their release from unlawful detention." In the United States, however, "there is one universally recognized exception to the old common-law rule. In those cases where the contract may be made to prevent the impending destruction of the property, and no ready and adequate redress may be had if the threatened destruction be consummated, the contract may be voided for duress." [1]

Unless these conditions exist at the time of the payment of sums of money to the delegates for the purpose of preventing or settling strikes or boycotts or the like, it is difficult to see how the doctrine of duress can apply. It is claimed, however, that the duress consists in a well-founded and reasonable expectation and fear that unless the money demanded was forthwith paid, the business of the one on whom the demand was made would be ruined. To a layman this appears quite sufficient, but the courts have been reluctant to apply the doctrine in such manner and usually require strong proofs of duress.

(3) Whether agents who "sweat" large sums of money from employers may be criminally prosecuted therefor, on charges of extortion, is, it would appear, not quite clear on the cases. This whole matter is one that has so recently come into prominence that the law upon it seems not fully settled. District Attorney Jerome, of New York, is confident that such suits can be prosecuted to a successful issue and has several now on the docket. They, of course, take the form of separate criminal indictments against each of the persons shown to have extorted the money, and perhaps include all persons knowingly sharing in the extortion or the proceeds. Of the two actions, for extortion or for recovery, it would seem that the former would have the better standing in the courts. But both might be pursued under favoring circumstances — the former by the people, the latter by the contractors or employers claiming to have been wronged.

At common law, an action for extortion could not have been brought against Murphy or any one in similar situation. Extortion may at common law be defined to be "the taking of money by an officer, by reason of his office, either where none is due, or where none is yet due." [2] "An officer," as here used, means, of course, a public officer of the law.

But in nearly all the States statutes have been framed to meet such contingency, whether known as extortion, blackmail, intimidation or otherwise. In New York the following language is used, and does not differ greatly from that employed in a number of other States: "Extortion is the obtaining of property from another with his consent, induced by a wrongful use of force or fear, or under color of official right. Fear, such as will constitute extortion, may be induced by a threat (1) to do an unlawful injury to the person or property of the individual threatened, or to any relative of his, or to any member of his family; or (2) to accuse him, or any relative of his, or any member of his family, of crime; or (3) to expose, or impute to him, or any of them, any deformity or disgrace; or (4) to expose any secret of his or any of them. A person who extorts any money or other property from another, under circumstances not amounting to robbery, by means of force or a threat mentioned in the last two sections, is punishable by imprisonment not exceeding five years. The compelling or inducing of another by such force or threat, to make, subscribe, seal, execute, alter or destroy, any valuable security or instrument or writing affecting or intended to affect any cause of action or defense or any property, is an extortion of property within the last two sections." [3]

(4) Again, the question has arisen as to the position of Murphy had he been freed from the charge of embezzlement, as, for instance, by decision of the appellate court. The original indictment having fallen by reason of the claim that embezzlement had not taken place, would he still be liable for extortion, on which ground he succeeded in escaping the earlier indictment? I think he would, although this is another point not yet passed upon by the court of last resort. Murphy did not testify at his trial. On a subsequent proceeding he might also claim his privilege of not taking the stand lest he criminate himself, which no man may be compelled to do. But had his testimony

[1] Am. and Eng. Ency. Law.

[2] Wharton, Crim. Law, p. 1574

[3] N. Y. Penal Code, sec. 552 et seq.

been given to strengthen the claim of extortion instead of embezzlement, it could have been used as an admission on the second trial. And it seems safe to say that even if his testimony had not been taken he would still be bound as for an admission by the efforts of his attorney to prove extortion. The statements of those witnesses, who, on the first trial, told of extortion could be used to contradict them should they, on the new trial, seek to give evidence at variance with that first given; and they could, of course, be compelled to testify on the second trial as well as on the first.

Every true friend of labor deplores the existence of dishonesty in these matters, and however the technical questions of law may be decided, there can be no doubt that such measure of publicity and of legal liability as has been brought to the grafters will greatly discourage grafting. And this is well. For, as District Attorney Jerome observes:

"We are confronted to-day in all local and civil governments with the fact that the grafters get hold of the executive machinery. There are exceptional men, but there is a feeling in the community that there is grafting all along the line, and this has developed into the apprehension that in State, federal or local assemblies, men are not influenced by the highest considerations. When I asked myself why public life was thus debauched, I came to the conclusion that it was only the reflection of private life, and I feel that these present labor difficulties are the best demonstration of the soundness of this view. Witness the grafting laborer and the grafting employer, as exposed to-day."

R. C. M.

STRIKE INSURANCE.

THE company to insure against loss from strikes has been organized, with headquarters at Louisville, Kentucky, and, according to press reports, has been christened "The Employer Underwriters and Reciprocal Exchange." The well-known Louisville printer, F. C. Nunemacher, is a member of the advisory committee, his colleagues being: D. M. Parry, president of the National Manufacturers' Association and of the Parry Manufacturing Company, Indianapolis; Jesse Peterson, president United Indurated Fiber Company of New Jersey, Lockport, New York; W. E. Caldwell, president of the W. E. Caldwell Company, Louisville; Henry Terstegge, president of the Anchor Stove and Range Company, New Albany, Indiana, and of the Stratton & Terstegge Company, Louisville, Kentucky.

W. C. Nones, president of the Kentucky Wagon Works, has been appointed manager and attorney of the Employer Underwriters and has established, in the Kenyon building, Louisville, according to the prolix prospectus, "a bureau where employers of labor may severally underwrite risks of insurance through him as their attorney against losses resulting from strikes of employes, without becoming jointly liable as underwriters on any risk, and where those who so underwrite for other subscribers, may obtain for themselves policies of insurance indemnifying them against losses resulting from strikes of their respective employes. The plan under which the interinsurance of the kind above mentioned has and will be written is, in many of its features, like the one which has been successfully used for more than twenty years past, and which now continues in successful operation, for the writing of interinsurance against loss by fire.

"The liability of subscribers as underwriters is carefully limited to a moderate amount, not as great in proportion to the premium as that assumed by a policyholder in accepting a policy in any of the New England mutual fire insurance companies.

"By the plan under which the business is conducted, the expenses are strictly limited to a very moderate percentage of the premiums, so that by far the largest part of the fund derived from premiums will be available to pay losses.

"This class of insurance being entirely new, the results of it can not be predicted with certainty, but it is considered highly probable that the funds derived from premiums will not only be sufficient to pay all expenses and losses — making it unnecessary to call upon subscribers for any part of their underwriting obligations — but that a considerable part of the premium fund will be left at the expirations of the policies to be returned to the subscribers as profits on the underwriting risks assumed by them.

"The subscribers, through the attorney, underwrite severally and not jointly, so that no one of them can be held for the delinquency of any of the others.

"Only persons, firms or corporations in high credit standing for character and pecuniary responsibility will be accepted as subscribing underwriters, and no policy will be issued to any others.

"All policies issued will be written in groups, whereby the underwriting of subscribers will be further limited to losses incurred in the particular group or groups in which policies of insurance will be issued by them respectively.

"All policies written in each group will be for a uniform amount, at a uniform premium, bearing a uniform date, and for the uniform term of one year, so that they will expire at the same time, with the result that the accounts of all the underwriters in each group will be completely liquidated once in every year.

"As the risks will be of greater degree in certain localities than in others, and in some lines of business more than in others, in writing policies, care will be taken to group together, as nearly as may be possible, risks of the same degree, and to avoid placing the risks of business of like kind, in the same locality, in a group with each other.

"As no policies will be written in any group until that group is completely filled, and as a number of groups will be in the process of formation at the same time, some time will necessarily elapse after subscriptions are made and insurance applied for before the

policies can be issued, but it is not anticipated that the delay in filling the groups and issuing the policies will be at all protracted.

"No solicitors will be employed to secure business for this bureau. If any employer is not sufficiently interested to read and consider the prepared forms which will make the plan and business as it will be conducted plain to him, he shall not be annoyed by having any solicitor press the matter against his will upon his time and attention." W. B. P.

THE NATIONAL LABOR COMMISSION.

THE prospective retirement of National Labor Commissioner Carroll D. Wright has provoked considerable discussion in the labor world as to the utility of labor bureaus generally, and especially the National Labor Department, over which Colonel Wright has presided since its establishment in the early eighties. At the time of his appointment the Colonel enjoyed the reputation of being a pro-labor man, and was looked upon as somewhat of an oracle in statistical matters by the champions of organized labor. Now it is the fashion to criticize that gentleman and his work, the burden of the lament being that he is no longer labor's advocate, but rather an apologist for existing conditions, and that by virtue of his management of the Department it has become practically useless so far as gathering information of value to industrialists — employer or employe — is concerned. This is an extreme view, and if the Department has been a disappointment to the working people, the fault does not lie wholly with Colonel Wright, as the unions and employers have been slow to take advantage of the opportunities which the Department afforded them. Then, too, it is just possible the Commissioner has not changed so much in the twenty years he has held office as the trade unions have. The publicist who arose in his seat or took up his pen to make a defense of trade unions a quarter of a century ago was a rarity and immediately became a sort of idol with some sentimental workingmen. If the President of the United States of that day corresponded with a union official relative to a pending "labor" measure all the newspapers commented editorially on the fact and the lucky man was at once accredited with being superior to his fellows; now, however, so-called labor leaders are reputed to be in the Presidential "kitchen cabinet," and when a number of them dine at the White House it arouses no more interest than to call for a two or three line item, unless there be reason to think they have refused a lucrative position.

Trade unions have developed wonderfully in the meantime, and some now collect statistics which they formerly thought could only be successfully obtained through governmental agencies. In the changed circumstances one need not be surprised if the man and methods that proved satisfactory two decades ago are unsatisfactory now. The present-day plaint is excellently voiced by Mrs. Eva McDonald-Valesh, a printer-journalist who is exceptionally well informed on industrial matters, when she says:

"I can not help wondering how much the so-called 'labor bureaus' do for labor. That is, how much actual information do they collect that is of practical use to workmen and employers? There is a strong movement to make all these bureaus 'statistical,' leaving off the 'labor,' and that is what many of them do. If it were not for the title, you could look through their State reports and never guess that labor had anything to do with the information collected.

"Carroll D. Wright, the head of the National Bureau of Labor Statistics, is a very estimable gentleman, but he believes in the colorless sort of statistics that have no practical value to wage workers, and it is easy to see traces of his guiding hand when the State Commissioners hold their annual meetings. Naturally the State officials regard him with some deference and there is everything in State politics to make a State labor bureau steer clear of actual wage-working information.

"The State bureaus could be made of great use if the trade unions would take a more active interest in them and demand certain lines of investigation in regard to wages, employment, child labor, factory inspection and kindred topics. The commissioner, whoever he may be, is given to understand that organized labor, having secured the establishment of a labor bureau, intends to see that it carries out the purpose for which it was designed. There is not a single State which has a labor bureau that did not come as the result of earnest effort on the part of organized labor.

"The trouble with organized labor is that it has generally rested with the enactment of the law. We are learning in every direction that labor laws are of precious little use unless the trade unions see that they are enforced as to the spirit and the letter. As a matter of fact there are many trade unions — notably the cigarmakers — which collect statistics of wages, employment, strikes, health of members, sanitary conditions, etc., which are far more valuable and reliable than those gathered by any State labor bureau. Such union statistics are collected with very little expense and no elaborate machinery, but if the State bureaus really desired to gather 'labor' statistics they could not find better models than what is being done by certain unions now. That the unions do this themselves shows that many more things are better accomplished by voluntary organization than by legislative enactment, where the administration of the law goes into hostile or indifferent hands."

The Department of Labor and its commissioner have on many occasions served organized labor well, and the next administration will be fortunate if the bureau is kept as clear of political influence in the future as it has been in the past. No doubt Colonel Wright's conservative policy, with its "colorless statistics," was in some measure prompted by a desire to avoid embroilment in political warfare, and it is easy

to see that such a Department would soon become worse than useless once it was even suspected of being the plaything of politicians. For this much the retiring commissioner is entitled to the thanks of even his critics, though his passing will doubtless witness the introduction of new policies, tending to shed light on the cost of production, cost of living and other matters which enter into the wage question. W. B. P.

THE INCORPORATION OF LABOR UNIONS.

THE cessation of the clamor to compel trade unions to incorporate has been a peculiarity of the latest anti-union compaign. A year ago the United Typothetæ was on the point of insisting on it; at the recent convention the idea practically received its quietus in that organization. It would be no surprise if the next phase of the incorporation question were not a rush for the necessary papers by the unions, so that the great bulk of their members may be relieved of the legal and moral responsibility which the courts are imposing on the individual. If such a policy should be adopted by the unions, it would furnish another example of history repeating itself, for, if memory be not in a tricky mood, the American Federation of Labor in its early days advocated the incorporation of unions. And incorporation, if it comes at all, must come in that way. In his report to the United Typothetæ, Secretary Freegard prints some correspondence which demonstrates conclusively that before unions can become incorporated bodies they must give their assent thereto. At the instigation of the Chicago Typothetæ, the Illinois Manufacturers' Association obtained an opinion on the matter from its attorney, Mr. Levy Mayer, and a few excerpts from it may not be amiss. "A corporation," says the attorney, "exists as such only by virtue of a *grant* from the State, and the *acceptance* of such grant by the persons composing the corporation. No one can be compelled to accept such a grant, nor be compelled to become a member of the corporation against his will. To compel labor unions to incorporate, is to compel the individuals composing the union to become members of a corporation, and to assume the burdens and responsibilities of that relation without their consent, or to prohibit such members from voluntarily associating themselves together for a lawful purpose. This view is supported by authorities. Chancellor Kent in his Commentaries (Vol II, p. 277) says: 'It requires the acceptance of a charter to create a corporate body; for the government can not compel persons to become an incorporated body without their consent, or the consent of at least a major part of them.'"

Mr. Mayer next touches on two phases of the question which have been referred to in these columns, and as his views are those of an expert, they will bear perusal:

"The proposed law, if applicable only to 'labor unions' and not to all other unincorporated associations similarly situated, would probably violate the constitutional inhibition against 'class legislation.' There is nothing in the nature of a labor union, which requires special legislation, whch does not equally apply to other unincorporated associations. The members of a labor union are joined together in furtherance of a common enterprise, in which the public at large is not directly interested or concerned. If the public is affected, it is only indirectly. Such union, therefore, is not a public association in the sense that it is subject to public regulation and control.

"I have heretofore given an opinion to the association that the members of a labor union are legally responsible for damages caused by an illegal boycott. The compulsory incorporation of a labor union would not make the members of the association any more responsible than they are at present, except in so far as the corporation might possess property. The creation of a corporation not for pecuniary profit does not and would not ordinarily create any more financial responsibility than now exists on the part of the individuals who would constitute the corporation."

Secretary Freegard is of the opinion that sentiment among employing printers "has not matured as to what is practicable or what policy is best in regard to the compulsory incorporation of labor unions, and further time must elapse before practical effort can be induced." This is what might have been expected, as the agitation was without good reason and extremely illogical. Some of the labor men needlessly worked themselves into a fine frenzy over the matter, while others, who have faith in the people or consulted their lawyers, refused to be disturbed by the agitation. This latter class knew that when men form a corporation for business purposes they seek to limit their financial liability and relieve themselves from certain moral responsibilities that adhere to the acts of an individual. They also knew that behind the demand for trade-union incorporation was a desire to increase the financial liability of unionists and make them pecuniarily responsible for moral wrongs and the unauthorized acts of individuals who might possibly be enemies in disguise. And, having faith in the common sense of the American people, they felt it impossible that such an incongruity could pass muster with the public, even if the legal obstacles were not insurmountable. W. B. P.

THE AGE OF A TREE.

The age of a tree is determined by the number of rings of wood its trunk contains. The woody fiber is slower in growing in winter than in summer, and consequently distinct rings are formed, each representing a year. By means of these rings the gigantic cross-section of a California tree, 1,341 years old, is used at the New York Museum of Natural History as a historical chart, and as such it shows in a novel way the sequence of events in the last thousand years.

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Written for The Inland Printer.

HINTS ON PRESSWORK.*

NO. I.— BY ERNEST ANDREWS.

THERE are many pressmen who, through a lack of system or inadequate knowledge of the business, are constantly turning out inferior work, when the timely practice of method and judgment on their part would establish themselves infinitely higher in the estimation of their employers, to say nothing of the personal gratification of self-reliance.

Nowhere is this evidence of limited ability more keenly felt than in the country printing-office. Oftentimes equipped with a fairly good cylinder press, or one, which, when properly adjusted, could be rendered capable of turning out passably good work, the country printer finds himself in the dark the moment he gets his form locked into a chase. Presswork with him has always been a side issue, and progress in this direction by earnest work and study of the trade journals could never be possible to the extent that it has been with the compositor. Moreover, the "old man" at the case has ever been more or less reluctant in admitting the need of a pressman.

Some time ago there was installed in a certain shop in a small town in the Middle West a standard press with all the latest improvements. The entire force, from the "devil" to the editor, was eager with expectation over the wonderful results they were soon to realize from the new machine. The foreman, an elderly gentleman, and one of the most learned and competent that ever "martialed ems into row," was extraordinarily generous in his approval of his shop's up-to-date policy. He recommended the best and newest of everything in printing material, but he would not concede the urgency of make-ready. He declared that when a job was locked on to a press that that was all there was to it — that the press should do the rest, and any more "fussing" was superfluous. When a proof was handed him with the impression very noticeably uneven, he would rave and storm and want to know why boys couldn't properly plane down a form the first time without always having to be told. If a cut failed to show up to meet his fancy, it was a conundrum for him to see why it couldn't have been properly washed out when last used, in which case, as he said, future delays and poor results would have been unheard of.

A pressman, on taking a new position, is seldom allowed to immediately go about overhauling the machinery to bring it to a more accurate running condition. Usually he has gradually to prove his worth and afterward adjust the faulty parts from time to time. But to those who are more independently situated it is suggested that a press be properly adjusted before a form is placed upon it.

First of all, see that the bed bearers are just type-high along their entire length. To attain the proper height of bearers, use a black-face letter, say a forty-eight-point De Vinne M or W. Wipe the bed thoroughly clean and place the letter bottom side up on the bed by the bearer. Of course, the thing desired now is to bring the top of the bearer exactly even with the type. Scarcely ever will bearers be found too high unless they have been previously tampered with by inferior help. If found low, place straps of hard paper under the bearer or portion of bearer to the number that will bring it to the correct height when securely



Photo by Scott.

MEXICAN FILTER.

screwed down. Thus having adjusted these parts as desired, it will be seen that if the cylinder rims have not worn down uniformly from front to back, there will be a mechanical defect in the impression. In theory this could be overcome by raising the bed bearers at the spot where the low place in the rim strikes it, but the fault is rarely serious enough to warrant such action, as the difficulty can be overcome by make-ready. It is well enough to make note of this fact, however, as many pressmen are constantly scolding about "holes" in the bed and "holes" in the cylinder when sometimes their claims are without foundation. On presses of this class, while printing from book-plates, when form after form will succeed each other for several weeks, it is expedient to sink an overlay

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deep down on the cylinder, to remain there until the book is completed.

Next see to the proper adjustment of the impression screws. Place strips of paper along the bed bearers and then run an impression. If the impression marks on both strips are the same, then it is evident that the cylinder is level. If this impression seems to be extremely rigid, it is no more than should be expected, as the press in this illustration is supposed to be without a form to relieve the resistance between the cylinder and bed bearers during the impression. At this step the bearers should be brought up an additional thin sheet of hard paper, that the cylinder will be the more certain to "ride" during the printing of a heavy form. The main thing is to have cylinder and bed move together with uniform squeeze on each side. Less harm will be done by having the cylinder set a little too low, so long as it is set level, than to have one side less rigid than the other. It is most detrimental to a press to have one side carrying one or two sheets of tympan more than the other, and still this is the case in many of the good shops. Many presses are running with the bearers or rims actually smashed, with a sort of flange on the edges, as a result of years of use in this condition.

In locking a job on to the bed, loosen the quoins and lock the chase on first. Do not lock the chase on after the form has been unlocked, planed down and locked up again, as it springs and bulges the printing matter.

Rollers should be set while there is nothing on the press. There seems to be much haphazardness in performing this duty, and it is one which demands careful attention. Run the bed ahead until it is under the form rollers. Take out all the rollers except the one nearest the cylinder. Loosen the set-screw and raise the roller a little and place a large black-face letter upon the bed. Taking it between the second and third fingers, pass it back and forth under the roller, at the same time lowering the roller until its surface is brought to bear upon the letter just so hard (the roller should be clean and have suction) that it will turn as the type is passed under it. Proceed with the other side the same and continue until all the rollers are set. The above is a common-sense and practical way of going about the matter, and is adequate to all requirements, other conditions being normal; but there is another way, which, viewed from the standpoint of technicalities, might be preferable. Here it is: Rollers, when seasoned, are not absolutely round. Either the composition is thicker at one place or the core may be bent to a greater or lesser extent. The low side may be determined by placing the press on the back center and raising the roller clear from the inking table by means of the set-screw, lowering it again slowly and turning the roller around once each time, continuing this by degrees until the roller at some spot just touches the table. Then lower the set-screw, giving it just one half turn. The opposite side being set accordingly, the roller is adjusted. There is a weekly publication which comes into New York to be gotten out in a hurry. The forms are made up of very old and new type mixed. For this work a well-known pressman sets his rollers to a six-line piece of furniture. The practice is no evidence that the business is a bluff, and that any man can do as he pleases, with the conviction that everything will come out all right, but it shows that, with experience and judgment, established methods may be deviated from, with marked success. In placing composition rollers against the iron vibrators, do not jam them against each other too hard, which would result in an unnecessarily rapid wearing-away of the bearings and sockets, nor allow them to touch too little; but adjust them reasonably, that a free vibration and distribution may be attained. Rollers must be reset from time to time, owing to their condition, age and temperature.

Properly packing a cylinder is of great importance. Over the pressboard, next to the cylinder, should be stretched a wetted muslin sheet pasted thoroughly in the clamp edge of the cylinder and fastened tight to the first reel. This should constitute the permanent packing, and all additional tympaning should be put on new for each job, unless it may be the manila sheet over the muslin, which may remain unchanged for ordinary work. In regard to the question of how much tympaning a press should carry, it is sufficient to say that six or seven sheets and a top sheet is correct for ordinary forms.

Every cylinder press should be supplied with an accurate type gauge, that the progress in locking on forms may be most expeditious and at the same time carried on with safety to the material. Guesswork at getting proper gripper margins is entirely wrong, and too much turning over of the grippers and running ahead of the cylinder to pull an impression of the first line of type and backing it up again is usually very unworkmanlike, although with some forms, such as a heading, it might be advisable. To make a reliable gauge, proceed this way: With all the form rollers in, but with nothing on the press, take a little ink on a toothpick or match and step to the feeder's side of the press. Start the machine at the usual speed, but trip it for a few revolutions. Then let off the trip and at the same time daub a streak of ink on the cylinder bearer for a space of several inches near the gripper bar, and stop up after missing an impression. With a "straight edge" mark straight across the cylinder, even with the longest gripper or shoo-fly. The distance from this mark at the bearer to the spot on the bearer just touched by the bed bearer (which will be ascertained by the spreading out of the streak of ink) should be the length of the type gauge; that is, if the bed bearer at the gripper edge is even with the gripper edge of the bed. Should the bearer be shorter than the bed, the length of the gauge should be the distance mentioned above plus the distance from the gripper

edge of the bed to the ink-spot on the bearer. If, for any reason, the bearer should extend beyond the bed, subtract from the first-mentioned distance the distance from the bed to the ink-spot on bearer.

In locking on small forms, it is most advantageous to lay the form on the bed and back up the press, that it may be more definitely observed where to have the form so as to place the moving of the grippers, shoo-flies and tongues at a minimum. Notice of this may also be taken in the use of drum cylinders.

Care should be taken that small chases be locked solid and flat upon the bed, the tendency of them being to bulge. To overcome this, place behind the chase, one on each side, a half-high lead.

With large forms it is sometimes necessary to set the cylinder ahead or back one tooth, to allow the whole form to print. Any pressman can do this who will exercise care and judgment. Loosen the intermediate wheel and partly remove, but do not separate the cogs of the intermediate and the cylinder entirely. If the cylinder is to be moved ahead, free the cogs at the bottom of the intermediate and turn said wheel back one tooth, which necessarily moves the cylinder in the desired direction. To set the cylinder back, turn intermediate ahead.

There is a wide difference of opinion in regard to the best tympaning to use on different classes of work, but a tympan built up of a job's own stock usually answers all requirements, unless it might be with a form of half-tones where pasting the overlays on wetted drawsheets was practised. Of course, there might be other exceptions; for instance, if a form of old, banged-up type was to be printed on paper, a yielding tympan would give the best results. A sheet of print-stock next to the top-sheet is expedient in all cases.

Oftentimes it is difficult to tighten clamps on old presses sufficiently to hold the tympan from slipping. This difficulty may be overcome either by placing a pica reglet along the creased side of the draw and shutting the clamps against this, or fold the draw over twice or three times to such a thickness that the clamps, when tightened, will squeeze it sufficiently. If a rasp-like surface on the clamps is lacking, a good substitute can be had by gluing upon each one a piece of sand-paper. Always, in pasting tympan sheets together, be sure to get the paste as near the crease as possible, pasting these in turn to the clamp edge in the cylinder.

Never be convinced that make-ready would be unnecessary if a form was exactly level and exactly type-high. The impression on a sheet is regulated to a great extent by the amount of resistance brought against its surface at its many portions. Thus, a solid, having most resistance, would render its own impression and that of the type around it faint, while the openwork on the sheet would be found to be punching through. Many employing printers think that an even impression is unnecessary, inasmuch as nobody but a printer ever looks at this. Such a conclusion is impracticable, especially on platework, as the high parts naturally wear down fastest, becoming blacker and offering greater resistance, hence more impression to be made to print, and poorer results the next time they are run, necessitating new plates sooner or later. Thus, hurry and drive and careless make-ready may look to some employers as money-making methods, yet whether it is or not in the long run furnishes room for argument.

Solid or nearly solid forms, demanding a greater number of sheets than ordinary forms to produce the required impression, need a thickness as great as half the necessary number of excess sheets as an underlay, and the other half on the cylinder, instead of all on the cylinder. Work of this sort is frequently of a cheap grade, such as coffee wrappers or soap wrappers, with inexperienced hands in attendance, who too often know too little about theorizing or what to practise for the best results and the greatest good for machinery.

The proper handling of plates which are constantly filling up very often presents difficult problems for pressmen to solve. Experimenting and practice usually lead to the discovery of the most desirable methods, but favorable results may be obtained if the following idea is carried out: Slightly underlay the whole plate, excepting the portions which fill up, and bring up the impression of these parts by overlaying. Then keep clean rollers and set them nicely so that the composition will not sink into letters that need careful attention.

The subject of "marking-out" seems to be one of which little can be said which will prove of very material benefit to the reader. Not that it is wished to present the idea that marking-out is at all times the most difficult in the process of make-ready, yet perhaps no part of the work is more perplexing in being properly set forth to the uninitiated.

The advisability of mark-out underlays is losing ground on classes of work where the underlay would have to be pasted on to the bottom of the base next to the bed. However, it is none the less important that all printing matter should be even and level before underlaying is begun. The strongest theory advanced of the mark-out underlay is the fact that this can not be done and still retain the flat and rigid position of the cut upon the press. For instance, if the solid of a half-tone should be in the center or near it, then a mark-out underlay would be thickest at this place. Registering this on the bottom of the base, it can be plainly seen that a rocking condition of the cut will be present during the impression, although to an imperceptible degree, still enough as to eventually cause type to work off its feet, with work-ups and blurring as a natural result. Of course, it is usually expedient to make use of the underlay with cuts and plates mounted on patent bases, in which case the position of the base upon the bed remains unchanged. Some magazine houses put two and three underlays on a form.



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This is not speaking of the magazine shops which have plate forms of thirty-two pages made ready and running in less than three hours from the time they are sent to press. Shops which make a specialty of book-work have generally adopted the system of inserting two thicknesses of manila between the bases and plates. This gives a pressman a good chance to bring his form to a printing level by taking out one or both thicknesses from under the high pages, the forms being often a mixture of old and new electrotypes.

Half-tones, mounted on wood or metal bases, to which they are nailed, should be built up to a required printing level instead of underlaid stronger at certain places, simply because those places require the greatest impression. When the form has been properly locked on to the press, remove each cut, performing any planing-off or building-up of the bases they may need. Lay a cut face down upon a smooth surface, the bed of the press if convenient, and by gently tapping the corners with the forefingers determine whether or not it lies rigid and flat. If it should be found to have a "belly," ever so slight, overcome the defect by pasting small squares of hard paper at the corners. Should the rocking condition be very great, the cut ought to be remounted, or else the base planed off carefully and built up again by underlaying with hard paper. The right height may be found by the use of the "type-high." If this little device is not obtainable, its place may be taken by a large metal letter, placing it beside the cut, both face down, and bringing all parts of the latter to the exact height of the type. Regarding the building-up of cuts to more than a type-high position, the same theory holds good as does with solid forms already noted, that is, underlay the cut a thickness as great as half the excess number of sheets needed to make it print with the needed impression. While many might take one to task for laying down this last, which almost seems to be a guesswork principle, still one can not be too exact in this matter, owing to the differences in presses, paper, ink, size of cuts, etc. It is said of one of the highest-paid pressmen in the country that he renders cuts a little lower than type-high before beginning overlaying. Whether this is true, or whether it is the assertion of one having misgivings regarding the matter is a question. Certain it is that no such method has been generally accepted, and the only apparent advantage it might possess would lie in the working of much-worn and shallow cuts which would have to be handled similarly lest they fill up.

Although many country printers may be wholly unfamiliar with the art of marking-out as carried on by their metropolitan brothers, yet there is scarcely one of any ability who does not know when a sheet has nearly the required impression over the greatest part of its surface. Knowing this and having "pulled" such a sheet, he has but to take it to a mark-out board near a window. Not having any mark-out-board, he may use with equal utility a sheet or two of bristol board mounted upon a substantial frame. In a way most convenient to existing conditions, this should be placed in a slanting position, the top toward the light and at such an angle that when the sheet is laid upon it, printed side down, the impression can be seen to the greatest advantage. If, as has been stated, the impression on the greatest portion of the sheet is nearly as desired, then the start can be made in making it ready. It will be noticed that while a part of the impression is correct, there are other portions where the printing punches through too much, and still other places where the impression is too faint and perhaps not visible at all. The novice knows that the whole sheet is wanted to print evenly, and with reason, method and practice this can be accomplished. The high parts must be cut out and the low parts must be built up. Work, in this case, on the supposition that folio is to be employed in building the low portions to a required impression. Now look for a moment at a spot which is obviously too faint. At the place where the impression begins to grow weaker than is desired begin to trace with a coarse pencil. Continue tracing until finally the pencil is returned to and joined at the mark where first started. Again inside this mark, and where the impression is still weaker, which looks reasonable to suppose it will need one more thickness of folio than the first mark, begin tracing another line as in the first place. Doubtless in the middle of this outline the impression will be invisible. Very likely, then, it will stand altogether four thicknesses of folio, which will necessitate two additional marks. Difference in presses, material, stock, etc., makes it impossible to say just how much overlaying any sheet wants, but the foregoing is a fair example to use as a basis. In this fashion, proceed with the whole sheet. This done, begin carefully to tear out the high parts. Let the dividing line be at the place where the impression is right and where the too-heavy impression begins. Usually there are parts which do not punch through enough to warrant tearing away the whole sheet, but simply need scraping with a knife. Now, with a little good flour paste go ahead with the "patching up." Be very careful in the use of paste, touching in just a little at several spots within the inside mark. Over this place a sheet of folio and divide it along the pencil mark with a sharp blade. In this continue until the whole sheet is done.

Concerning the proper procedure in mounting overlays upon the cylinder, something will be said a little further on. Discouragement should not follow, if, after the overlay has been mounted and a sheet pulled, it is found that the impression is still somewhat uneven. Excellent pressmen always make at least two overlays and sometimes three on anything like good work. However, one should always aim to make the first overlay do all it will, otherwise disappointment will follow after the second one is prepared. In

making ready large forms, the trace-sheet is usually divided into four and sometimes eight and even sixteen sections, as this makes it quicker and easier in handling and possible to be more accurately mounted. As fast as a section is completed it should be placed between several sheets of stock and left there until needed, as exposure wrinkles and swells them. On many presses of light construction where there is more or less yield in the bed and cylinder during the impression on a heavy form, it is advisable to add a sheet to the packing, allowing it to extend over the four middle rows of pages, thus doing away with considerable make-ready. There are machines in use which indicate that their manufacturers were aware of this imperfection and attempted to overcome it by making the middle bed tracks highest; but the venture was a failure, as the faint impression on the ends instead of at the middle demonstrate. Remember, it is not asserted that presses are made with absolutely no yield, but this can be and is brought to a minimum. There is a double-end perfecting press on the market so accurate and rigid in its motion that, were an expert pressman shown a sheet printed at the rate of eighteen hundred an hour, he would be unable to tell by the impression which side was printed first.

Half-tones, after being built up in a way already noted, should be overlaid until the solids, sub-solids and high lights print with the very best effect. The prevailing fault with pressmen is in their lack of attention to the high lights. These should print with the impression as light as possible so long as the lights do not "break," that is, print with the appearance that the stock is pulling or peeling. A good way to bring up low spots in cuts is to have a trace-sheet of the job's own stock and another printed sheet with the same amount of impression on a poorer quality of paper. The low spots will show plainest on the cheaper grade, and these may be marked out on the corresponding places on the trace-sheet and patched up. Another good way and one which is quite generally practised, is to take out two form rollers, giving the trace-sheet a lightly inked impression. It is best to patch up on the back instead of on the face of a cut. To accomplish this, have a sheet of carbon-paper under the trace-sheet while it is being marked out on the face. In this way, every mark on the face will be registered on the back. If carbon-paper is not obtainable, take a sheet of manila stock, run it on the rollers and, after carefully pulling it off, paste it on to a piece of bristol board. It is not enough, from the standpoint of good presswork, that a half-tone print evenly over its whole surface, but it should be so overlaid that the bringing out is strongest on the solids, and every portion shaded in harmony with the respective parts. Hence the solids should be evenly traced, then the sub-solids, allowing the latter marks to include the former. Thus, when patched up, the greatest impression will be brought upon the solids where needed.

Concerning cut overlays, it hardly seems expedient to dwell here. These are resorted to only when it is desired to attain the very highest results in printing, and it would be a hopeless task for one to endeavor to put down in writing any formula whereby the inexperienced could acquire this proficiency. Process overlays are fast becoming recognized by half-tone printers. They may be discriminated against by many workmen, but this may be only natural, inasmuch as they foresee the ultimate passing away of the half-tone

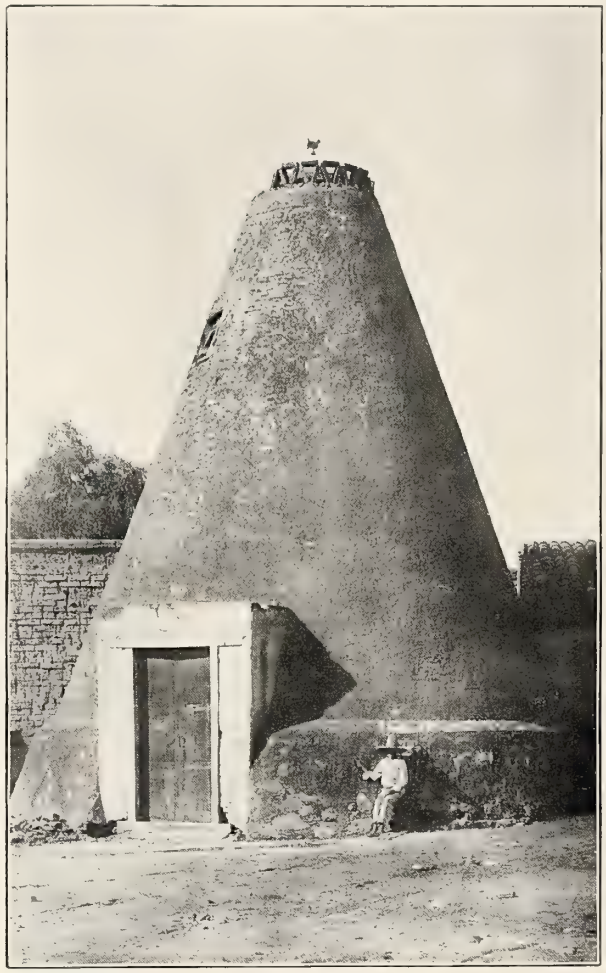


Photo by Scott.

CORN BIN, MEXICO.

artist in the same sense that he exists to-day. The greatest care to be exercised in their use (which is also true of all make-readies) is in properly mounting them upon the cylinders.

The practise of pasting on to the cylinder about half the whole number of tympan sheets needed to make the impression right and pulling a faint impression on this and mounting the overlays thereon is wrong, except for the more common class of work. The reason for this may thus be stated: When, after mounting the made-ready sheet upon the sheet on which is the first impression, and the required number of extra sheets are pasted on, it is obvious that the diameter of the cylinder is increased from its diameter at the time the faint impression was pulled. In other words, the printing surface of the cylinder would reach the type

or other matter a distance ahead of the first impression equal to the thickness of the last sheets pasted. Thus, the overlay is not in exact register with the printing impression. Of course, anybody could use his best judgment in mounting the overlay a little above the impression, but, after all, this would be only guesswork. Neither would it be well to take out or insert two leads behind the form with the consolation that it is "about right." Excellent cutwork can be done only on presses where the register between bed and cylinder is perfect.

Over the muslin on the cylinder, stretch a wetted manila sheet. Dampen the folded edge, which is to be pasted to the clamp edge of the cylinder, to prevent it from wrinkling. The extreme rear of the printing surface of the cylinder should be spread with paste and the manila sheet drawn tightly over this and fastened to the last reel. In this condition it should be left until all is thoroughly dry, when a top-sheet and enough tympan-sheets to make the impression right should be put on. However, do not paste them to the clamp edge, but shut the clamps as tightly as possible, stretching the top-sheet tight to the last reel, the paste at the rear of the cylinder being sufficient to hold the manila which was dampened. Trip the press once or twice and miss an impression on the cylinder. With a sharp-pointed blade stab straight through the packing at certain convenient points of the impression, twice for each section of the overlay, one stab at the left and the other at the right. Stab twice in each spot, leaving the mark in the form of a right angle, if possible. Be sure that the dampened manila sheet has been reached by the blade. Now, notch the sections of the overlay sheet at the corresponding places stabbed on the cylinder. It is well to stab at such places as will bring the notches on the prepared sheet in or near the center, considered from front to back, so that any inaccurary in pasting on overlays will place its lack of register with future impressions at a minimum. Remove from the cylinder everything down to the manila first put on and proceed to mount the overlays, exercising the greatest care in pasting them accurately. This done, open the clamps and proceed to stretch on a "hanger" in exactly the same manner practised with the manila. The hanger should be of hard paper, but perhaps lighter than the manila, as it is not supposed that the press will carry too much tympaning. For the second trace-sheet, proceed in every way as stated before, mounting the second overlay on the hanger.

Cut a deep V-shaped slit in the margin of sections to be pasted, that the swell occasioned by moisture from the paste will not bother in accurately registering the overlay where it belongs.

When possible, cut overlays should be prepared two or three days before the job is to be run. This gives the overlays a chance to season thoroughly and contract from the swelling naturally resulting from their being in contact with ink, paste and handling.

The wrinkling of sheets while being run through the press is as often the result of a faulty impression as from an improper position of the cylinder bands or feed tongues. The hangers for heavy forms should be divided in the middle, as should also the top-sheet, these precautions having a tendency to carry the wrinkle out of stock. When all other methods fail, creasing the paper before feeding it oftentimes helps.

Should there be a slight scratch upon a half-tone, it can be partially obliterated with a rubber eraser without apparent damage.

High edges on vignettes which can not be gotten rid of otherwise, can be carried away by the use of a roulette, but great care should be exercised in the use of this instrument. A blunder usually made by young pressmen in handling vignettes is in bringing up the center too strong. This practise, at first thought, may seem just right, but in reality it has the opposite effect from that sought. Supposing a flat piece of sheet iron was hit hard in the center with a hammer. The edges would tend to raise, would they not? This is just what takes place with a vignette half-tone when squeezed too hard in the center.

(To be continued.)



Photo by Waite.

COFFEE TREE AND BERRIES, MEXICO.



Photo by Thomas Kent, Kirkwall, Scotland.

AN OMINOUS EVENING.

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

WHEN the late W. E. Henley, friend and collaborator of Stevenson, published his so-called attack on the memory of the novelist, a chorus of well-meaning people who never knew Stevenson, except through his work, arose and cursed the detractor. Now that Henley is dead, and the chorus has come to its senses, its smallest and bitterest members begin to realize that the attack was not an attack at all. They begin to see that Stevenson's friend, a very strong man who has written some things that will live as long as the name of the artist he loved, was only offering himself, and the authority of his position, in the cause of truth. They also observe that the situation was common in the world.

By the afterlight, we know that what Henley did for Stevenson was good. But the men who are continually searching for a target began to look about for other idols. They had no intention of favoring their dead friends with justice, or better understanding in the minds of men; the idea was merely to make a little copy in the fashion. Some of them found Eugene Field a good subject. Others took it out on reputations of authors who have been dead so long that nobody could by any chance rise in contradiction. Just now the fad has died out, and we are returning to the biographical style that deifies detail — the apotheosis of the personal attribute.

To this latter class belongs "The Personality of Emerson," by F. B. Sanborn, recently published by Charles E. Goodspeed, of Boston.

This book will be of some use to the biographer of Emerson who writes a hundred years from now; it will avail more to the biographer of Mr. Sanborn himself (if there is one), since Mr. Sanborn figures in it more prominently than Emerson. At any rate, the book will live a hundred years — it is printed too well to pass out of existence.

As for the contents: it rambles in a truly wonderful manner, naming hundreds of people, some of whom were friends of Emerson, and many of whom seem never to have had any connection with him; it travels through a vast amount of miscellaneous reminiscence; it winds through imposing forests of eloquence and a few sunny fields of humor; but in all its wandering it continually turns away from Emerson, usually to talk about somebody else in whom the writer has greater interest than the reader.

The following sentence, by no means the longest in the book, may be cited as an example of the style: "And it was in this month that Emerson formed the purpose of inviting me to take charge of a small school in Concord, mainly devoted to his children and those of Judge Hoar and his neighbors, in a schoolhouse built by the Judge, not far from his father's house — Honorable Judge Hoar's, who had married a daughter of Roger Sherman, and was, in my time, that Dantesque figure in the village streets which none could see without respect." This sentence is typical of the book; note its relation to Emerson; the title of the work is "The Personality of Emerson."

A certain garrulity was to be expected, especially when the author writes of affairs so long past. It would seem, however, that the reader might be spared the repetition of minor events, and certainly some one might have suggested their elimination where twice repeated. A moment's comparison with some of the chapters in Mr. Trowbridge's "My Own Story," in which the same characters are treated in a sane and charming manner, reveals the weakness of Mr. Sanborn's work, both in style and observation.



"Volendam Harbor." Half-tone from water-color from the original drawing by H. Cassiers. From "Representative Art of Our Time," The International Studio, New York.

These remarks should not be taken to mean that there is nothing interesting in the book; many of the anecdotes are worth remembering; the only trouble is that one must dig through so much irrelevant matter to get to them. We are glad to know what Emerson thought of Whitman, and Carlyle's opinion of Emerson; but we do not care what an unknown female relative thought of what Mr. Sanborn thought of Emerson's Aunt Mary.

The book is printed in the usual manner of Mr. Goodspeed's publications, the edition being limited to five hundred copies on French hand-made paper and twenty-five on Japan vellum. The printing is by D. P. Updike, at the Merrymount Press, Boston. To say that it is in the usual manner of the publisher is to praise it.

The type is a clean, readable old Roman, perfectly suitable in point of time to the subject of the book, though not so good as some types cut before and since. The appearance of the page might be improved by the use of thinner leads, as the

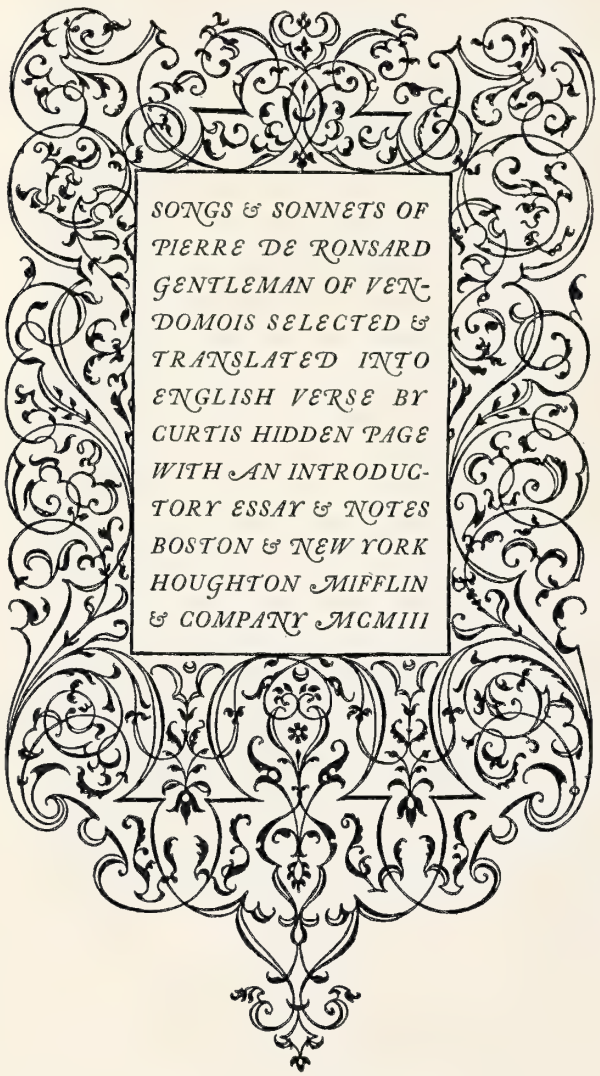
effect runs somewhat to stripes. But the greatest care has been taken in the proportioning of the pages, as well as in the composition and correction of the text. The paper is of a pleasant cream color, but very smooth; too smooth to be quite agreeable to the touch. The well-considered but over-delicate title-page faces a rather "niggled" engraving from David Scott's portrait of Emerson. The presswork, as one might expect on so smooth and even a stock, is very even in color, the hair-lines and light serifs of the type (which is of a design whose whole strength runs in the verticals, permitting the excessive leading above noted) printing clean and black; the register, however, is not so perfect.

The whole is solidly cased in boards, covered with gray-green charcoal paper, with a square back of white linen and a paper label. The binding fits the book, the whole being staid and at the same time interesting in appearance.

This work is representative of one of the best elements in American bookmaking — and one of the most thorough and scholarly bookmakers. We shall welcome the first of Mr. Goodspeed's publications that presents a variation in format; so far all his books look alike, and a little versatility in design certainly need not detract from their excellence.

* * *

The Riverside Press (Houghton, Mifflin & Co.) has just issued a limited edition of selected songs and sonnets from Ronsard, translated by Curtis Hidden Page. While only a limited amount of Mr. Page's verse has appeared in the magazines, it has always been of a distinguished quality, and the Ronsard translations are no exceptions. The book begins with



TITLE-PAGE, RIVERSIDE PRESS.

three sonnets addressed to Ronsard, one by Sully Prudhomme, one by Francois Coppee, and one by Mr. Page, himself; from the last the following lines are taken:

> "We too are young, Ronsard, and pledge thy name
> To-day, O poet of roses, poet of flame,
> Poet of youth eternal, poet of love.
> My own swift-dying youth to thee I give,
> To make men know thy living fame, and prove
> Thy faith — that youth may die, but song must live."

Following these sonnets, the volume presents a very delightful historical appreciation of Ronsard and his colleagues — the company of young men who first made the effort to advance the cause of letters in the French tongue, when all scholars were writing in Latin. Then follows the text of the translated poems, set in Caslon Italic, with all the swash initials used.

A dull rose-red has been used on the border of the title-page, and on some initials and head-bands inside the book; the color being selected because a more brilliant red would be too pronounced for the small type (ten-point) which is used for the text. The type is, in fact, rather small for comfortable reading, but was evidently selected to keep the book in bounds and to avoid too many broken lines in the verse. The presswork, while even and well in register, lacks color in the black. This fault is not uncommon in all work where so small a type is used, some difficulty being experienced by most pressmen in obtaining a clean, black impression from this size of body-letter on rough paper.

Altogether it is an uncommonly good piece of printing, though not equal to some of the things hitherto put out by Mr. Rogers. However, it helps to show the seriousness of his effort, in showing how he is seeking to experiment in all the classical styles. Surely this is the only way for the man who holds a high ideal in bookmaking to go about his work, for one never comes to realize fully the points of advantage in each manner until one has tried it thoroughly.

The Riverside Press also has in preparation an edition of "Fifteen Sonnets from Petrarch," selected and translated by Thomas Wentworth Higginson. In this book a similar size of page and general make-up is used, though the design is a little more in the Italian manner. The Italian and English versions of the sonnets are given on opposite pages, the whole being included in a very delicately proportioned paneling of red rules. It is perhaps worth noting that the first of these books was sold immediately on publication, and that a similar fortune awaits the second; which may be taken to indicate that if you print a good book very well, there are people who will be ready to pay your price for it.

* * *

A new novel by James Lane Allen is usually looked forward to by a considerable circle of discriminating readers; that is to say, all Kentucky and most of the ladies elsewhere. Kentucky looks on with the interest that attends the sending of the proofs from the photographer. And the ladies are fond of his cool twilights and sunset landscapes, with the lowing kine, tinkling bells, gold or purple glows flowing over the old colonial mansions, rose gardens, and all that sort of thing, not to mention the sentimental old gentlemen and the fiery-hearted young lovers. Mr. Allen's admirers do not care if nothing happens; they do not really want anything to happen; an event might interrupt Mr. Allen.

In "The Mettle of the Pasture" enough things happen to make an ordinary magazine short story. It could not be made into a short story, because to get enough events to fill the story would take all the characters, and they would crowd things too much in getting them all introduced. The only way would be to condense the characters into composites, perhaps by melting up all the old maids, on whose romantic histories the author seems so fond of dwelling, and pouring them into one mold; then one could easily do the same for the disappointed

old gentlemen, and again for the scheming old ladies. In the last operation the mixture might take on a really interesting quality, as the wicked grandmother would be sure to dominate the mass, and there are just about enough good or common characters in her class to humanize her. Of course, it is impertinent to talk about such operations. That is because Mr. Allen ought to have performed them for us before publishing the book.

When one looks seriously at "The Mettle of the Pasture," one finds in it no good thing that the author has not done better before. The central story tells how the heroine gives the hero, whom she loves, his unconditional discharge because he has told her about his past. Then her grandmother, whom everybody hates, but who is very picturesque, sets a few scandals going, and everybody suffers till the end of the book, when the heroine changes her mind (the reader never really finds out why) and marries the hero. Then he dies. This is to intensify what went before, and deceive the reader into thinking there was something back of the four hundred odd pages in which the author has been gossiping about the rest of the town. There seems to be no particular reason for his death, save his creator's ideas of an artistic ending.

This ending also may help to persuade the reader that the man really lived, since otherwise how could he die? The logical faculty in novelists has developed somewhat since Thackeray's time.

Most of the interest lies in the descriptions, which would be better if they were not burdened with the story, and in the affairs of the incidental characters. Some of these are really alive, and occasionally, as when the nineteen-year-old law student tells the Judge that Marguerite is in love with him, they exhibit unexpected and delightful capacity for humor.

As a whole, the book is disappointing. It has been brought out at the quietest lull in the publishing season, and has caused scarcely a ripple. Yet not many years ago men held that its author was the one living American who might start a wave that would break in sonorous immortality on the distant sands of time.

* * *

"Representative Art of Our Time," published by John Lane in the Studio Library series, is now complete, the eighth part having just appeared. This work has proved one of more than ordinary value to the student of the arts, both for the text of the accompanying essays and for the examples themselves. And everybody knows how worthless the subscription art publication usually turns out to be, so this collection of prints attains success on account of the weakness of others as well as on its own strength.

Each part contains a special essay on some subject of artistic interest, such as Wood Engraving, Monotyping, Lithography, the Pencil and the Pen as Instruments of Art, the Development of English Water-color, the Future Development of Oil Painting, etc. Most of these essays are by good authorities, are written in a semi-technical vein, and contain matter of interest to all readers, but specially, of course, to the students of the arts to which they refer.



"Breton School Girls." Half-tone from pastel of the original study by Lucien Lèvy-Dhrumer. From "Representative Art of our Time," The International Studio, New York.

The examples given in the prints cover a very wide field of effort, and, true to the expressed object, a very representative one. As the editor says, no effort has been made to flatter the popular taste in the selection of the subjects, and the result is very satisfactory. In some cases mere sketches have been used, but these sketches, drawn for the work by artists of real strength, are worth whole books by some of the popular idols. Often more can be seen of the characteristic quality and method of a man, of the real personality of his work, in a sketch than in a finished canvas.

The most direct means of reproduction possible has been employed in all cases, lithographs, woodcuts, etchings and



From pastel, "The Kid Glove," from the original study by E. Aman-Jean. From "Representative Art of Our Time," The International Studio, New York.

mezzotints being in proofs, while careful color-printing has been employed in producing the prints from oil paintings, water-colors, monotypes and the like.

Among the etchings — most of which run to architectural subjects — is a fine plate by Edgar Chahine, an attractive sketchy one by Pennell, and a "large" landscape very delicately treated by Burridge — the most satisfactory thing in this medium. "The Bather," an original mezzotint by Max Pietschmann, is a beautiful arrangement, very skilfully executed. Professor von Herkomer contributes an "Arab's Head," done in his own process of monochrome, reproducing the original brush strokes. Then there is a woodcut by W. O. J. Nieuwenkamp, which has already been reproduced in THE INLAND PRINTER in connection with our first mention of this work. In this list the very successful monotype by Alfred East also deserves mention.

Several drawings in pastel and chalk are shown, notably "The Kid Glove," by E. Aman-Jean, and "London Bridge, Sunday Morning," by Frank Brangwyn. Mr. Brangwyn also contributes a lithograph, "The Mine," both things being in his usual vital manner of sketching. Neither of these, however, show the uncommon strength of this artist so well as the series of illustrations so remarkably reproduced in color in the current (August) number of *Scribner's Magazine* — which, by the way, prove quite the most interesting things in all the boasted midsummer illustrating. Another pastel, "Winter," by Henri Eugene le Sidaner, is one of the most charming compositions shown in this medium.

Among the lithographs is a very delicate and characteristic bit in color by Henri Riviere, "Brume Matinale" — two cows, a deep, narrow landscape, some very slender trees, and a morning light. Brangwyn's "Mine" is the very antithesis of this — dark, rough and forceful.

Among the water-colors are "Milan Cathedral," by Albert Goodwin, and "Fleet Street," by Herbert Marshall, both good bits of color, very English in manner. Also a strong piece of decorative arrangement in color by Eleanor Fortesque-Brickdale, "Youth and the Lady," rather obvious dramatically, but not unpoetical in conception; and a rather trifling sketch of children wading, by Josef Israels, not in his best manner. There are several other water-colors, but further mention may be omitted.

Among the oils are two very effective moonlights, "The Vagabond's Horse," by Fritz Thaulow, and "The River Bank," by Edward Stott; a beautiful Japanesque piece, "The Mushroom Gatherers," by E. A. Hornel; "A Florentine Fountain," a strong sunlit sketch by Sargent; "The Mediterranean," a very personal impression by Claude Monet; "An Eastern Study," by Charles Cottet — striking but uncertain in values; and many others.

Enough has been said of the contents to show how the editor interpreted his title. The work is representative, especially when one considers its English locale, and its limited size. It does not represent the best work of the period, but it gives characteristic examples from the best workmen. That is all it could be expected to do. And surely it is the most valuable publication of its kind we have seen in many moons, yet very reasonable in price withal.

A GOOD CHANCE FOR THE RIGHT MAN.

Wanted — To take charge of country office. Must be able to write all the local matter in good, terse English; read proof; do the job composition and make ready; set the ads.; make up paper; keep accurate track of incoming business and intelligently oversee the work of his assistants. Owner wants a strictly honest, temperate, capable and willing man to relieve him of all the details of officework, and is willing to pay a good salary to such a man. No swell-heads, smart alecs, ragtimers, lushers, boozers or "artists" need apply, but a good, level-headed, tactful, courteous printer and local writer of fair education and experience can find steady employment at good pay. Man with family preferred. Write at once to the *Tribune,* Glenwood, Wisconsin, giving references, stating wages wanted and sending genuine proofs of work.— *Eau Claire (Wis.) Leader.*



"The Bather." Half-tone from mezzotint. Original plate by Max Pietschman, in "Representative Art of Our Time." Copyright of Studio.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

FOLLOW COPY.

To the Editor: SIDNEY, AUSTRALIA, July 6, 1903.

I would like to raise a complaint against the above cast-iron rule, which is carried to excess in some offices in this country. What I refer to particularly is the matter of trying too closely to imitate another printer's work — such as programs, circulars, pamphlets, leaflets and advertising matter generally. In a majority of cases I feel sure that the customer is not responsible for this annoying rule. One can understand a well-known firm desiring uniformity in business stationery, letter-heads, memorandum forms, bill-heads, invoices and envelope corners, because they are lasting, in a sense, and they are known and recognized at once by the people traded with; but in the class of matter indicated, which is rarely current or valuable for more than a month, they would surely realize the effectiveness of a more up-to-date, original and catchy style.

In some places here, work of this character is kept standing for from five to ten years — even annual jobs of such trifling dimensions as to mean no saving whatever. I think the heads of departments are generally responsible, being unreasonably reluctant to depart from the "same as last year's" policy. If they were more liberal in their instructions to the compositor, they would, in my opinion, better serve their employer, not to speak of the increased interest with which the compositor would be inspired, as against the dreary, lifeless and monotonous ways of the "deadly routine" method. They would in most cases be sure to give even better satisfaction to the "real Mackay" — the customer — and by so doing help to enlighten other likely customers as to their capabilities for doing neat, tasteful work, and, in short, everybody concerned, from the man who pays down to the latest "devil" who criticizes, would feel much better.

In composition rooms which are not too liberally endowed with type and other material, it is a continual source of trouble, annoyance and waste of time, not to speak of the energy expended in the very latest and choicest "cuss words."

GEORGE TAYLOR.

CLASSIC PRINTING EXHIBIT.

To the Editor: BROOKLYN, N. Y., August 1, 1903.

For the benefit of your many readers in New York, and others who may visit the city, I would like to call attention to a collection of books in the Lenox Library, at Fifth avenue and Seventieth street.

Here on exhibition are the Mazarin Bible (printed by Gutenberg), a truly wonderful and beautiful book, with its borders of red and gold and its illuminated initials; copies of the "Durandus" and "Catholicon," the earliest known New England primer, printed by S. Kneeland and S. Green in Boston in 1727, the only copy of this edition known to bibliophiles; a letter written by Christopher Columbus and printed in Spain. There are also a number of Caxton's works, including "The Recuyell of the Histories of Troye," "Game and Play of the Chesse Moralised," "The Dictes or Sayeingis of the Philosophres," "The Knyght of the Toure." Besides, there is a first folio Shakespeare and the first edition of all his plays in quarto, printed about 1600; the first edition of "Comus" and "Paradise Lost"; the first edition of "Pilgrim's Progress," and books printed by the Dutch during the early days of their settlement in New Amsterdam. There are also many engravings, maps and manuscripts, including a long and interesting document written by George Washington, which latter proves that the father of his country knew how to write, spell and punctuate exceedingly well.

Surely this is a collection that ought to be interesting to any printer! These monuments of our art inspire a feeling of awe and arouse a spirit of emulation. When we remember that many of these men labored at a time when the world was very dark — nay, when we remember that the invention and subsequent spread of printing has illuminated the whole earth and brought the treasures of science and art and philosophy into the humblest homes, and transformed the ignorant boor into an intelligent, happy freeman, it makes us feel proud that we are printers — members of the noblest and highest handicraft that the children of old Earth have ever learned. Moreover, much of the work of these early printers is truly superior to most of our work — superior in dignity and taste. With their ill-fitting material and defective appliances they accomplished much more than we, who must have everything constructed on the "labor-saving" plan, contrive at all times to do.

Note the admirable proportion of page and margins in Caxton's books; the black ink and the substantial, dignified appearance of the type! Here are neither glazed paper nor hair-line type to try the eyes of the reader. The book speaks

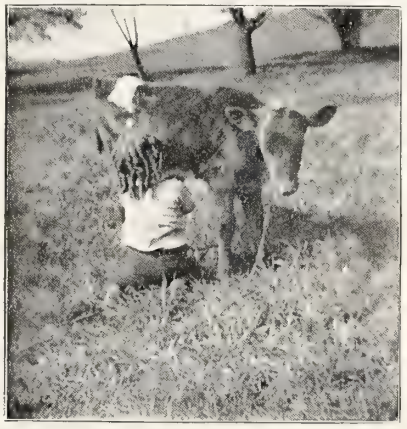


Photo by Howard Arnold, Mansfield, Ohio.

"SO, BOSSIE."

for itself. It is complete; it was born to endure — the master work of a master hand.

Look at the title-pages of some of these old works, notably the Shakespeare plays. A solid pyramid of roman capitals at the top, an ornament beneath, just in the proper position to balance the page, and the colophon plainly printed at the bottom. With one face and a few sizes of a quaint old style, something between Post and Caslon, these early printers turned out title-pages that I, for one, would be proud of. There was a consistency, balance and artistic verisimilitude such as we seldom realize with our hundreds of type-styles. There is a joy in our art; there is a joy in living when we may gaze on the works of the great masters that have gone before, who have left us the beautiful fruits of their labors, bought, mayhap, dearly enough by the struggles and miseries of many weary years.

From those two great latter-day disciples of art — Ruskin and Morris — we may learn that art and work are beautiful and good because they are useful, and that the greatest satisfaction in life comes not from riches and grandeur, for these may vanish, but from art, for it is eternal.

JOSEPH C. WHITE.

ANOTHER CAUSE OF WORRY REMOVED.

To the Editor: WASHINGTON, D. C., July 18, 1903.

Ever since your contributor, R. C. Mallette, exhibited in the January number the perturbed state of his mind concerning quotation marks, I have intended to relieve his disquietude to a great extent; but I haven't found the time to do so until now.

Your readers will recall that Mr. Mallette had this to say in the January number: "Take any of the series of lining gothics or similar faces, in which four sizes or more are cast on six-point body, and as many on twelve-point. Set a line in the smallest face of either body and then try to quote it in the customary manner. Not beautiful, is it?"

"THE INLAND PRINTER."

To this I shall add this horrible specimen from an ad. in THE INLAND about the same time to illustrate anew that Mr. Mallette presented a very bad case:

SET IN "POST" CONDENSED

Add to this the same words similarly quoted in No. 2 Black Gothic and No. 1 Engravers' Roman:

SET IN "POST" CONDENSED,
SET IN "POST" CONDENSED.

These specimens certainly show that Mr. Mallette's criticisms are justifiable, and that the commas as quotation marks are pronounced failures in each instance. I agree that nothing could be more unsightly.

But suppose we get rid of all this unsightliness without troubling the typefounder to cast a character that is decidedly ugly and sure to raise a howl of disapproval. We may do so by dispensing with the commas as quotation marks for the types shown and turning to something else.

I ask Mr. Mallette to accompany me to THE INLAND PRINTER jobroom. Let us take first the No. 2 Black Gothic face and decide to quote "THE INLAND PRINTER." I say to Mr. Mallette that we shall let the comma box severely alone and devote our entire "quotational" attention to the apostrophe box. I pick up two apostrophes and show Mr. Mallette that they are cast almost in the *center* of the body; I turn the two apostrophes nick up and explain to him that these two apostrophes *reversed* are exactly the same as *reversed* commas and that they are also in the *center* of the body. I set the words, THE INLAND PRINTER and place two apostrophes *nick up* before "THE" and two apostrophes *nick down* after "PRINTER," and Mr. Mallette at once sees that all the unsightliness vanishes as soon as this is done. See the result for yourself:

"THE INLAND PRINTER."

By *reversing apostrophes* instead of *commas* before the first word quoted, the Light Lining Gothic No. 2 and Engravers' Roman No. 1 appear thus when quoted:

"THE INLAND PRINTER."
"THE INLAND PRINTER."

This explanation should do away with the unsightliness complained of in every office in the country and banish another little trouble that has caused more worry and wasted more time than many of the big things of importance.

I offer this working plan for such letters to all the boys, and hope that the gray matter and time heretofore expended on this pestiferous annoyance may be found useful in designing many beautiful specimens of typography to further enhance the art preservative.

And along with the offer I give a guarantee that it will never fail with the sizes exhibited and will be almost as great a success for one size smaller of each type and for one size larger.

Reverse the apostrophes! JOS. W. CHEYNEY.

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address The Inland Printer Company, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, $1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, $1.50, prepaid.

THINGS YOU SHOULD NOT FORGET.

Don't forget to clean spacebands daily.

Don't forget to polish them with graphite.

Don't forget to maintain spaceband box adjustments.

Don't forget that the parts are constantly wearing and need readjustment.

Don't forget that each machine should have a full set—thirty spacebands—in it.

Don't forget to save the wedge portion when sleeves get broken, and have new sleeves put on by a reliable repair house.

Don't forget that improperly repaired spacebands cause ruination of matrices.

Don't forget that the last cam on back keyboard roller operates the spaceband lever.

THE first Linotype machine to be used on a Hungarian publication has been put in the office of *Magyar Hirmondo,* Cleveland, Ohio.

THE *Jewish Courier,* Chicago, has installed a Linotype, and the left-handed Yiddish characters are now being set on the machine—the first of its kind in the West.

JOSEPH F. RYAN, until recently a traveling salesman of the Mergenthaler Linotype Company, is now occupying a similar position with the Harris Automatic Press Company, and traveling in the territory west of the Mississippi river.

P. SHEA, Linotype machinist on the Chicago *Tribune,* is the inventor of a contrivance which lessens the work of the operator, and should add to his output on the machine. It is

in the nature of a lift for the assembling elevator and enables the operator to send up the line by raising the assembler with his knee instead of with the hand, as heretofore. A bent-wire frame is fastened to the lever at the left-hand side of the keyboard and is adjustable in length, so that a slight rise of the heel from the floor will elevate the assembled matrices. It is attached to a number of the *Tribune* machines.

A Low-pot Signal.— W. H. Bell, with F. W. Baltes & Co., Portland, Oregon, has devised an attachment for the Linotype which will notify the operator when the metal in the pot is low. He accomplishes this by inserting a tube in the metal-pot and fastening it in such a way that a rod, which rises and falls in the tube with the height of the metal in the pot, is made to close an electrical circuit, which includes a lamp or other signal, when the pot comes forward. If the metal sinks below a certain level, the signal is operated and the operator is notified that it is time to replenish the pot.

The Canadian Typograph Company, Windsor, Ontario, Canada, manufacturer of the Rogers Typograph, has, during the past year, made several improvements in its machine and now announces that in its latest make of machine the metal is taken into the mold across the entire width of the line, rather than through a semi-circular opening, the result being a line of type giving an increased bearing surface to stand on and a



C. B. Elliott.



Gilbert Summersett.



William Herzog.



H. A. Hanson.



John C. Harmes.

GRADUATES INLAND PRINTER TECHNICAL SCHOOL — MACHINE COMPOSITION BRANCH.

much more solid form to print from. This gives a better face of type and a cleaner and clearer print. By a change in the brazing machinery, all matrices are now produced without the temper of the brass being reduced, adding fifty per cent to the life of the matrix, thus reducing the cost of maintenance. Matrices are also so constructed that they can be instantly removed or replaced without the necessity of releasing the matrix-wire clamp, as is the case with the old make of machine.

Putty in Mouthpiece Holes.— C. R. R., a graduate of the Inland Printer Technical School, writes: "Linotype has arrived and is set up and running O. K. Have had no difficulty yet. There is an old operator in the office, who claims to be able to take charge of a machine, who insists that all the holes in the mouthpiece of the metal-pot except the ones in use should be plugged up with putty. I keep insisting that it is not necessary, as I never heard mention of any such thing in the school, and there is no possible way for the metal to escape from any of those holes. Just to be satisfied, I would like to know, however." *Answer.*— The idea of plugging up unused holes in mouthpiece probably originated with some machinist who did not know how to line up the mouthpiece with the back of mold, and so conceived the idea of plugging up unused holes to prevent metal leaking when the cast occurs. If there is a tight joint made when the pot locks up, no metal can escape from the holes not in use.

Advice to Operator-machinists.— P. T. Dodge, president of the Mergenthaler Linotype Company, gives the following advice to operators who, not understanding the mechanism of the Linotype, attempt to make adjustments and repairs on the machine. He says: "The trouble is due to two causes: First, their failure to keep the running or wearing surfaces in the machine absolutely clean; and, second, the fact that these men, who, as a rule, are not mechanics, have a mania for filing and altering and adjusting parts which should be let alone. Now, I think that one rule that should be posted in letters a foot high, is: That the machine operator is, under no circumstances, to file or otherwise alter any part of the machine, and that he is never to change the adjustment of any part of the machine for the purpose of trying the effect or experimenting. If an operator has a difficulty, he should never attempt to remedy it by changing the position of a part, unless he is absolutely sure in advance what the result will be. An operator will commonly change the position of a part; he will fail in the result sought; he will also fail to get the part back exactly where it belongs, and the result will be trouble in a score of other places."

Intermediate Clutch.—An operator writes: "In the next issue of The Inland Printer I wish you would explain the construction of the intermediate throw-off clutch." *Answer.*— The intermediate clutch is for the purpose of stopping the assembler star-wheel when the line is accidentally overset and it is necessary to remove some of the matrices from the assembler. As the star-wheel is driven by friction, this clutch should be thrown off instantly whenever the line is overset, as the friction plate will rapidly wear out if the star-wheel is held stationary while the belt is running. Some operators habitually grasp the matrix belt and back up the star-wheel without throwing off the clutch, thus wearing out the friction plate and in addition stretching the matrix belt. The latter can be tightened by moving the upper pulley backward after loosening the stud nut which holds it, but this will not be necessary often if the operator uses the intermediate clutch throw-off. The shaft of this clutch will run dry if not watched, as the bearing is long and the oil cup distant. It can be removed by loosening the screw in the bevel gear and pushing the shaft toward the front of the machine. After dressing with emery paper and washing carefully, drill a hole in the bearing midway of its length to make an additional oil hole before replacing the shaft. A pin through the knob works in a slot in the shaft to permit the knob to be pulled outward to stop the assembler belt, and a short spring offers friction to the movement of the knob so it will not slip out of engagement with the clutch pulley. A screw pin through the rim of the pulley runs in a groove in the shaft, which always turns, the pulley stopping when the knob is pulled outward and starting when the knob is pushed in, and the flanges on the knob engage the projections on the pulley.

Linotype Troubles.—A California operator-machinist wants information on the following points: (1) My distributor stops a dozen times, sometimes, in a night. On going around to start it, I will often find that two matrices have gotten into

the channel together and become wedged. More often I find nothing at all and it starts up all right as soon as I shut it again. (2) Another annoyance is my slugs. I enclose three specimens and they are unusually good ones for us. The face is always good, but the slug is porous — it looks chilled or "curley." It does not make any difference in the printing qualities, but I want better-looking slugs if I can get them. (3) Is there any way to prevent slugs being ejected with such force that they strike against the outer edge of the pan and are bruised? A great many of my lines are spoiled in that way. *Answer.*—(1) If the distributor stops without anything clogging the back entrance, the stop-rod may rest too lightly on the plate on the distributor-clutch lever, so that the vibration of the machine causes it to slip off and stop the distributor. The plate is adjustable. If two matrices get into channel together, it may be that they go on the distributor bar together. This would only be in the case of thin matrices. The bar pawl in distributor box should prevent this and permit only one matrix to pass. The pawl may be stretched by hammering it thinner so as to lessen the space between pawl and rails. (2) The slugs had a hollow bottom, showing the metal is run too hot. If a good grade of metal is used, having more tin in its composition, better slugs would be produced. (3) If slugs are being ejected too far, the pawl on the ejector lever behind the machine should be raised. The trouble, however, may be in the ejector guide not offering enough friction to the forward movement of the blade, or the buffer spring on the slide being broken or weak. Sometimes a wad of paper inserted between the flexible plate in the knife-block and the block itself will allow slugs to be delivered properly to the pan.

Machines Kept in Poor Condition.— Operators in large offices are not supposed by the machinists employed there to know anything about the mechanism of the machines, and they resent any suggestions or comment by the operator on the condition of the machines which they must operate. In many cases the machinists can not or will not fix a machine nor allow the operator to do so, although the operator has sufficient knowledge and ability. Many offices are engaging operator-machinists nowadays and making them responsible for the machine they operate. Machinists themselves admit that an operator-machinist is able to care for his own machine, and the conclusion is inevitable that if one man can take care of one machine, ten men can take care of ten machines. Heretofore the trouble has been that operators had no opportunity of learning the mechanical features of their machines, and have had to rely on the machinist to get the machine going when it stopped; but with the opportunities now afforded by the technical schools and the published literature on the subject, many operators and printers are fast becoming acquainted with the intricacies of their machines, and the time is not far distant when knowledge of the mechanism will be as essential as ability to operate a typesetting machine. That machine-shop training is not necessary to successfully handle a typesetting machine is proven by the hundreds of competent machinist-operators who went from the case to the machine thinking they had no mechanical turn of mind, but found no difficulty in mastering the mechanical features of the machine once they had the opportunity. When all operators are their own machinists there will be no occasion for the kicks now heard about the condition in which machines are kept, as such a complaint will be a confession of their own incompetency, which they will have to remedy by study and instruction at the recognized centers of training. Although an operator, under present conditions, may know how to adjust a machine, when his machine stops he must not touch it, but call a machinist and wait until this individual has either remedied the trouble or, as often happens, finds he does not know how, and tells the operator to worry along with it. The writer of the following letter is employed in a large book office not a thousand miles from Chicago, and his experience is shared by many other operator-machinists: "It makes a man sick to see the machinist in this office regulate the gas with the valve on the pipe, see him hammer out slugs with a hammer — and to see the molds! They are in fine shape! But what seems the worst of all is the pump-stops. They have some of the new kind, and the way they work. I don't say the machinist can't set them, but they won't work, and that's enough. I had three squirts one night and got burned and came near quitting the sit. Then to hear the machinists talk. It is disgusting to see what the proprietors have to put up with. It is no wonder the machinists knock on the school, for some time these same machinists will be out of a sit. They must do different or lose their heads, for it is already hard for these concerns to keep competent operators, and they will sooner or later tumble to the reason."

Machine Starts with a Thump.—An operator-machinist in the Far West who believes in having his machine in perfect condition, even though the product is not interfered with, wants enlightenment on the following trouble: "We have a new Merg. here — installed in April — and I am having some annoyance with it which I do not seem able to fathom. There is a bad thump or 'chug' when the line goes over. This is accompaniel by a 'kick' of the starting-lever in front. So far as I can see it does no damage, but it gets on my nerves like the Old Nick, and I want to stop it. It did not commence until about four weeks ago. The Merg. factory man who set the machine up was here some time ago, and he put in twenty-four hours trying to stop the thump, and — apparently — succeeded; but half a day's run after he left started it up again. It is hard to describe the noise or explain what it is, and I don't know the technical names of the various parts very well, but I'll try and make it clear. Just as the carriage gets completely over, and simultaneously with the second elevator starting down — simultaneously with the machinery getting into motion — comes this thump, sometimes very hard and sometimes faint. The hand-lever in front is jerked outward at the time of this thump, and I can't get it out of my head that the two are connected. When I hold the lever in, there is no thump; likewise, when I 'catch the elevator,' there is no thump. I don't know exactly what the factory expert did to stop it temporarily, but he laid the blame to the shape of the lower automatic stopping-lever, and put in a new one. Now I notice there is no tension on the hand-lever in front. It just 'wags' loose and, when pushed in, there is no movement of the safety clutch, as there should be. I believe if I could get that fixed, the thump would disappear. As this has apparently stumped the factory expert, I am forwarding it on to you, for, so far, all my inquiries through your department have brought me replies that, when put into practise, solved my troubles. In the course of my experience I found that if I turned the machine back a trifle, say to bring the clutch about half an inch out of the regular position it stops in, then there was no thump; there was tension on the hand-lever, and shoving it in moved the clutch out appreciably. Query: If I can get the machine to come to a stop a fraction of an inch sooner, won't that stop my thump? But now I've adjusted the lever — the one against which the machine comes to a rest — to bring it as high as possible. Any higher and the machine won't go over at all. The other day I took pulleys, clutch and all off — found the shaft dry as a bone — didn't look as if it had ever been oiled, despite the fact that I keep the oil cups full. So I cleaned everything thoroughly — oiled shaft well — made sure there was no obstruction to the free flow of oil in cups and through holes. Put the whole business back and started her up. Eureka! No thump at all; so I started the day man at his work and went home and slept the sleep of the just, looking forward to a night's work minus that infernal thump. But when I got down to work —

well, that chug was doing business at the old stand. Investigation disclosed oil everywhere — all over the spokes of the pulley-wheels — all over the clutch — (not on the clutch-pulley surface, however, nor on the leathers) just as it always had been. I took clutch and pulleys off again; shaft dry and sticky; wheels turned with difficulty. Well, I simply can't get oil on the dratted shaft, except by taking the whole business off and applying it directly. So far as regulating pressure on that spring inside the shaft is concerned, I have screwed the bushing in as far as it will go and unscrewed it as far as it will come, and nothing doing. Our machine is the new style — all the latest kinks, and some of 'em are too many for me. I'm not sure I understand the packing of the leathers. When the factory expert was here he put new leathers on and then had to scrape them thinner to get the machine to run to suit him. Perhaps I ought to be satisfied so long as the machine turns out its string, but I can't be happy till I get this thump. I'm thinking thump, talking thump and dreaming thump till I can see my finish in the bughouse ward somewhere. I'm really getting good results — day shift (green man) and night shift together, we don't lose fifteen minutes a week on account of the machine. There's another little noise I notice. It is when the elevator goes to the top position. It goes up with a bump. It has always done that, but I never paid any attention to it until just lately. Had the other bump on my mind too much. Can you suggest any way to bring the machine to a stop a trifle quicker and the cams just a trifle less far forward? And any way to fix those oil cups, etc., so the oil will go on the shaft and not all over the outside of the wheels?" *Answer.*— This trouble is usually present in new machines, and is due in the first place to the driving shaft becoming dry. Oil has a poor chance at best to reach the driving shaft, as it must work through the loose-pulley bearing first. It is advisable to remove the driving pulley frequently when the machine is new and apply the oil directly to the shaft. If loose pulley is not needed, it is a good plan to remove it and leave it off, as the shaft can be more readily oiled then. The trouble became complicated when our correspondent, in order to overcome his difficulty, changed the clutch adjustments. It is likely the machine at first stopped with a jerk. Changing the adjustments made it start with a thump. The cause of this is the flanged collar on the driving shaft striking the forked lever when the clutch is thrown into action, owing to a misadjustment of the forked lever. When the clutch is in action, there should be a space of 15-32 of an inch between the shaft bearing and the collar, made by changing the amount of packing underneath the clutch leathers, and at the same time there should be a space of 1-32 of an inch between the collar and the forked lever, made by the adjusting screw between the two parts of the stop-lever on which the stopping-pawl strikes to stop the machine. Our correspondent says he attempted to stop the machine sooner by raising the stop-lever. In doing so he caused the forked lever to move further outward toward the collar and reduced the space of 1-32 of an inch between the two when the clutch was released, allowing the collar to strike the forked lever, causing a thumping noise; jerking the hand-lever, and when the machine stopped there would be no tension on the latter because of the fork driving the collar too far outward. Backing up machine a trifle merely shortened the stroke of the clutch collar and the blow of its striking the forked lever was not noticeable. The other thump — that of the first elevator when it rises — is likely caused by the knife-wiper bar being bent and so interfering with the upward stroke when the elevator rises, or the latch rod which pushes the bar upward being bent too high.

Addition to Premises of Chicago Branch of the Mergenthaler Linotype Company.— Mr. George E. Lincoln, manager of the Chicago branch of the Mergenthaler Linotype Company, has leased the premises adjoining the offices and salesrooms heretofore occupied in Steinway Hall, thus acquiring the entire main floor and basement for the use of the company. The rapid growth of the business of the Chicago branch of this company is due admittedly to the efforts of Mr. Lincoln, whose aggressiveness, good judgment and sound business methods have made his success a notable one.

A New Linecasting Machine.— The *Gazette*, of Sterling, Illinois, of August 11, announced that H. E. Brown, of that town, had been granted patents on a new linecasting machine. Quoting the *Gazette* article:

> It is a new and complete machine, about the only thing resembling the standard Mergenthaler being its finished product. Among the prominent features of this new machine are the matrix bars, and methods by which the machine handles them automatically, the method of spacing and justifying the line and the keyboard.
>
> The machine is automatic in all its performances, the operator continues to assemble matrices to form line after line while the lines are carried forward, the slugs, or lines of type, cast and the matrix bars and justifiers returned to the stored position without assistance of the operator.
>
> This new barotype machine is very simple and can be built economically. It will be as rapid, if not swifter, than any other machine, and produce lines of varying lengths to six inches, and of various faces and bodies of type, being interchangeable with great ease and little loss of time.
>
> Mr. Brown has been working on this machine for several years, although but few of his most intimate friends knew of it. He has tested all the intricate parts and obtained opinions from the best machinists who are familiar with the art, and is confident that he will have no difficulty in building a perfect working machine.
>
> The claims allowed on the patent cover and protect every feature that he laid claim to. In view of the fact that hundreds of patents have been granted to various inventors on such machines there were many interferences to work around and Mr. Brown is to be congratulated on his success. It is undoubtedly the largest case ever received at the patent office from this county or section of the State. The petition, specifications and claims cover 185 typewritten pages of the legal size and there are fourteen sheets of drawings.
>
> Mr. Brown has been very successful in interesting the right men in his machine and has the promise of unlimited capital to exploit and manufacture, and plans are already under way to organize a stock company for that purpose. It has been and is Mr. Brown's intention to place the machine on the market at a popular price, say $1,000 or $1,200.
>
> When asked for an estimate as to the probable number of sales and the approximate profits, he says that it is not "how many machines can be sold," but "how many can we build."

Since the account printed in the *Gazette*, we learn that Mr. Fred H. Wendell, of Minneapolis, Minnesota, chief promoter of the Goodson machine, has purchased an interest and contracted for the services of Mr. Brown to build the machine on behalf of a syndicate. It is said that the concern will be known as the Brown Barotype Company and an experimental machine is to be placed in course of construction immediately.

Recent Patents on Typesetting Machinery.

Linecasting Machine.— W. S. Scudder, Brooklyn, New York, assignor to Monoline Composing Company, Washington, D. C. No. 733,559 and No. 734,437.

Nipple for Linotype Machines.—J. B. Allen, Detroit, Michigan. No. 733,571.

Linotype Machine.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. No. 734,096.

Linotype Machine.—John S. Thompson, Chicago, Illnois, assignor to Mergenthaler Linotype Company, New York city. No. 734,106.

Linotype Machine.— P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. No. 734,121.

THE RIGHT KIND.

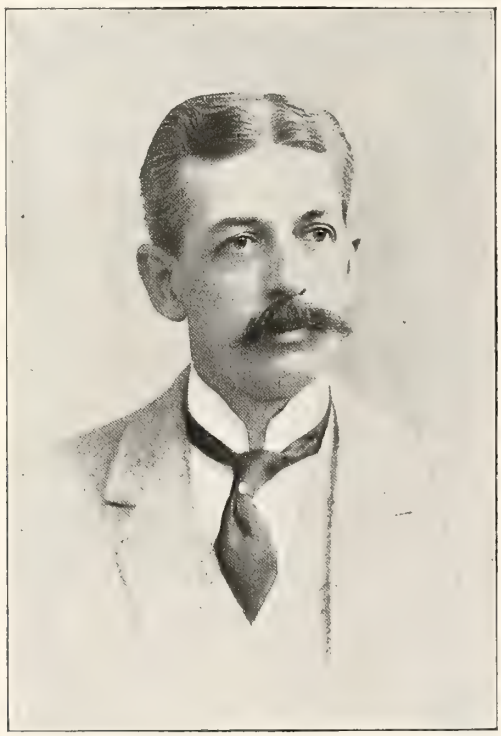
It is the right kind of seed, in the right kind of soil, which brings the right kind of results; just so with advertising.— *Class Advertising.*

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXX — GEORGE FREDERICK JORDAN.*

The death of Mr. Jordan removes the last survivor of the old firm of MacKellar, Smiths & Jordan, once the best-known typefounding firm in the United States, and one of the famous foundries of the world. His loss is not alone to the business which has been his lifework, but to the community in which he grew to manhood, and to the many friends who knew him intimately his place can not be easily filled. Mr. Jordan was in his usual good health, and on Saturday evening, July 18, he dined at the Art Club, Philadelphia, with a close friend. He left for his home about ten o'clock, with no premonitions of illness, and retired; but while dressing on Sunday morning, about nine o'clock, he complained of pains in his head and



GEORGE FREDERICK JORDAN.

arm. A physician was summoned, but at noon he suffered a relapse, and died shortly before three o'clock. The interment was private, on Wednesday, July 22, but many members of different clubs of which he was an associate were present. All the employes of the typefoundry congregated in Rittenhouse Square and marched to the home in a body, having previously presented a beautiful floral piece.

George Frederick Jordan was a son of Peter A. Jordan, of the firm of MacKellar, Smiths & Jordan, and was born in Philadelphia, August 31, 1850. He received his early education in the public schools of his native city, and was graduated from the Friends Central High School. In 1867, when but seventeen years old, he entered the counting-room with his father, and by strict attention to business he soon gained control of one of the principal selling departments of the establishment. This he managed with ability and credit to himself, gaining the good will and esteem of the many patrons of the house with whom he came in contact. On the organization of the corporation of the MacKellar, Smiths & Jordan Company, in 1885, Mr. Jordan became a large stockholder, and when Richard Smith retired from active participation in the affairs of the concern, he became the vice-president of the company. In 1892, when the American Type Founders Company was organized and bought the principal typefoundries, Mr. Jordan was made a director of the new corporation, a member of the executive and finance committees, and manager of the mechanical department of the Philadelphia branch, which position he held at the time of his death.

Although not a trained mechanic, Mr. Jordan had a mechanical mind, and was quick to see the necessity for improved methods in the manufacture of type. From a constant study of the commercial phase of the business he came to a full realization of the importance of the most improved methods of manufacture, and he was constantly studying how to improve the methods. He was instrumental in having the automatic typecasting machine introduced, and under his personal supervision a number of these machines were built and installed. It is said that many other mechanical improvements and labor-saving devices were due to his intelligent observation and skill. A conscientious, steady and thoughtful man, he was always interested in the increasing success of the business; but his interest did not begin and end here. He was ever mindful of the personal welfare and happiness of those employed under him, and it is by these, next to his immediate family, that he will be most missed.

Mr. Jordan inherited from his father an artistic taste, and he was a patron of art. He was a collector of fine and rare books, particularly of handsomely printed and illustrated books, and his name was identified with various art clubs. He married a daughter of ex-Sheriff Howell, of Philadelphia, and he is survived by the widow, a son and daughter.

* For much of the information regarding the subject of this sketch, the writer is indebted to W. Ross Wilson, manager of the Philadelphia branch of the American Type Founders Company.

TRAINING THE MEMORY.

Impairment of memory usually arises from some condition of nervous exhaustion, as that resulting from physical illness or strain, from overwork, grief, physical fatigue, emotional shock, monotony of living, absence of healthful recreation and amusement — any circumstance that brings about perpetual antagonism between personality and surroundings. Measures to strengthen the exhausted nerve elements will improve a failing and enfeebled memory. Means to this end are comprised in the right use of air, water, exercise, foods, recreation, study, companionship, rest, in a circle of varied activities and methods that embraces aspirations of the highest order as well as the most homely details of practical hygiene. Nothing in nature requires so much oxygen as a nerve, so much fresh air. "Open the windows and glorify the room," as Sidney Smith used to say. Do not be afraid of a little glory at night, too; for brain and nerves, heart and mind, need fresh air more than any other material help. Next to air as a means of safeguarding memory and gray matter, water is the most effective and beneficent agent. In the form of the daily bath, water is the most powerful nerve tonic ever yet discovered. For drinking, about two quarts of water is the amount required daily. The third factor in mental health is food, often most erroneously placed first. What is digested, not what is merely eaten, is the thing that counts in regard to nourishment.— *Dr. Louise Fiske Bryson, in Harper's Bazaar.*

FILLING UP SPACE AND WRITING ADVERTISEMENTS AT THE LAST MOMENT.

There is no better way to do bad advertising than to put off your work of writing an advertisement until the time the paper is ready to go to press; then jump at it, and jam a few unintelligent words into as many sentences that will make the advertisement as meaningless as it is possible to do with your limited amount of time. You can not write a good advertisement on the flash of the moment, no more than a lawyer can write a brief or a doctor diagnose a case on the spur of the moment.— *Retail Merchants' Journal of Canada.*

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.— A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.— By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints — Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, $2.

TWENTIETH CENTURY COVER-DESIGNS.— Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. $5, prepaid.

PLAIN PRINTING TYPES.— By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, $2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, $2.

HINTS ON IMPOSITION.— By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.— The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

WILLIAM MEYERS, Ann Arbor, Michigan.—A presentable cover-design, although caps. and lower-case would be more readable.

J. C. CLOUGH, Clarion, Pennsylvania.— The use of the text letter for all display throughout the program would be appropriate.

E. J. BLISS, New Hampton, Iowa.— The only wrong thing on the program is the heavy dashes. Single-faced rule would not be so evident.

WESLEY L. DAVIS, Orland, California.—A little more space between the words of the main line would improve it on account of the letter-spacing. The design is attractive.

W. C. SMEDLEY, Pleasantville, New Jersey.— The Louisiana Purchase letter-head is scarcely plain and dignified enough for the requirements of the job. It should have been perfectly simple, with no rule and ornamentation.

C. D. BOWEN, Mount Pleasant, Michigan.—When a customer wants a directory and gazetteer of a town put on a letter-head, the only thing to do is to put it on in the best manner possible, which has been done in the present case.

J. WARREN LEWIS, Pasadena, California.— The printing on a proof envelope should be as plain and legible as possible, and vertical type arrangement for the word "proof" should be avoided, because contrary to the ethics of English printing.

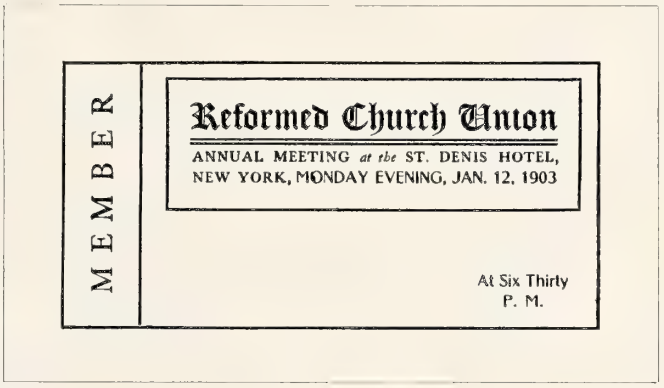
MELVIN BROTHERS, Claysville, Pennsylvania.— The change in the statement is unimportant as regards effectiveness, as the general appearance is not changed. Any possible preference would be for the one with the word "liveryman" in small type, as it strengthens the name by contrast.

BERT TAYLOR, Montreal, Canada.— The program is very well arranged and the composition excellent. The ads. are particularly pleasing, each one being set in an original and distinctive manner, very desirable from the advertiser's point of view.

The Watchman-Words, Lindsay, Ontario.— Panel headings in a booklet look best set the full width of the type page, the heading being centered in the panel, instead of making them of varying lengths according to the length of the heading.

TOL. E. MCGREW, Warrensburg, Missouri.— The three jobs are good examples of the harmony that should always characterize the composition of the stationery of a firm. A small defect in the statement is the failure of the rule to line with the word "Dr."

JOHN B. HOPKINS, New York city.— The ad. design is ingenious and your business card an attractive design. The



No. 1.

latter does not come within the province of pure typography, however, but we reproduce a card that is very satisfying to look upon. (No. 1.)

H. A. MCQUAY, McLouth, Kansas.— Some errors are shown in the work for which scarcity of material is not responsible. One of these is improper word divisions. In many ways, though, the specimens are well arranged for the style of office indicated.

RANDALL & MCKEE, Sidney, Iowa.— The letter-head is very attractive with the heavy border printed in gold as shown. Blue paper should not have been used, however, because it



No. 2.

dims or muddies the red lines. White, light yellow or green paper would not affect the red color as blue does. The desire for letter-spacing might be restrained in some cases, and in the heading shown this should have been done and the crowding of the panel rule thereby avoided. (No. 2.)

R. C. HARDESTY, Berthoud, Colorado.— The work is in sufficiently good style with one exception. The name is too small in the White statement. One or two sizes larger would improve its appearance and bring it into conformity with one of the lesser rules of good job printing, that the name on a bill-head or statement is of more importance than the business.

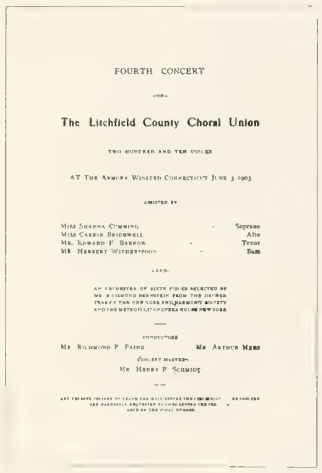
The printing on them is not advertising to the same extent as it is on a letter-head or card.

ZILLA E. CONNELL, New York.— The card is a departure from the ordinary and is very well displayed. Our only exception is the ornament, which is unnecessary from a strictly commercial standpoint, although we appreciate the need of such for artistic reasons.

N. W. ANTHONY, Chicago.— The ornament dominates the blotter to an extent that might condemn it as a good advertising design, yet its decorative features compensate for the apparent violation of advertising ethics and makes it an attractive business-bringer.

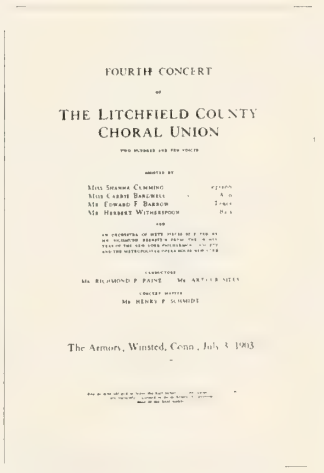
EDWARD W. STUTES, Spokane, Washington.— The ad. is catchy, but the line "If you want a home" should have been set in lower-case, with a view to greater legibility. Lower-case lines are easier to read than caps., and so, more desirable for use in advertisements.

C. M. BRADFORD, Winsted, Connecticut.— The title-page of the Choral Union program is not very effectively displayed.


FOURTH CONCERT

The Litchfield County Choral Union

No. 3.


FOURTH CONCERT

THE LITCHFIELD COUNTY CHORAL UNION

No. 4.

Some changes in type-faces and rearrangement would improve it. These we show in the reproduction. With this exception, the book is very satisfactory in composition. (Nos. 3 and 4.)

GUY B. MAY, Dayton, Ohio.— The chart is certainly a "peach," and shows to what queer usages type is sometimes put, and is also a monument to the patience of the man who set it up, we should think. The other samples are set in a quiet and proper way for such work.

E. J. BLISS, New Hampton, Iowa.—The typefounder should be truly thankful for the amount and variety of border and ornament on the blotter, but so much of it overpowers the rather modest type display. The use of a more legible and heavier type-face would also improve it.

H. P. HORNBY, Uvalde, Texas.— In order to avoid a run-together appearance of the words, all cap. lines and especially extended cap. lines require more space between the words. If the thin-spacing was done in order to make the line a certain length, it should have been made a size smaller.

J. W. ROPER, Chicago.— The personal business card is exactly what such a card should be, both in composition and colors. We can say the same of the folders, but the proof envelope is scarcely plain enough. The words "read carefully, etc.," should be somewhat larger and in a more legible type-face.

FRIEND B. LISTER, Salem, Virginia.— The program has a fault common to many of the advertising kind. It is that no distinction is made between the program proper and the surrounding advertisements. Even the first or title-page is a mass of display, with nothing displayed that will attract the eye in particular. A heavier border around the program part would be one way of correcting the error.

C. A. WHITE, Cattaraugus, New York.— The two panels of the Times heading seem to be out of relation with each other. Perhaps it would look better if the upper one were moved to the left, giving equal margins on top and left-hand side to both. The red rule under the main panel is unnecessary.

E. W. JOHNSTON, JR., Bridgeburg, Ontario.— Printed in green and gold on light-green paper, the design is a good


The Bridgeburg Review and The Fort Erie Times

E. W. Johnston, Business Manager

THE REVIEW PRINTING HOUSE

LOCATED IN BRIDGEBURG, ONTARIO, CANADA

PRODUCERS OF MUCH PRINTING OF THE BETTER CLASS

No. 5.

variant from the conventional panel-design. Rules and ornament in gold, the rest in green. The Nelson letter-head is a good example of consistent letter-spacing. (No. 5.)

D. M. BENTON, Macon, Georgia.—Your energies seem to have been directed in the right direction. We especially note the evidence of careful workmanship in the proper joining of rules and mitered corners. The Parmelee bill-head is rather crowded, which could have been avoided by some different arrangement.

S. T. GAY, Raleigh, North Carolina.—A heavier type should be used on the "New South" cover on account of the dark stock. The "Conference" cover is good, although the exact division of the panels makes it rather precise. The "Grand Lodge" cover is pleasing on account of its irregular arrangement.

C. T. SMITH, Towanda, Pennsylvania.— With one or two exceptions, the work is done in the desirable and businesslike way most needful in commercial work — neat, plain and suited to the requirements of the customer's occupation. The Towanda Organ Company is a very well-arranged gothic heading.

ALBERT W. DIPPY, Philadelphia.— We are especially interested in the two specimens of commercial printing shown. They are composed and arranged in exactly the way they


A MUSICALE

SWARTHMORE PRESBYTERIAN CHURCH

FRIDAY, FEBRUARY 27, 1903

8 O'CLOCK CARDS, 35 CTS.

No. 6.

should be, and we reproduce the card as a corrective to some of the printing that does not quite approach the best standard of commercial printing — simplicity. (No. 6.)

D. W. BRYANT, Newport, Arkansas.—Although it is generally best to set a job in a series, if possible, yet occasionally a departure from the rule is the better taste. Change the firm names, the word "incorporated," the two bottom lines in the main panel and the matter in the side panels to some plain type like old style, leaving the two main lines in the text as

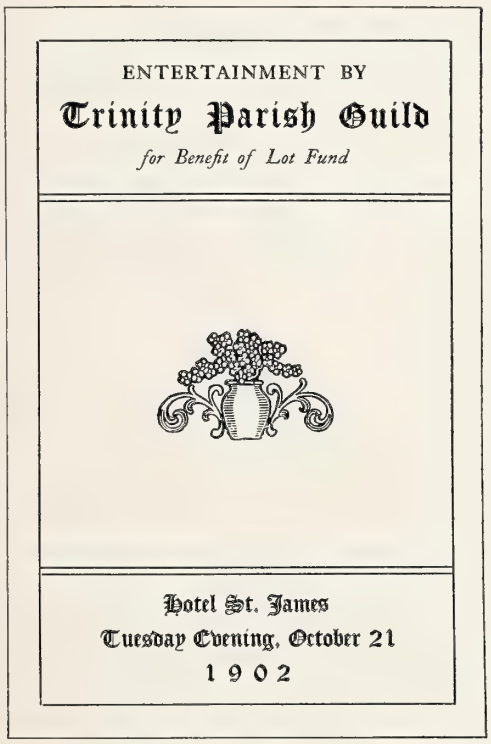
they are. This will cause contrast, making the firm name and the business more distinctive. Two colors or some other color than black would improve it.

P. B. Treling, Bar Harbor, Maine.— The red ornaments are unnecessary and do not help the appearance of the heading. The address and "Printer and Stationer" line should be transposed, avoiding a bottom-heavy appearance. Leave off the periods at either end of the main line and make inside panel same size as outside ones.

Parley Proctor, Grant's Pass, Oregon.— Periods should not be used as ornamental adjuncts to a display line. The church program is very appropriately printed, with the above exception. The letter-head panel is a very distinctive design, but seems rather bare. One or two more lines of matter would help its appearance.

Peoria Printing & Stationery Company.— The Kickapoo Club program is arranged and composed in the good style that should characterize all such work. So many programs of this description are spoiled by excessive ornament in the way of type and color that it is refreshing to receive one that fulfills every requirement of good taste.

Melvin-Hollis Company, San Jose, California.— The collection of samples have not in the least fallen away from the high standard indicated in previous work sent us. The composition is uniformly good and consistent. The latter quality is a condition not always attained by job printers. We show the front page of a program, simple in design, but very satisfactory. (No. 7.)



No. 7.

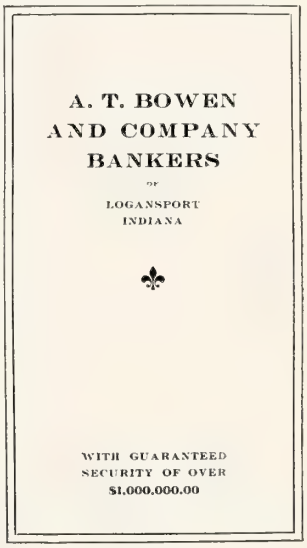
William C. Jones, Winnipeg, Manitoba.— Two or three text letters of varying design should not be used together. If your facilities will not permit the use of a series, put the main line in text and the rest in some plain type, thus getting good contrast. The design is attractive, but fewer type-faces would improve the job. The type used in setting the titles on the second page is too large. The name is of equal importance, and the disproportion between them should not be so great.

Job Composition Insert Pages.— The insert pages accompanying this department are worked on the "Cameo Plate" paper furnished by the J. W. Butler Paper Company. This paper is of a soft texture and is designed for printing halftones and other work which has been perforce done on the highly finished and enameled stocks and in which the high gloss has been found objectionable by some. The paper requires a comparatively heavy ink and a liberal amount of it carried on the rollers for the best effects.

Woods Printery, Logansport, Indiana.— The position of the matter above the ornament is not in accordance with good arrangement. The page lacks balance on account of its position near the top. Being the larger part, it should be nearer the center than the smaller lines underneath. The resetting illustrates the criticism. (Nos. 8 and 9.)



No. 8.



No. 9.

How Press, Ruston, Louisiana.— Insufficient contrast is the main fault of the blotter. It should have been set smaller, with more white space between the statements. Put the firm name on top in a panel same as at bottom and set the matter in center a size smaller, thus surrounding it with white and giving more distinction to each part.

The Opinion Publishing Company, Bradford, Vermont. The heading of the I. O. O. F. circular is unnecessarily elaborated. Simple display lines, not too large, without the ornamental panel would have been entirely sufficient as well as appropriate. The bill-head is attractive and the folders are set in a proper style for the usages designed.

Arthur Gledhill, Colorado Springs, Colorado.—We have rarely seen a paper that has so much good type display in the department headings and other decorative features that usually come within the province of the artist. Much ingenuity has been shown and the results fully justify the thought and attention that must have been spent on them.

Frank Gingrich, New Kamilche, Washington.— When printing on ruled headings, the date line should be printed the width of the ruling above the top line. The dotted rule should line better with the type in the date lines. These are small details, but it is best to have such things right. The card is well-arranged for one having so much matter.

Peerless Printing Company, Allegheny, Pennsylvania.— The letter-head panel design is interesting, but the flower-pots on either side are not appropriate for a commercial heading, and unnecessary for the artistic perfection of the job. The

border color is rather heavy, and a more agreeable combination would be a light tint of the color used for the rest of the job.

THE KELLETTE PRESS, Northboro', Massachusetts.— On a bill-head some distinction should be made between the display part and the business part of the form. Putting the business

Positively No Express charges allowed. Remit to House only, in Boston or New York Funds

W. M. Farwell & Co.,

MANUFACTURERS OF
TORTOISE SHELL, HORN, AND CELLULOID HAIR GOODS.
HORN DRESSING COMBS A SPECIALTY.

Order No Northboro', Mass., ...

Shipped via **Sold To**

Terms

All claims for allowance must be made within Five days. Bills not paid when due, subject to sight draft. Interest at 6 per cent after maturity.

No. 10.

Positively No Express Charges Allowed Remit to House Only, in Boston or New York Funds

W. M. FARWELL & CO.

MANUFACTURERS OF
TORTOISE SHELL, HORN AND CELLULOID HAIR GOODS
Horn Dressing Combs a Specialty

Order No. *Northboro', Mass.*

Shipped via *Sold to*

Terms

All Claims for Allowance Must be Made within Five Days Bills Not Paid when Due Subject to Sight Draft. Interest at 6 per cent after maturity

No. 11.

part in italics is one way. In the specimen shown the words "sold to" are too large and the entire job could be improved by a little judicious re-spacing. (Nos. 10 and 11.)

D. D. TURNER, Penn Yan, New York.— The sketching out of a prospective piece of jobwork is a very good way sometimes of avoiding some unnecessary and expensive experimenting with type. The cover-design is a very good one, requiring, however, a judicious selection of colors to make it effective on account of the rather intricate arrangement.

GEORGE E. COON, South Orange, New Jersey.— The motto over the name should not be so widely spaced that the connection between the words is not apparent, and the type in the side panels should be of the same series as the rest of the job, instead of an entirely dissimilar text letter. The panel-design is good, but the work would be improved by the criticism above.

A. R. LUDOM, Albion, Nebraska.— The trouble with the outside panels is emptiness. Either increase the size of the type or add more matter. Brown and black is a rather somber combination. Persian orange would make a better contrast. The Beydler letter-head is ingenious in construction, but not an arrangement suited to the best requirements of commercial stationery.

J. C. BLAIR COMPANY, Huntingdon, Pennsylvania.— The type selected for the word "Alfarata" is certainly appropriate, but the arrangement up and down is not good, for the reason that type set vertically can not be read at a glance, a very necessary virtue of all advertising literature. Better to have made the page read the long way and so permit the main line to appear in the normal manner.

F. E. INSCHO, Westfield, Pennsylvania.— The title-page of the Flower program falls somewhat below the standard that should be required in the introductory page of a book. It is very badly displayed and looks more like a very ordinary ad. page. We make this criticism because it is an error in arrangement more than of type selection — of lack of appreciation of the proper requirements for a title-page. We think, however, that the list of officers and the matter at the bottom does not belong there and should have been on some other page. A title-page should be as short and simple as possible, and all matter not absolutely necessary should be placed somewhere else, both in the interest of correct typography and of the proper fitness of things.

WILLIAM GALER, Long Beach, California.— The Church Directory is not exactly right in the matter of type selection and layout, but probably the limitations of your outfit imposed conditions that could not be avoided. The ads. are set in a heavy, crowded style not consistent with a book of that kind, but better display could have been obtained if the spaces had been two — side by side, top and bottom — instead of as printed.

WILLIAM G. O. THOMPSON, Thorold, Ontario.— The blotters and the commercial work, with the exception of a few errors in spacing, are well displayed. The "Convention" folder is also properly arranged, but the "Annual Statement" display is unnecessarily large and sometimes misplaced. Small caps. are large enough for the words "receipts" and "expenditures," and on the front page the full title should be equally displayed.

GEORGE H. HARRIS, Boise, Idaho.— The letter-head is well arranged and a large amount of matter disposed of effectively. The double rule under the main line should be one-point and,

Oratorical Contest

For Two Gold Medals
By Nine Young Ladies and Gentlemen of the Boise High School

Thursday Evening,
JUNE 4th, 1903

Columbia Theatre
8:30 O'Clock

Admission 50c

This ticket may be exchanged for a reserved seat at Pinney's office, or the Pioneer Book Store.

No. 12.

ORATORICAL CONTEST

For Two Gold Medals

By nine young Ladies and Gentlemen of the Boise High School. Thursday evening, June 4th, 1903. Columbia Theatre, 8:30 o'clock. Admission, 50c.

This ticket may be exchanged for a reserved seat at Pinney's Office or the Pioneer Drug Store

No. 13.

if the customer would permit, the manager's name and the matter in the small panel transposed. The name is lost in the space as shown. The card is in a rather haphazard style of composition and we show a more natural way of setting it. (Nos. 12 and 13.)

H. R. WOOD, Ashley, Ohio.— The statement is entirely original, but the type carries such a heavy burden in the way of heavy and excessive rulework that we are afraid the compositor lost sight of the original purpose of the statement

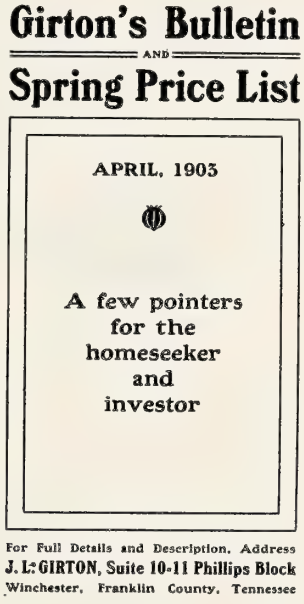
form. It is one of the last things with which any liberties in the way of eccentric arrangement should be taken, common sense demanding that the simplest and plainest type and lay-out always be used.

William H. S. Wagg, Dresden, Ontario.— Errors in spacing and neglect of other little details which help to make perfect printing are evident in the samples shown. There is no reason or necessity for the printing on the Hazlett statement crowding the ruling the way it does. The Voters' List cover-page is in the plain style usual and proper for such work, except the fancy border, for which a plain rule should be substituted. We notice an error in spelling in the extract.

The Robinson Printing Company, Winchester, Tennessee.— The commercial headings are all in the usual neat style that is best for such work, except the occasional use of a



No. 14.



No. 15.

curved line. We are inclined to think that the Bulletin title-page would be more distinct and readable if the ornamentation, to some extent, had been left off, and the rule also, allowing more room for better display. This same error is evident in the *News-Journal* folder. (Nos. 14 and 15.)

James Shackleton, Milburn, New Jersey.— Rearrangement and some elimination would help and improve the leaflet. Set it three picas wider and reset the book title in very much larger type. That is the feature of the job. Change the heavy newspaper dashes into four-em single rule. Leave off the double rule at the bottom and omit the ornaments and other characters used as such. Study of good examples of printing similar to the class of work you wish to produce will be helpful.

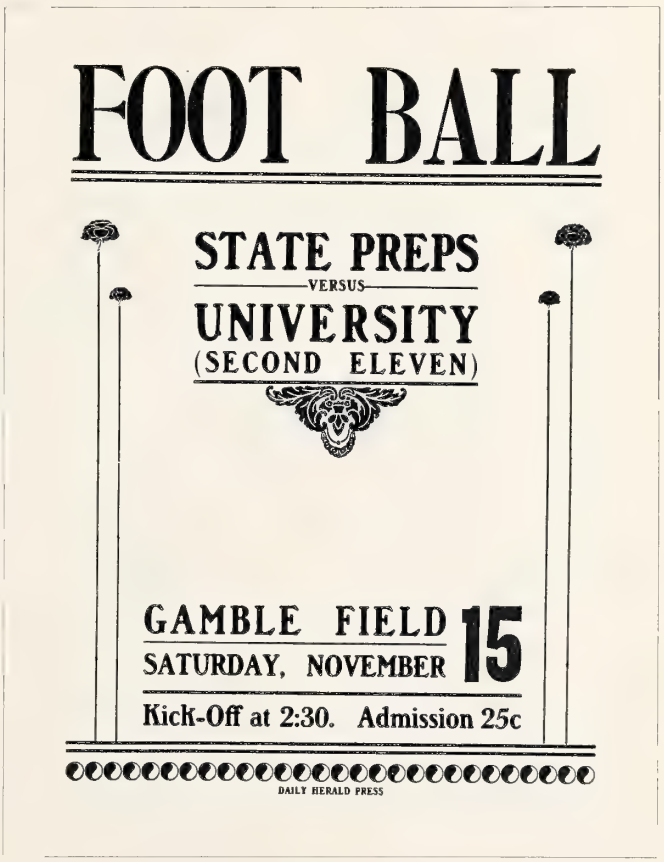
J. G. Rice, Philadelphia.— It is not the use of word ornaments so much as their abuse that we condemn. You are correct in your contention that they have their artistic use in occasional jobwork, but so often are they put in the wrong place or on the wrong job that we are inclined to believe they might be classed with the things that "never will be missed." The samples are set in the usual proper style for such work. In the Guild invitation the list of patronesses could have been in smaller type for the sake of contrast.

W. E. Bayer, Berne, Indiana.— For printing on a ruled heading care should be taken that the matter does not print over the ruling. It could have easily been avoided in the present case. The two names on the left should be moved to the right and the panel moved up in their place. The word "The" centered over the main line and the second line reduced one size would also produce a better effect. The words "publishers of" and "Light and Hope" should not be separated, as shown, and the latter should be quoted in order to show that a title is meant.

C. Ellington, Chehalis, Washington.— There is too much space between the words of the main line of the letter-head. Better have set the matter a pica narrower, putting the unnecessary space that now shows between the words at either end next to the panel rules. This would equalize the space all round the matter inside the panel. Would suggest that on the envelope the upper ornament be left off and the lines below it raised to within two picas from the top of the panel, and the lower ornament centered in the space left.

Will G. Ross, Attica, Indiana.—With some job fonts are included ornamental variations of some of the capitals. These should only be used as initial or final letters, because they are not plain enough. A border on a card should not be too heavy. It will give a funeral appearance not generally intended, especially if printed in black. As a rule, text letters should not be used on commercial stationery in series, because not very readable in the smaller sizes. Use text for the main line and set the rest in some plain lining letter or old style.

Russel Thompson, Boulder, Colorado.— A thorough appreciation of the possibilities in the way of type arrangement and display is shown by the half-sheet announcement cards. Distinction is given to all of them by original and varied treatment. Quotation marks do not always look well at the end of



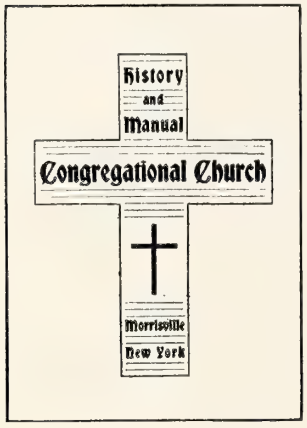
No. 16.

large display lines. It might be well to leave them off sometimes for appearance sake, if the meaning of the line is plain without them. We show a quarter-sheet card that is only one of several attractive designs. (No. 16.)

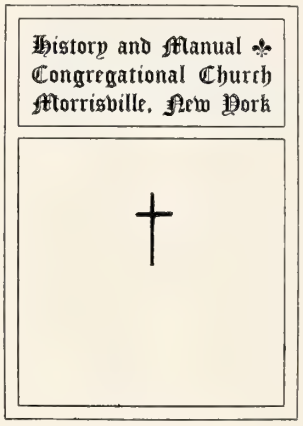
Lawrence Wietlispach, Streator, Ill.— A booklet looks best in one color or in a uniform color scheme throughout. Printing the first page in blue and the rest in brown cheapens

the appearance of the job very much. The envelope is very much overdone, both in color and composition, quite unnecessary for what needs be a very simple bit of printing. Better contrast could be obtained on the Good Will cover by some change in type sizes and arrangement. The border is rather heavy for the type it surrounds, and a plain rule border would be sufficient.

Victor L. Whitford, Morrisville, New Jersey.—Both designs are attractive, and a choice between them would be simply a matter of taste. The cross design is the most appropriate, but the single-face rules should be taken out and the



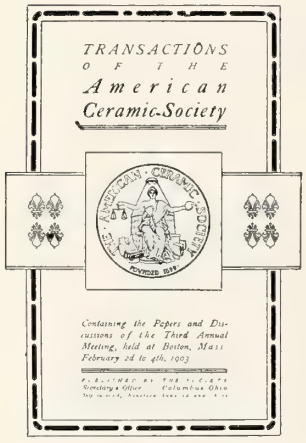
No. 17.



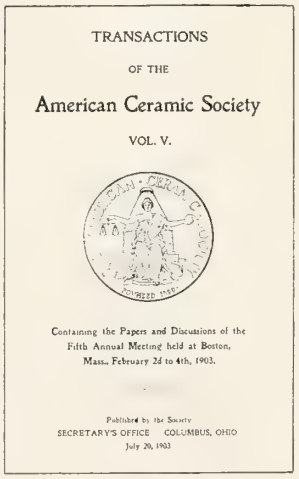
No. 18.

cross enlarged a trifle in order that it will not crowd the type. It is a common error to fix up the rule design first, finding out afterward that it is too small for the best type arrangement. For churchwork simple designs are in the best taste, and elaborate rule design should be avoided. We reproduce your cross cover and a resetting, illustrating the stricture just given. (Nos. 17 and 18.)

F. P. Carpenter, Columbus, Ohio.—A cover or title page of the printed report of a society should be set plainly and neatly, and your No. 20 is about the way such a title should be composed. No. 19 is very much overwrought in design and



No 19.

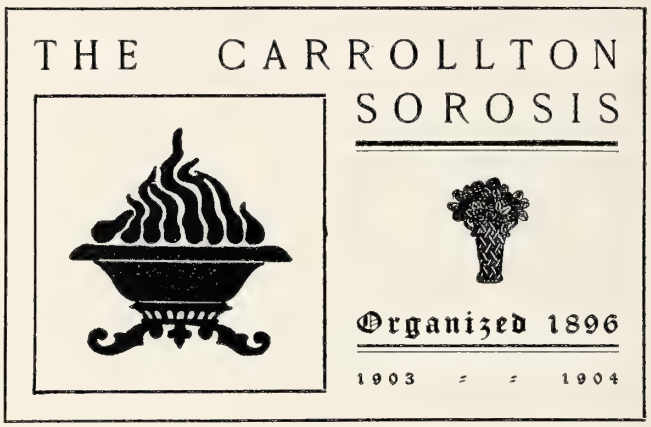


No. 20.

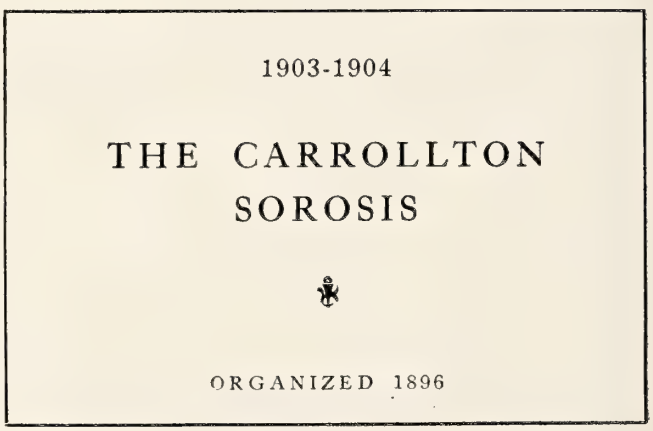
ornament and was very properly rejected. The border, irreverently called the "sausage" border sometimes, should never be used except on an ad., and is especially out of place on a title or cover page. We reproduce the two in order that our readers will understand this criticism. The Ecological cover is faulty for the same reason. A very plain design should have been used for a book with such a subject. (Nos. 19 and 20.)

The Inland Printer Technical School.—The department of instruction in ad. and job composition of the Inland Printer School is now organized, and it is anticipated that it will be found helpful by printers who are desirous of advancing themselves in the knowledge of decorative printing in all lines, within the scope of the school. It is proposed from time to time to show the work of the students in these columns, beginning with the simpler styles of composition and advancing in progressive stages to the more elaborate forms of displaywork. Booklets, giving full explanation and terms, are now ready and will be forwarded promptly on request.

H. C. Hull, Coshocton, Ohio.—We would suggest two changes in the Broome letter-head. Take out a pica above the panel and put it underneath, above the date line, and change the latter to an italic letter, caps. and lower-case. Otherwise it looks very well. Fewer type-faces on the Sorosis booklet would improve it; especially is the use of two different text-faces undesirable. If the resources of the office would permit,



No. 21.



No. 22.

use one face for all the body matter, including the list of names, and another for the display and headings. The title is overornamented, and we show a resetting more in keeping with the rest of the job. (Nos. 21 and 22.)

Percy T. Pearce, San Antonio, Texas.—The National Bank booklet is very well composed throughout. Of course, little variants from the best taste might be noted here and there, but this is true of any bit of printing, especially when as complex as the one under consideration. The ads. are attractive and the title-page, with the single exception of the two ornaments above and below the officers' names, for which a two-em rule should have been used, is very pleasing. The flower-pot on the cover is unnecessary and irrelevant for a job of this kind, and the cover-stock should have been white, instead of mottled, because the printing for a bank must always be neat and dignified.

D. Gustafson, Red Wing, Minnesota.—The envelope corner-card is a harmonious companion design for the letter-head.

The ornament indicated is not an emblem of mourning. It is a garland or festoon of roses, and had its origin as an ornamental design in this way: In the early days it was customary to decorate the houses with garlands on festival occasions, and when, later, stone was employed in place of wood for building, many of the peculiarities of the wooden structure were copied, both construction and ornament, and the festoon among them. The natural garland hung on the wooden house was carved on the stone temple and became an architectural and mural ornament.

Ad. Composition.— The problem presented in the composition of an ad. is widely different from ordinary jobwork. In the latter the compositor is bound more or less by conventional usage, but in the treatment of an ad. he is released from all restriction, except, of course, the observance of all general rules that underlie good typography. Distinction and individuality are two desirable elements in ads., as they very often come into competition one with another, and such treatment of each will benefit all. A number of ads. on a page may either be a confused jumble of type-faces or a series of distinctive designs, each one possessing the individuality that will demand recognition in its turn. Occasionally the more or less intelligent instructions of the advertiser or the wording of the ad. proves a handicap to the best work of the compositor, but very often he can assemble a tasteful ad. in spite of such conditions. It is generally the advertiser's desire to have his ad. dominate on a page and will often furnish striking designs and cuts for that purpose, but it is not desirable in justice to the rest. Let each be made distinctive and each will receive attention. Good taste, ingenuity, judgment and common sense are all necessary factors in this kind of work. The compositor is an interpreter, and upon his proper interpretation depends the value of the ad. The treatment may be as varied as the skill and inventiveness of the compositor or the material in the office will permit, but the ad. should be judged alone by the way it has set forth the salient features of the advertiser's message. It is not possible in one article to attempt to describe or analyze the many styles of ads. appropriate for different advertisers or mediums, and we will only mention one here. It is that style of rapid-fire ad. composition usually found in programs, score cards, etc., the chief object of which is to fill the space with display type, giving little or no attention to any possible chance of feature which the ad. might possess. It should be called the conglomerate style of composition. We show three samples of this kind (see insert), shown on left, set as near the style of printed copy as our type would permit, and the same ads. reset on the right in order to show that it was quite possible to have given them more distinction with the same type and in not any more time. There is no contrast in No. 1, and an attempt has been made in No. 2 to correct the error. In No. 3 the words "smoke El Sado" are the feature of the ad. The rest should be very subordinate. There is no reason why the maker's name should be so large, because the public do not go to the maker for their cigars. No. 4 shows the ad. revised. No. 6 illustrates the value of contrast and a method of attaining it by using a light-face type in conjunction with one or two lines of black face. These strictures may seem trivial, especially applied to this class of advertising, usually considered of doubtful value as a method of publicity, but that is no reason why they should not be set in the very best and attractive style possible, and by so doing the compositor will develop his judgment and taste. These examples were composed in The Inland Printer Technical School, where a large collection of contrasting forms in all departments of advertising is classified and kept on file.

Editorial Notice *(in magazine of the near future.)*.— Owing to the press of advertising matter, the literary features have been omitted for this month.— *Smart Set.*

PROOFROOM NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Punctuation.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

Pens and Types.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

English Compound Words and Phrases.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Punctuation.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

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"Onto."—A. G. F., Chicago, asks: "Can the word 'onto' be used correctly?" *Answer.*— There is no such word in a dictionary, and many persons insist that it is not a good word. Demand for its use does not seem to be imperative, but perfect analogy may be found in its support, in the word "into." No one ever thinks of questioning the correctness of "into," and from that point of view at least "onto" seems to be correct. It is a far better word than the unified forms "anyone" and "someone," which some people insist upon using.

"Tasty."— B. M. C., Chicago, makes this request: "Will you please say something as to the propriety of using the word 'tasty'?" *Answer.*—Webster and Worcester define the word, just as they do all the others which they record as good English words, without even saying that it is colloquial. In the Century Dictionary it is said to be colloquial in all uses, which means merely that it is not a literary word, or that it is used in speech, but not much in literature. In the Standard it is called illiterate. The reason for considering the use of the word an impropriety is not apparent. Nothing in etymology forbids or stigmatizes it, and many words exactly analogous

escape objection. It is more in keeping with the best usage to say that results of good taste are tasteful than that they are tasty; but that is not so because of any other good reason than mere conventionality. Any one who chooses to do so may use the word "tasty" without hesitation, and without fear that any other person, except now and then one of the comparatively few precisianists who do not know better, will notice anything wrong in his language.

"MIGHT" OR "MAY"?—A Subscriber, Baltimore, Maryland, writes: "Here are two passages that suggest a question: 'The person who to-day might seem to be a strong candidate might in a week or a month be regarded as improbable of election. As an illustration of this one name may be mentioned.' 'Take care; you might fall.' Would you please tell me which word is the proper one to use in expressing future events — might or may?" *Answer.*— It is right sometimes to use one of these words, and sometimes the other, with reference to the future, although the dictionaries and the grammar text-books say that "may" is in the present and "might" is in the imperfect tense, and do not mention the future. The Century Dictionary says that the imperfect tense designates incomplete or continuous action, or action or condition conceived as in process when something else takes place. This is the case in the contingency named in the first quotation, the possible future occurrence being conceived as in process at the time thought of, just as well when that time is still to come as at any other time. In the second sentence of this quotation the reference is evidently to the time of speaking, and the thought is not of a contingency or possibility, but of something permissible, therefore something that may (not might) be done. "You might fall" is correct.

SOME CRITICISM.— The writer of the following letter may not have intended it for publication, but did not say so, so here it is:

"I notice a disposition on your part to resent any suggestion that THE INLAND PRINTER is not faultlessly grammatical and perfect typographically. From any standpoint, this is a poor stand to take, for it prevents the attainment of that perfection which THE INLAND covets and ought to possess more and more. When work is done with a degree of precision away above the average, the inclination in our day and generation is to rest there and assume that this exceptional attainment is perfection. Of course, it is not perfection in most cases, and improvement will result when the fact is realized.

"THE INLAND PRINTER has errors of every kind in each issue. I have marveled that many so easily elude the watchfulness of the readers. Just to indicate how they do get away, I inclose herewith a somewhat extended list of lapses collected by going through the pages of the July number in a general way. Some of them may be considered technical, but I think that a man aiming for perfection will concede that it would be an improvement if such things should be conspicuous by absence hereafter. Personally I should like to see THE INLAND better *read* — as it claims to stand and does stand in the van of typographical journals. A whole month is given to the making of each number, and there is no reason why it should not come forth as free from bad lapses as the average monthly magazine. Requesting your coöperation in the direction of better English and fewer typographical errors throughout THE INLAND PRINTER, believe me to be very respectfully yours."

Answer.— This correspondent seems to have an impression that the editor of this department has something to do with the proofreading, if not with the editing, of the whole magazine. If he and others think that, it may be well to state that he has no connection with anything but his own small part of it. Even his repetition of strong censure of what he considers one of the worst errors in spelling that could be persisted in has not brought about its correction. He has never been and is not conscious of any such disposition as the one said to have been noticed. Of course THE INLAND PRINTER has errors, but it also does (please consider this a most positive assertion) "come forth as free from bad lapses as the average monthly magazine" — nay, much freer than the average. Our correspondent quotes some sentences containing words that he would change. We have not space for reproduction of all these sentences, but one is this, from the department editor's own article: "It was this same dictionary that was said to have been brought," etc. He would have this altered to "It is said that this same dictionary was brought." But the obstinate disposition must here assert itself. The alteration would be a change of sense, and result in saying something not intended, and not true. One of the "errors" noted is a mention of narrow matter, where it is said that narrow measure is meant; but the editor is still ignorant enough to think that he meant what he wrote, and that one of the nouns is as good as the other. Another of the notes is this howl about something which the correspondent calls "English on stilts": "'and it almost never can be really necessary in such cases,' should be 'and it is seldom necessary in such cases.' One of the surest signs that a writer is not well acquainted with his mother tongue is this habit of stringing words needlessly together to express a most commonplace thought. Of what use are such extra long stilts in such a case? What good is possibly accomplished by such verbosity? Does anything result therefrom except the filling of space? Style is to be commended in writing English; but was ever a style praiseworthy or copied because it possessed such features as the one here presented — features that are repeated month after month in the same department? 'Shoot the adjectives' and the long-drawn-out auxiliaries!" At least one of the expressions censured is quoted from a letter to the editor of a department. Would the correspondent demand that the editors instruct everybody in English composition? We thank him sincerely for his interest and his suggestions, but can not promise that the "perfection" indicated in his letter will ever be attained.

COLOR IN THE GRAPHIC ARTS.*

FIFTH PAPER.

AMONG the extraordinarily large number of red lakes, we will consider first one of animal origin, "carmine lake." The coloring principle in carmine is cochineal. This consists of the dried bodies of the female cochineal insect, or cochineal plant louse (coccus cacti). These insects live upon a certain species of cactus, large plantations of which are cultivated for the purpose of raising these little animals. By systematic breeding, two generations of the female are produced and used yearly. The winged, gnat-like males live only about two months. The insects of the second breeding are less valuable than the first; they are called "granilla." Some of these are kept alive to put out upon the plants the next year. After collection, the insects are killed by boiling water or hot steam and dried in the sun or in ovens. The latter method gives the better, silver-gray cochineal; a natural white dust clings to this, which is lost by drying in the sun. The former process gives the black cochineal. The cochineal insects are raised in Mexico, Guatemala, Honduras, Spain, Algiers, Teneriffe and Malta.

The marketable article shows the shriveled oval bodies, concave above, convex beneath, marked by parallel cross-sections. These can easily be rubbed into a dark-red powder. If thrown into water, they expand into oval, roundish bodies, about two millimeters in length, in which the animal structure can be plainly seen; the coloring matter contained in them in the form of little balls is given off and colors the water a beautiful red.

* Translated from *Allgem. Anzeiger für Druckereien,* for THE INLAND PRINTER.

This coloring matter, according to late investigations, amounts to ten per cent of the substance of the insect; older analyses, which give it at fifty per cent, are probably unreliable. Accurate knowledge of its chemical composition is lacking. It is supposed to be an acid, because it combines with bases to form salts. It would lead us too far from our subject to consider here the various preparations of cochineal. One only shall be mentioned, the ammoniacal cochineal, which is the finest and best. It is in sheet form or in a paste, and is obtained by treating the insect bodies with ammonia, filtering, evaporating, etc. The purified cochineal found upon the market as genuine carmine is used in painting as an oil or water-color, for coloring confectionery, printing textile materials and in the manufacture of red ink.

Cochineal has been used from very ancient times for coloring purposes. Before its nature was accurately known, and before it was systematically produced by the breeding of the plant lice, it was supposed to be the seeds of the plant. In 1630 Drebbel and Glauber began to study this interesting dyestuff; but as before said, no one has yet succeeded in making an accurate analysis of it.

Carmine was formerly used directly as a color in the graphic arts; but, since it is soluble in water, it seems by its nature little adapted to lithography; for book-printing it certainly gives a splendid, rich and pure red, which can be obtained in no other way. This carmine was prepared by letting the red cochineal solution clear and separate from the sediment; then, to extract the pure dyestuff from this aqueous solution, alum and other salts were added, and after letting it stand some time the precipitated dyestuff could be collected. But at the present time we scarcely think of employing this product. The carmine of today is prepared after the fashion of the coal-tar lakes, by mixing the aqueous alkaline decoctions of cochineal with alum or aluminum hydrate, and causing precipitation through the agency of potassium carbonate. In this way bright red lakes are obtained, while an admixture of tin salt (stannous chlorid) gives a purple tone to the color. Pure carmine lakes have very little covering power, but are most beautiful glazing colors. They are varnishproof and last well in the light, although not absolutely fast. The quality of solubility in water remains to a certain degree with some kinds even of the lakes, so that they must be used with care in lithography on account of their tendency to "run." In general, the genuine carmine lakes are supplanted by the coal-tar lakes, the more so since the latter are considerably cheaper. Under the name "printing lakes" were formerly understood the scarlet shades obtained by adding cinnabar to carmine lakes. By the addition of lampblack to carmine lake, we can produce brown lake.



Photo by G. H. Meek, Fostoria, Ohio. QUIETUDE.

Among the other red dyes of animal origin, kermes (kermes grains, kermes berries) and lac-dye are of interest. The former is also the dried body of a species of plant louse native to southern France, Spain and Africa, and was formerly supposed to be of vegetable origin. The latter is the resin of pinelike trees of the East Indies, dried in with little animal bodies. The young plant lice feed on the exuding milky sap of these trees and are finally imbedded in the substance, which flows in great quantities. The material comes upon the market as "stick lac," with the dark-red lumps of resin still adhering to the branches, or as "grain-lac," when the resin has been knocked off and broken up. The dyestuff contained in the animal bodies is extracted with water; the special methods of preparation do not interest us, since these colors, which are chemically similar to cochineal, are inferior to it in beauty, and are of no consequence for graphic purposes.

Very important lakes are furnished by the vegetable kingdom, and among these madder is first to be mentioned. The genuine madder is the dried and pulverized root of the madder plant, which was formerly cultivated in great abundance in Smyrna and Cyprus, also in Holland, Alsatia, at Avignon in France, and in Silesia. Its present cultivation is confined to a small area. The Turkish or Levantine madder, called lizari or alizari, is the best variety; the French comes next to it. The root of this plant contains various dyestuffs, which are developed by fermentation, so that its value increases with age. According to the other ingredients used in the coloring

process, shades from black to violet, and from red to the palest pink, can be produced. The most important dyestuffs which are extracted from madder are alizarine and purpurine, which are separated from an aqueous solution of fresh roots. These two dyestuffs, treated in the same way with the same ingredients — mordants, so-called — give differently colored lakes, and are therefore used separately in dyeing. A powerful dye, five or six times stronger than the ordinary product of the aqueous extraction, bears the name "garancine." Madder was known to the ancients, and principally used in coloring textile



A NATIVE SON OF THE GOLDEN WEST.

The four-year-old son of Mr. Nolan Davis, manager printing and binding department Democrat Publishing Company, Fresno, California.

materials. Dioscorides and Pliny describe the use of this plant, and in the capitularies of Charlemagne it is recommended for cultivation under the name "Marentia." About 1760 the cultivation of madder was introduced into a large area around Avignon, in France, and given special aid by the government; it is said that the adoption of red trousers for the French soldiers was one of the later results of this.

In the investigation of the madder dyestuff it was found by Liebermann and Gräbe that if alizari is treated, at a high temperature, with zinc dust, or zinc powder, anthracene is obtained; and in 1868 these investigators made the highly important discovery of the way in which, vice versa, alizarin can be obtained from anthracene. This discovery was of the greater significance to the chemistry of color, since it was the first time that any natural vegetable dyestuff had been produced by artificial, synthetic methods. With it began a new epoch, which was, to be sure, inaugurated by the almost entire destruction of the flourishing industry of madder cultivation. Anthracene is obtained from anthracite coal, and is one constituent of coal tar, a by-product of the distillation of anthracite coal in the manufacture of illuminating gas. Since coal tar, which has been already mentioned as a troublesome waste product, has become of so much importance for the manufacture of colors, it has also been collected from the blast furnaces of iron-works. This use for its waste products has become an exceedingly important factor in the illuminating-gas industry and a material aid in its competition with the electric light. On the other hand, the cheap manufacture of madder lakes, artificially, is rendered possible by the fact that the raw material is a waste product. If illumination by gas should be superseded by the electric light, or the time come when the earth's supply of anthracite coal is exhausted, it is not impossible that the culture of madder could resume its old proportions, unless in the meantime human ingenuity should succeed in producing in some other way and from other materials colors of equal beauty and utility. The natural and the artificial alizarin are chemically identical, and the conspicuous value of the lakes produced from them lies in the fact that these are extraordinarily fast to air, light and varnish. Similarly, as the coloring principle of the natural madder is not one single one, but gives a mixture of shades, so also the artificial alizarin is produced as alizarin red, orange, garnet, brown and blue. Alizarin comes upon the market in the form of a watery yellow paste, and the greater part of it is used in the dyehouses for textile materials in the dyeing of Turkey red. A small part is worked into lakes for painting and for graphic purposes. The production of these lakes, in which, by means of the addition of "turkey red oil," the color is brought out of the alizarin by boiling and precipitated by the use of soda or aluminum hydrate as a base, is quite complicated, since very small quantities of foreign salts, which may be present as trifling impurities in the raw material, may affect the shade of the color.

So it is that through very small additions of tin or iron salts, acetate of lime, phosphate of soda, or other ingredients, the various shades of madder lake are produced. The gradations of color are determined by the choice of different varieties of alizarin and the quantitative relation of the dyestuff to the base, as well as by the manner of precipitation. It may be seen from this that to produce precisely the same shade at different times requires painfully exact and careful labor with absolutely similar raw material.

For the graphic arts the red madder lakes (laque de Garance, madder lake), which unite with excellent printing capacity and insolubility in water the already mentioned fast qualities, are of most conspicuous value. They have almost entirely superseded the carmine lakes, and, next to cinnabar, are the most important red colors. The price of pure madder lakes is considerably higher, but their richness compensates for this. The purity of a madder lake is not easily determined without chemical analysis.

(To be continued.)

ABRAHAM LINCOLN always had supreme confidence in the common people. He credited them with common sense, for it is not extraordinary, or erratic, or Napoleonic, or wizard sense that wins in business. It is steady, persistent, energetic application of common-sense methods which raise one in the world of trade.— *Printers' Ink.*



No. 1



No. 2



No. 3



No. 4

Vignetted Wash Drawings by W. W. Colby, Chicago, Ill. Copyrighted, 1903, by The Inland Printer Co.

Showing incorrect and correct make-ready.

Printed at the Inland Printer Technical School.

"Cameo Plate" Paper Furnished by the J. W. Butler Paper Co.



No. 5



No. 6

Vignetted Wash Drawings by W. W. Colby, Chicago, Ill. Copyrighted, 1903, by The Inland Printer Co.

Showing incorrect and correct make-ready.



Photo by Thomas Kent, Kirkwall, Scotland. "SOFTLY FALLS THE EVENTIDE"

Printed at the Inland Printer Technical School.

"Cameo Plate" Paper Furnished by the J. W. Butler Paper Co

PRESSROOM QUERIES and ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to the office of The Inland Printer, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

A CONCISE MANUAL OF PLATEN PRESSWORK.— By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

PRESSWORK INSERT.— The insert which appears in this department is designed to exemplify a portion of the classwork of The Inland Printer Technical School and the results obtainable on the special mat stock of which the "Cameo Plate" furnished by the J. W. Butler Paper Company is an example. These papers require a specially strong short ink, with a carefully prepared hard make-ready. Cut No. 1 shows a defective underlay and Nos. 3 and 5 defective overlays. Nos. 2, 4 and 6 show the cuts with more acceptable treatment. The explanatory booklet of the school will be furnished on request.

RELATIVE TO AN OLD PRESS.—We are indebted to Mr. Will S. Menamin, of Chicago, Illinois, for the following information relative to inquiry of Mr. George W. Martin, secretary of the Kansas Historical Society, Topeka, Kansas, published in the July issue of this journal: "DEAR SIR,— Referring to article in July PRINTER, I would say that Messrs. R. Hoe & Co. manufactured a hand press the bed of which lifted to make impression, and it was generally known as the 'Foster' hand press. These presses have been sold as secondhand machines by Chicago typefoundries up to 1893 or 1894, or perhaps later. The Messrs. R. Hoe & Co. no doubt can give you a picture of such a press."

A NEW EXTENSION GAUGE will shortly be placed on the market, writes C. S. A., of Ottumwa, Iowa; the inventor is Mr. Martin C. Arthur. The correspondent says: "With the old pin, if you had a sheet bigger than the width of your platen, you would make the form all ready and then use your extension gauge pins. Perhaps you might get them into position so they would register; but should you not, and have to fix them so that they would, you would have to take out your extension tongue and 'monkey' away with it a while, and even then you might not get it right. From what I have seen of the new extension gauge, you can set it just wherever you want, and set it so that the register will be absolute. The new gauge is almost on the same plan as the cylinder-press guides, except that instead of having the milled screw in the end, it has a small one on top, and does not get in the way of the form; a turn of the screw will lower or raise the extension pin either way." *Answer.*— We shall be pleased to examine this new extension gauge when ready for the market.

ARRANGEMENT OF WORKING COLORS FOR BEST RESULT.— B. & R., of Milwaukee, Wisconsin, say: "We have a fine color job to lithograph — a tropical scene, with green parrots. We have two blues, two reds and a yellow. Now, to obtain best results as to green, how would you advise to run colors, namely, yellow, red and green, or light blue, yellow, red and green? What, in your estimation, is best. Answer in Pressroom Department." *Answer.*— Much would depend upon the way the drawing of the subject is laid out and the colors disposed of on the several stones. Superposition of colors from general schemes is at times essential, because of some special individuality in the drawing and the whim of the artist in the truing of the intermediaries. If a green is to be produced independent of a combination of yellow and blue, by two printings, as is usual, then the color scheme might be changed to light blue, yellow, reds and green. Personally, we prefer a disposition of the colors in this consecutive order for a pleasing and natural tropical picture, provided the color values are properly distributed on the several stones, namely, yellow, light blue, light red, red and blue. Of course, the manipulation of the hues and related colors have much to do with the artistic finish of the subject.

ASKS A COUPLE OF QUESTIONS.— L. W. P., of Atlanta, Georgia, asks the following questions: (1) Is it advisable to run envelopes open on ordinary typework? I find a great many do so here. While it saves time in make-ready, it loses on the whole. (2) I often want to make inks more glossy and have used copal varnish and magnesia with fair results. Will you kindly give me some information on the subject? *Answer.* (1) It is not a good plan to print on envelopes from type forms — electros are more durable and should be used when time and price will permit. Fairly soft tympans should always be employed when printing on envelopes — one of the patent blankets is an excellent article for such purposes, as it does not crush the face of type when placed in the tympaning, rubber face up. (2) Gloss varnish, for use in inks, may be purchased from any reputable ink concern; it comes about as cheap in price as good copal varnish, and is better for the purpose intended. If copal varnish is to be mixed with ink, it will produce a better luster if the magnesia is omitted — magnesia helps to deaden the gloss. A few drops of old boiled linseed oil or refined coach varnish may advantageously be used with the copal varnish when ready to go on with the presswork. The press must not be allowed to stand idle, because the ink will speedily dry up on the rollers if it does.

MAKING A NICE DRAB TINT FOR A LETTER-HEAD.— W. B., a pressman admirer, of Logansport, Indiana, has sent us two samples of a letter-head, showing a nice clean-looking tint as a background to the lettering. He writes as follows: "The sheet on which this is written, as well as the sheet enclosed, are specimens of work on which I would like to have your criticism. The tint was printed on a Miehle two-revolution press, and the type matter on a Chandler & Price jobber. I mixed the colors myself (or color, rather, as I used the same color on both forms). I used the primary colors, red, yellow and blue, to produce the result shown. Tell me what they lack, if anything. I have been reading your column for over ten years, and it is still the first thing I turn to when I get my INLAND PRINTER. I find the journal a valuable help in the pressroom." *Answer.*— The presswork shown on the letter-heading is quite neat, and the combination coloring of tint and type matter harmonious and effective; but we do not approve of the typographical arrangement of the type lines, for instance the words "Wholesale and Retail Dealers in Lime, Cement, Coal, Flour, Feed, Etc.," should have been brought closer

together in the two lines represented, so that these fit more in the center of the main panel of the tint. This criticism applies only to this case of bad arrangement. An easier way to make a similar tint to the one shown in your work may be to use white ink, a small piece of good black and a little lemon yellow. We appreciate your kind compliment.

Black Ink Does Not Stick on Glazed Paper.— H. Bros., of Stockport, England, have sent us a sample of a trade-mark cut printed on extra quality of high-glazed white paper which shows weakness in the ink. They write: "Could you please give in your useful column in The Inland Printer the reason of the ink not sticking properly on the glazed paper enclosed? Also, what substance could we add to the ink to make it stick? We have found copal or oak varnish the best up to now; but even that is not satisfactory." *Answer.*— To begin, we believe the ink is too poor in quality and not suited for the kind of work before us. Then the impression might be a little stronger and the engraving made ready more uniformly, all of which would help the better execution of the printing. Copal — a little — is good, and should help to make good ink stick fast on any kind of glazed paper. We suggest that you get a firm-bodied ink, short in "tack," and add a few drops of copal or dammar varnish to it just before going on with the printing. If you will keep on hand a mixture of half clear dammar varnish and half of old boiled linseed oil and add a little of this to inks to be printed on coated or enameled stock, you will find the suggestion valuable.

Wants to Know How to Make White Ink Print White. G. A. C., of Ionia, Michigan, writes as follows regarding printing with white ink: "Will you inform me through 'Pressroom Queries and Answers' of The Inland Printer how to make white ink print, such as is used on cover-stock and tinted stationery, and what grade to use. I have — fine body white at $1.50 per pound, list, and have repeatedly tried to print with it on a C. & P. Gordon press, but have only succeeded in making the type matter look greasy. Took particular pains each time in cleaning press, and rollers were in good condition." *Answer.*— There should not be any difficulty in getting good white ink at the price stated. Write to any of the ink-makers advertising in this journal and in doing so ask for "cover-paper white." In working with white cover-paper ink, it is advisable to carry as much color as the face of the form will permit and not fill up; but when running the printed sheets a *second time* (and this is essential to secure the best results), it is wise to run the color a trifle scant on the work the first time through the press, and, after that has properly set, carry the last printing as full of ink as the matter will stand and not spoil the lettering. To be successful with the second printing, the greatest care is necessary in feeding in the sheets of stock in order that accurate register may be secured, otherwise the presswork will be most disappointing in appearance.

"New Things for the Pressroom." — This is the title of a neatly printed and interesting catalogue, issued by the Tympalyn Company, 246 Summer street, Boston, Massachusetts. It is a suggestive little work which should be in the hands of every printer. The catalogue illustrates the uses of Tympalyn; the Malley patent iron block, a device which does away with other kinds of blocks and locking-up furniture; it is about three-quarters of an inch in thickness and filled with innumerable holes for catches with which to adjust electros to accurate register. All kinds and sizes of plates may be fastened upon this iron block, as the catches can be placed at any angle, while the adjustment of the cam, which comes above the catch, is equal to the distance between the holes, so that a plate can be placed in any position on the block. The block is faced with parallel lines running both ways, equal to picas, to act as a guide for the adjustment of the plate — the distance between each line on the cam represents an adjustment equal to the thickness of a thin cardboard. This block is especially adapted for tri-color, map printing, etc., for accurate register. A patent bearer gauge or type-high gauge, for testing printing height, is also illustrated; also a very handy tool, known as a vignetted-edge tool, which cuts away the extreme edges of electroplates without in the least injuring the engraved plates or making a pattern on the face of the plate where the tool is used. There is also shown prints of a patent make-ready knife; steel straight-edge; hammer, punches and file, for assisting in bringing down vignetted edges from the back of the plate, thereby making the edge so that the rollers will not touch it; a make-ready pencil containing a quality of lead suitable for marking out overlays. Last, but not least, is a cut representing a neat case, with Yale lock, which contains a kit of tools that should be owned by every pressman — certainly by every foreman of a pressroom.

A Large Bouquet of Lovely Specimens of Presswork.— A. K., a young pressman of Philadelphia, Pennsylvania, has favored us with a large package of the most exquisitely printed examples of presswork and coloring it has been our good fortune to examine for years past. The package contained between thirty-five and forty specimens, running in size from 3 by 6 inches to 11 by 14, and printed in one, two, three and more colors — and such ravishing colors! Our artistic young friend writes as follows: "Being an interested reader of your journal, I send you by mail a few samples of presswork that I have done from time to time. I am young and modest, and have had, perhaps, little chance when starting at the beginning of my trade career to get a right hold at the 'bottom' of it, as it may be termed. I am pleased to say, however, that about a year and a half ago I took to The Inland Printer and read it carefully and studied up the illustrations — a thing which was rather puzzling at first, but gradually I became acquainted with it, and besides found it a very interesting study. I have had different journals on printing, but none of them contained the amount of knowledge that it gives and in such a way, too, as that everybody can understand what is written. I would like to have you criticize the samples I have sent to you; most of them have been run on Universal presses and printed with my own combinations of colors. Kindly express your opinion on my half-tones; whether they could have been brought out any better by more overlaying, especially the half-tone cut of the tree." *Answer.*— Where every specimen bears the mark of care, taste and artistic finish, it is hard to single out any one as excelling the other, all things being considered. Your work bears a charm unusual to the productions of the general pressroom; besides, there is dash and boldness of effect, where this is permissible, in many of the specimens that we may look for in vain from somewhat older pressmen. Perhaps we might find isolated instances of defect in minor details, such as in portraiture illustration; but these defects may occur from poor plates as well as from anything else. A few of the art color pieces are so charmingly executed that we have decided to put them in appropriate frames. Referring to the print of the tree, in half-tone steel-plate blue-black, we unhesitatingly pronounce it a masterpiece, and candidly admit that we have never seen better presswork. Your treatment of this picture covers every requirement essential to the production of the highest art in half-tone printing. We shall always be pleased to hear from you, for we look upon you as one of the rising luminaries of high-class presswork.

Doing Catalogue Work on Flat-bed Web-perfecting News Press.— H. J. H., of Rose Hill, New York, says: "I have been a reader of The Inland Printer for some time, and have read in the columns of 'Pressroom Queries' lots of information which would be of great value to the cylinder and platen pressman. I am running a flat-bed web-perfecting newspaper press on catalogue work. I have a little trouble (which you will see in the catalogue I have mailed you) with

a little slur, which is caused from offset. I would like to know if there is a tympan which the ink will not stick to, or is there any preparation that can be put on the tympan to prevent this. I am using a hard packing with felt blanket on the outside, and over the felt blanket I use an oilcloth tympan. Can you recommend a packing and tympan that will improve this grade of work? We are using an 8½-cents-a-pound news ink. Do you think a higher grade of ink would improve the work on this grade of paper?" *Answer.*—We regret to say that the printed sheet has not been received by the writer. In "Presswork," on pages 61, 63 and 66, we find the following: "Suitable tympans for printing rough cover and similar papers may be made either hard, medium or soft. Usually book or news paper is employed for building and make-ready. If a thick elastic blanket of 'baby' rubber is used over the make-ready, with a manila drawsheet over it, a quick and efficient result may be obtained. A slight indentation in the stock, after printing, may be apparent, but that should not be of serious consideration where solidity of color is an object." *"Packing with Rubber and Paper.*— For regular newspaper work, where the editions are not very large, tympans made up of a *medium* thick rubber blanket (preferably a patent blanket), several thicknesses of soft paper and a muslin covering, over which has been shrunk a manila sheet, and then oiled, will be found very desirable and efficient; a beautiful piece of presswork can be turned out with this cylinder outfit." "Baby rubber makes a smooth and slightly elastic blanket basis for printing on rough or irregular surfaced papers or cardboard, because of its gentle resiliency. It is made about as thick as a three-ply cardboard, and when covered over with a few sheets of hard paper, does not cause perceptible indentation on printed work." Baby rubber may be obtained from any concern dealing in rubber goods. The prevention of offset is a serious problem when a printing-press is not properly equipped to prevent it. "Shifting" muslin tympans, oil fountains with plush and composition rollers, and changeable sheets of oiled manila paper are now employed on book and fast web printing presses to almost thoroughly prevent offset. In your case, the press named should have one or the other of the attachments mentioned. In case this can not be obtained by you and the catalogue forms do not contain large or solid engravings, we recommend the use of fine *unbleached* muslin as a topsheet on the cylinder, this to be slightly shifted from its position every five thousand impressions, thereby getting a new facing on the muslin. The oilcloth tympan in use by you tends to collect the fresh ink from the back of the printed sheet at each impression and thereby soon becomes very "smutty," requiring frequent cleaning off. As a substitute for the oilcloth sheet, we suggest the use of the oiled manila sheet, because it will longer resist the absorption of the ink from the printed sheet. A mixture of crude petroleum and thin lubricating oil, about even quantities of each, rubbed over the top tympan sheet, will be found economical and advantageous. A more pleasant mixture for the same purpose may be made of one-third glycerin to two-thirds refined coal oil or petroleum.

Experiences Difficulty in Making Ready Half-tones.— E. A. S., of Boston, Massachusetts, writes: "Will you be good enough to give me a few points in regard to proper treatment of making ready on forms of half-tones. I find that I am troubled with a certain amount of brokenness in portions of high light and medium shades, usually on pulling a second sheet. I first make cut overlays and place them on cylinder, making sure that everything is equal in height in the form. I pull a sheet for first overlay, then trace up solids and mediums for strong folio. This sheet I hang up on the cylinder and cover it with a manila draw-sheet. The next sheet pulled, fit for working on, I usually find somewhat broken in places, as far as high lights and mediums are concerned. I trace solids and mediums again with ordinary tissue, and ring up on the face of the same sheet two or three rings, or as much as I may judge it may need — from center outward — to overcome brokenness, the latter to be patched with extra thin tissue on face, and then hang this up. This accomplished, the next sheet is fair, probably needing patching in odd broken places. I would like to know if my way is just right, or can I improve; if so, criticize. I have seen pressmen who have made cut overlays for fine work and never trace, but ring up — working on the light side all the time; then others who trace up and are never troubled with brokenness, and never require to ring up. Where is the advantage? Of course, I understand the more the solids and next heavier shades are built up that the result is 'bear off' on the lighter portions. I am disposed to imitate the finest of trade work to the best of my ability. Perhaps there is a shorter and more businesslike method of working. The trouble with too much ringing up to overcome brokenness is that I possibly lose the artistic sharp contrast in the picture." *Answer.*— It is evident that you do not lack in patience, but you expend too much time in tracing up the tones and use at least one sheet too many as "ring-ups." We can not understand why you find it obligatory to follow the method outlined by you, if it is not to evade cutting out overlays, as is done in the accepted manner. No wonder you do not succeed in getting artistic and sharp presswork, for you employ too many sheets and far too many patches on these to get hard and uniform pressure suited to the different tones in illustrations. In fact, you build up a resilient cushion of thin paper, which, while it eventually touches all portions of the face of the engraving, has not the necessary solidity to impress the strong portions on the paper when the impression is taken. Your treatment is far too laborious and delicate. After the form has been leveled up for make-ready, a sheet should be pulled, and the apparent defects traced up with a soft pencil, and the proper thickness of paper used to equalize these to the printing touch of the cylinder. Take an impression on the cylinder. Hang up this sheet accurately over the print shown on the cylinder; then cover that with a medium thick book or manila sheet, which must be made taut; after which take an impression on it, then run through about three thicknesses of paper singly, using enough loose sheets under same to make the impression clear and plain for cutting out the different thicknesses applicable to the illustration. After cutting the portions needed, paste them together, using paste sparingly, so as to avoid puckering the different portions as they are laid on. After the overlay has been completed, it should be stuck up over the print on the cylinder. Run through one or two sheets, and note on one of these any defects apparent, after doing which the "spotting-up" of defects may be done on the make-ready sheet now fastened to the cylinder, or the last sheet may be used for holding on the "spotted-up" parts and fastened to the cylinder over the previous tympan make-ready sheet. This is finally covered with a manila one. We have seen both methods of make-ready stated by you, but believe in the cut-out overlay one as superior to all others. Get a copy of "Presswork," if you have not already purchased one; then read up on tympans, underlays and overlays.

WHEN IT COSTS TOO MUCH.

Newspaper advertising costs you too much when you try it to-day and stop it to-morrow, says the Tampa (Fla.) *Tribune*. So would clerks cost you too much if you hired them for a day now and then. Same with delivery wagons. The wheels of your business must never stop; and the whole machinery is out of gear unless the big advertising wheel is always turning.

Your advertising works all the time and charges no overtime scale.— *Class Advertising.*



Photo by Thomas Kent, Kirkwall, Scotland.

AN OLD-FASHIONED ORKNEY KITCHEN.

PROCEEDINGS IN BRIEF OF THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

REPORTED BY W. B. PRESCOTT.

Number of delegates	244
Number of unions represented	186
Propositions referred to committees	176
Cost to the International Typographical Union (estimated)	$ 3,000
Cost of entertainment (estimated)	7,000
Cost to local unions for delegates' expenses, per diem allowances, etc. (estimated)	22,000
Number of hours in session	30

THE attendance of visitors and delegates at the forty-ninth session of the International Typographical Union so far exceeded that at any of its predecessors that when Chairman Whitehead called for order he appeared before the largest gathering of its kind ever held. Among those who took part in the preliminaries were Hon. H. B. F. Macfarland, president of the Board of Commissioners of the District of Columbia, who spoke for the citizens of the District, and Hon. Willis L. Moore, Chief of the Weather Bureau. Mr. Moore is an old-time printer and his address aroused much enthusiasm, during the course of which he said: "I love my country, and I believe no one can be a good union man who is not a patriotic citizen of the greatest of all unions — the union of these United States. And I believe that there is no power that has done more to strengthen the union of the States than the union of labor. One has done a mighty work in guaranteeing to man political, religious and civil liberty; the other has done equally as great a service to humanity in defending our industrial liberties. Great as have been the achievements of the American political union, it will fail in its greatest of missions if it does not evolve economic conditions that shall give to the toiler more of the product of his own industry; even more than has yet been accorded him in this best of all countries. Fair hours of labor and a high wage scale have done as much to elevate the standard of American citizenship and strengthen the ties that bind us to home and to state as all the libraries and universities in the land. . . . Unionism may not bring the college to the home of the workingman, but it does bring the sons and daughters of many workmen to the doors of the university, and it brings them there well clad, well nourished in body and with the preliminary fitness of mind that enables them to claim the greatest heritage of American citizenship — equal opportunities of education for every ambitious and aspiring soul. The welfare of our country depends not on the great wealth and the high cultivation of the few, but rather upon the high average prosperity and intelligence of those who do the country's work, whether they labor with brain or with brawn. Unionism defends women and little children. It says: Suffer little children to come unto the schoolhouse and the church; it says that the laborer is worthy of his hire, even though the laborer be a woman. Could anything be nobler; could anything more closely conform to the beautiful teachings of the meek and lowly Nazarene worshiped by all Christendom?"

After President Lynch had responded to the welcoming addresses, the roll of delegates was called and the committees appointed in due form.

The officers' reports are so voluminous as to preclude even a meager review of them. The total membership of the organization is 42,436, divided among the crafts as follows: Typographical (English and German), 40,731; Photoengravers, 382; Mailers, 791; Newspaper Writers, 145; Typefounders, 387. Including a balance of $38,072.25 brought over from the previous year, the total receipts were $223,255.33, and the expenditures, $174,085.33. The principal items of expense were: Executive Council (strike benefits, special assistance and traveling expenses of officers and organizers), $32,771.41; burial benefits (476 deaths), $30,940; Printers' Home fund, $51,162.28; *The Typographical Journal*, $18,798.69; officers' salaries, $4,300; per capita tax to American Federation of Labor, $2,482.13; office expenses, supplies, etc., $8,194.66; convention expenses, $2,156.39; Los Angeles *Times* contest, $10,685.31. The balance on hand on May 31, 1903, was $49,170, not including $7,168.58 in the hands of the Home trustees. On August 6, 1903, the balance was $55,570.11. During the fiscal year there were but eighteen strikes, involving nineteen unions and 397 men, of whom 202 returned to work, fifty-five were displaced and 140 were interested in then pending disputes. Two unions were suspended during the fiscal year, and eighteen surrendered their charters, while one was reinstated and 159 unions were organized. In May there were 113 inmates at the Home, the average for the year being 106, and the weekly cost of "maintenance," $6.82.

Leaving the officers' reports to take up the work of the convention, and ignoring mere verbal changes made in the laws, we find that the first proposition of moment acted on was an amendment increasing the per capita tax 5 cents per month. If this be adopted by the members, the increase will be devoted to the creation of a special defense fund for advancing the principles of unionism, and efforts to secure a continuance of the current Los Angeles assessment will be abandoned. Under the present law the privilege of being a "learner" on machines is restricted to members of the union, and apprentices are confined to "practicing" on the keyboards. This legislation was the outgrowth of the desire to control machines during the period of their introduction, and in the convention's opinion has served its purpose. When the new laws become effective, applicants for membership may become "learners" and apprentices "work" on machines during the last three months of their apprenticeship, provided the local learners' scale is paid them. A delegate, dissatisfied with the moribund "antistint" law, wished to make it more stringent by prohibiting the measuring of strings or placing of clocks on machines. This provoked light-giving discussion, which resulted in the elimination of the absurd provision. The general law recommending that subordinate unions establish a "stated amount" for a fair day's work on machines met the same fate, as did also the provision permitting unions to refuse traveling cards presented by invalids.

The ever-present apprenticeship question came to the front on several occasions, but the most ambitious effort to improve conditions was the adoption of an amendment declaring that "all local unions must pass laws defining the grade classes of work apprentices must be taught from year to year of their apprenticeship, with the aim in view that they may have the opportunity of acquiring a thorough knowledge of the printing trade."

On motion of Denver Typographical Union the by-law authorizing the International President to suspend decisions of local unions until an appeal is decided, was repealed.

Believing the incorporation of subordinate unions may be desirable in exceptional cases, the convention decreed that the sanction of the Executive Council must be obtained before a local can become an incorporated body.

The most exciting incident of the convention resulted from the dispute between the Executive Council and the National Publishers' Association. Commissioner Driscoll, representing the publishers, received a courteous hearing, though he did not mince his words when he accused the Union's officers of having inexcusably violated the provisions of the national agreement. Mr. Driscoll agreed that all differences had been settled in a gentlemanly and harmonious manner until last July, when what are known as the Spokane and Seattle affairs came up for adjudication. In the Spokane case President Lynch's contention is that there was collusion between the arbitrator and the employer to such an extent that the Union's representative on the local board was practically eliminated. In the other city the publishers met the Union's demand for an increase with a counter proposition that a reduction in the scale and

several local laws be passed upon by the arbitrator. The International officials regarded these methods as unfair, and, convinced the publishers were "jockeying" with arbitration, held that by so doing they had lost their rights under the agreement and authorized the local unions to enforce their scales by calling strikes. On the other hand, the publishers deny the allegations of collusion in one instance and the adoption of unfair methods in another, and contend that even if they were true, the agreement provides a method for setting aside verdicts obtained in an unfair manner by reference to the national board. For refusing to submit the differences to this board and have the cases reopened, Mr. Driscoll accuses President Lynch of having "most grossly violated the express provision of the contract bearing his own signature and promise to the publishers that there should be no strike during the life of that contract."

The convention upheld Mr. Lynch and approved a committee report, which said, in part:

"The publishers precipitated the trouble by a display of bad faith in the outset. We believe the arbitration agreement was promulgated by honorable men, who were unable at its inception to see the loopholes through which an unfair publisher or union might take advantage of it. We believe that the apparent bad faith of the above-mentioned publishers nullified the arbitration agreement as applied to them, and justified President Lynch and the Executive Council in taking the course they pursued.

"Commissioner Driscoll and President Lynch agree, and so does your committee, that the whole trouble arises over the lack of a code of procedure which shall define what and how any question or questions are to be arbitrated.

"We hold that this code of procedure should be fixed only by the parties who conceived and promulgated the original arbitration agreement.

"We submit that this agreement was effected without arbitration in its popular sense, and now that it has been discovered that the agreement is ineffective without a code of procedure, we recommend that if the agreement is to live, its acknowledged shortcomings shall be remedied as above set out.

"We do not believe the arbitration agreement contemplated the arbitration of questions of International Typographical Union law, but should be confined only to questions over established wage scales and the new one proposed by the dissatisfied party."

It was noticeable during the discussion that while much was said about arbitration and how it should be effected, the terms of the agreement under which the dispute arose were not referred to, if we except the assertion that they were unfair and unjust to the Union. Secretary Bramwood gave voice to the opinion that when the publishers found "the Union would not be imposed upon they would manifest a spirit of fairness, and the present differences be adjusted." It was intimated unofficially that many employers in the East sympathized with the Union in its present stand. The action of the convention settled nothing definitely, and the craft will await with interest the next move of the Publishers' Association.

If the referendum agrees with the convention, the Typographical Union will relinquish control over the photoengravers and jurisdiction over that craft be vested in the International Photoengravers' Union. The new agreement between the international unions of the printers, pressmen, bookbinders and stereotypers was indorsed and will be submitted to a general vote.

If sufficient money is received during the year, the Amos J. Cummings Memorial will take the form of a library building to be erected at the Home, at Colorado Springs. The suggestion most favored being that a wing be added to the main building.

The eight-hour question was in evidence. President Lynch reported twenty unions as "having the eight-hour day in effect," nineteen "partially" enjoying the reform, eighteen as having made definite arrangements for its introduction, while twenty-seven report partial arrangements. The convention contented itself with urging local unions to make persistent efforts to secure the general adoption of the shorter workday by January 1, 1905.

The label was not forgotten by the legislators, but nothing of importance succeeded in passing through the mill. An effort to provide for the issuance of labels to country printing-offices through the Executive Council met defeat by being referred to the Council, "with instructions to formulate plans and report to the next convention." Attention was directed to the fact that it is estimated $20,000,000 is spent annually on school text-books, and nine-tenths of these books "are not entitled to bear the label." To better this condition local unions are requested to appoint committees to agitate for the introduction of union-label school-books.

Memphis Union stood sponsor for a law establishing "the standard of Linotype matrices," but it was referred to the Executive Council with the usual instructions. The same fate befell a suggestion amending the "standard-of-type" law.

The idea of having the International Union establish a standard of competency on machines was presented with the usual carefully elaborated schedule of stints, graded according to the various sizes of type, but the delegates refused to approve it. Like action was taken on the novel and more meritorious proposal that the office of statistician be created, and fixing the salary at $1,500 a year. A motion to elect an editor of *The Typographical Journal* at a similar salary also received its quietus.

Among the minor matters disposed of was a reaffirmation of Chicago union's jurisdiction over the town of Hammond, Indiana.

The fact that an amendment to the constitution committing the organization to Socialism was negatived so quickly that debate was impossible, did not prevent the Socialist delegates from airing their views under color of discussing other questions.

Ottawa (Ont.) Union asked that the office of Third Vice-President be created, to be filled by a Canadian, but the convention declined to accede to the request, it being petitioned for by a small minority of the 2,300 Canadian members.

An attempt to compel the officers to "give a preference at all times to hand composition in the printed matter" required by them died aborning.

William S. Waudby's ambition to become Carroll D. Wright's successor as United States Labor Commissioner was unanimously approved, and the growth of the Woman's Auxiliary drew from the convention congratulations and felicitations.

Subordinate unions are recommended to establish defense funds equal to at least $10 per member, so that they may be better able to withstand the industrial depression which many believe to be approaching.

Mr. E. J. Bracken, of the Columbus (Ohio) Newspaper Writers' Union, was the choice of the convention to fill the vacancy caused by the death of Fourth Vice-President O'Sullivan, and P. S. Nuernberger, of Chicago Typefounders' Union, was selected to fill a vacancy in the delegation to the American Federation of Labor.

After reviewing the work of the recent gathering, one is constrained to say that, while the social features were of a record-making character and the declamation of a superior order, the actual work accomplished did not justify the expenditure of the money and energy involved. Whether the action on the Spokane and Seattle disputes was wise or unwise depends largely upon how the publishers and general public will view it; in other words, time alone can determine the question. That and other matters might have been disposed of by the officers or the referendum, as the case might

be. In the subscriber's opinion, one of the best recommendations the convention makes to the membership is that the Union's constitution be so amended that conventions will be inhibited from enacting laws relative "to the internal affairs of printing-offices." That has long stood as an expression of opinion on the part of the International Union and for many years been ignored by each successive crop of lawmakers. In its proposed form it is mandatory and, if adopted, will operate to rid the union statute book of several ridiculous and annoying regulations. It is to be hoped the conservative element will rally to the support of this measure when the new laws are being voted on.

Owing to delay in receiving photographs, the report of the social features of the convention is deferred to the October issue.

AMUSING ADVERTISING SWINDLES.

A man who answered advertisements in cheap "story papers" has had some interesting experiences. He learned that by sending one dollar to a Yankee he could get a cure for drunkenness. Sure enough he did. It was to "take the pledge and keep it." Later on he sent fifty two-cent stamps to find out how to raise turnips successfully. He found out — "Just take hold of the tops and pull." Being young, he wished to marry, and sent thirty-four one-cent stamps to a Chicago firm for information as to how to make an impression. When the answer came it read, "Sit down on a pan of dough." It was a little rough, but he was a patient man and thought he would yet succeed. Next advertisement he answered read, "How to double your money in six months." He was told to convert his money into bills, "fold them," and he would see his money doubled. Next he sent for twelve useful household articles and he got "a package of needles." He was slow to learn, so he sent one dollar to find out "How to get rich." "Work like the devil and never spend a cent." And that stopped him, but his brother wrote to find out how to write a letter without pen or ink. He was told to "use a lead pencil." He paid one dollar to learn how to live without work, and was told on a postal card to "Fish for suckers as we do."— *Exchange.*

A CHEAP WAY TO WATER-MARK PAPER.

Superintendent O. M. Farwell, of the Thilmany Pulp and Paper Company's mills at Kaukauna, Wisconsin, has just perfected an invention which is claimed soon to entirely revolutionize the process of water-marking paper, as by the new method it can be done much cheaper. The method used by Mr. Farwell places the water-mark in the paper by a much simpler process than formerly. Instead of weaving the mark in the wire of the dandy roll, a slow, laborious process, the new way just patented is to pass the wet paper between a press roll, covered with stereotype plates, and the dryer cylinder, the paper thus receiving a water-mark which for all practical purposes is sufficient.

The process is just now being used by the Thilmany Company in water-marking an immense contract for a wholesale house of national reputation, which is using the paper for wrappers, their name appearing every ten inches apart on the sheet. It may be predicted for this process that it will to a certain extent take the place of printing. The contract spoken of above will keep one of the company's paper machines at work eight months of each year to supply the demand. When they first tried these stereotype plates they used a hardwood press roll to which they attached them by screws. This caused them vexatious delays by the plates working loose. They are now having a solid brass press roll made, in the surface of which are 3,500 screw holes where the plates are fastened.— *Geyer's Stationer.*

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Challen's Labor-saving Records.— Advertising, subscription, job-printers'. 50 pages, flexible binding, $1; 100 pages, half roan, cloth sides, $2, and $1 extra for each additional 100 pages.

Contests in Typographical Arrangement, Volume I, containing 230 advertisements, submitted in a contest conducted by The Inland Printer. A valuable collection for comparison and study. 40 cents.

Gaining a Circulation.— A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, $1, postpaid.

Establishing a Newspaper.— By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, $1.

Practical Journalism.— By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, $1.37, postpaid.

The Bartlesville (I. T.) *Examiner* used red and blue ink chromatically on its fourth of July edition.

Gering (Neb.) *Courier.*— The return to wet paper was not a good move, although the *Courier* in every way is commendable.

Bay City (Tex.) *Weekly Visitor.*— If the presswork had been better on your issue of June 26 there would have been nothing to criticize.

Snyder & McCabe, publishers of the Bay City (Mich.) *Tribune,* have now the only Sunday paper in that field, their only competitor having recently discontinued.

Belt Valley Times, Belt, Montana.— Nicely printed and carefully made up. The red and blue ink was well used in your fourth of July supplement, although the impression was too heavy on the cut.

Brown & Lisle, Grangeville (Idaho) *Standard.*— It would be difficult to suggest improvement in the *Standard.* It makes a very satisfactory five-column quarto, and the "border-for-every-ad." idea gives good results.

The Portland (Ore.) *Commercial Review's* "Annual Number" this year is a fine piece of typography. There are over sixty cuts of flour mills on the western coast, all perfectly printed, and the ads. are unusually artistic.

Estherville (Iowa) *Enterprise.*— The suggestions made in May have all been adopted except the reference to larger heads for correspondence; about an eight-point heavy-faced type for these lines would improve this department greatly.

Will O. Green, Fairport (N. Y.) *Mail.*— The ad. in the trade papers, stating that a certain press will print four, six, seven, eight or ten page papers, is evidently a case of bad proofreading, as it is manifestly impossible to print a seven-page paper.

Whitestown Gazette, Whitesboro, New York.— Each issue of your paper shows poor ink distribution and carelessness in folding. If the same care was taken with items of corre-

spondence as is expended on "Personals" it would be an improvement.

TWENTY-FOUR six-column pages is a big paper for a town of but little more than one thousand people, but such a number was issued on July 3 by the Sherrard (Ill.) *Bulletin.* An unusual feature was a seven-column ad., the opposite page having but five columns.

CASSOPOLIS (Mich.) *Vigilant.*— Rather than run "Additional Locals" on a page preceding the regular local page, it would be better to take out of this department enough of the longer items, running them separately with one-line heads, to enable you to get the short items all together on one page.

RAPID strides toward success have been made by the Oakland (Cal.) *Herald* since it was started in April. It uses illuminated covers, features and illustrates the news, prints a sixteen-page paper with every indication of hustle, and as a result of this enterprise has been adding subscribers at the rate of a hundred a day.

E. F. REINOEHL, *Geauga County Record,* Chardon, Ohio.— If items of correspondence from other towns were given the same careful treatment as those of Chardon and Middlefield, there would be little to criticize about the *Record.* Good taste was shown in the use of red and blue ink on your Fourth of July issue, and the register was perfect.

O. K. GLEASON, Andrews (Ind.) *Signal.*— The principal trouble with your presswork probably lies with the rollers, which the appearance of the paper indicates are too hard. The first line of the display head on the first page should have been in caps., and the sub-head in lower-case. In the ads. there is a tendency toward the use of too much display.

WILL T. CRESMER, advertising manager of the Fresno (Cal.) *Democrat,* is sending out an attractive card to prospective advertisers. It is reproduced herewith. (No. 1.)



No. 1.

ROY R. STACEY, Anita (Iowa) *Tribune.*— The more important news items should have prominent heads and run at the tops of columns on the first page, with paid reading notices relegated to the bottoms of columns. In the issue of July 23, the article headed "A Destructive Wind" should have been given much greater prominence. A little more ink and impression would improve the presswork.

ERNEST HESSE, of Glouster, Ohio, hit upon a novel idea when he got out for several neighboring towns, about July 4, a little three-column, four-page paper, called *Stars and Stripes.* Mr. Hesse writes that he used the same reading matter, but the ads. were changed. Here is a plan that could be utilized occasionally by many publishers located in towns surrounded by smaller towns with no papers. Once or twice a year advertising could be secured from each place, and probably a dozen separate papers printed without much expense. Advertisers in the larger or central town or city could probably be secured for several of these editions.

VEVAY (Ind.) *Reville.*— The first line of a display head should give some idea of the article which follows, and the use of type so large that but one word will go in a line is a mistake. In your first head "Waters" conveys no idea of the article. One might imagine it referred to a flood, but would not be prepared for the remainder in smaller type—"of the Treacherous Ohio Smother Out the Life of Russell Gibson."

CANADIAN newspapers have been advancing rapidly the last few years. Better paper is being used, more improved machinery installed, and the typographical appearance of the pages is being transformed from the English to the American style, particularly in ad. composition. A case in point is that of the Sherbrooke (Que.) *Record.* Established six years ago, in three years typesetting machines were introduced, and now a web press and a new building. Each year also shows marked improvement in the *Record,* and the same is true of many other Canadian papers.

SOMETHING NEW IN A RATE CARD.— It is practically impossible to secure an advertising rate card for a daily or weekly newspaper that in price per thousand circulation will fit all conditions, but it would seem quite possible that some uniform basis of prices could be secured. The flat rate, or the inch rate, as a basis with varying prices to fit different localities and different qualities or circulations, is growing in popularity and is being widely adopted, but, while I consider it the nearest to a perfect foundation of anything yet proposed, it causes occasional difficulty for the advertising solicitor, as unscrupulous advertisers will sign contracts for more space than they can hope to use in order to get a lower rate. The Manitou Springs (Colo.) *Journal* is using a new form of rate card and contract, based on the inch rate, that is designed to overcome this difficulty:

ADVERTISING RATES AND CONTRACT OF THE MANITOU SPRINGS JOURNAL.

Display advertising, 25 cents per inch each insertion, subject to the following rebates to be allowed on space used within twelve months from date of first insertion, as follows:

100 inches, a rebate of.....$ 4.25
200 inches, a rebate of..... 10.00
400 inches, a rebate of..... 25.00

All amounts between these numbers take the next lower discount. Rebates payable in cash on demand as earned, or credited on account as the customer may elect. Customers using more than four hundred inches within twelve months from date of contract will thereafter be allowed a flat rate of 16⅔ cents per inch each insertion. All contracts terminate at expiration of twelve months, and settlement made for work done. No other discounts.

POSITION.

Full position advertisements 33⅓ per cent additional to above rates — other positions publisher's option. No Island Advertisements Allowed. When frequent change of copy is ordered, and no electros to cover the same are furnished by the advertiser, a charge of 5 cents per inch will be made to cover cost of composition.

Readers.— Foot of column notices 10 cents per line each insertion. No Free Readers.

CONTRACT.

THE JOURNAL PRINTING COMPANY.

MANITOU, COLO.,.....190..

Please insert.....advertisement to occupy.....for which service.....agree to pay monthly 25 cents per inch, each insertion, subject to the terms and rebates above scheduled and made a part of this contract.

Signed this.....day of.....190.. a copy being in.....possession.

.....

Accepted — THE JOURNAL PRINTING COMPANY.

By.....

It will be noticed that all advertising is charged and is payable at twenty-five cents an inch, and rebates are allowed only when earned. The Paterson (N. J.) *Call,* while not using the inch rate, follows a system similar to this, charging short-

time rates for all ads., graduating its card so that if an ad. is continued until the close of the year the total amount paid will be equal to what would ordinarily be charged on a yearly contract. The agreement to rebate if sufficient space is used should prove a telling inducement to an honest advertiser.

A COMMENDABLE PLAN.— John M. Driver, superintendent for John R. McFetridge & Sons, Philadelphia, has adopted a good plan for the promotion of the best ad. composition in his office. He writes as follows:

O. F. Byxbee, 829 Madison Avenue, Scranton, Pennsylvania:

MY DEAR SIR,— I have been a subscriber to THE INLAND PRINTER for a number of years and have taken interest in the various departments of criticism. I beg to offer the enclosed to your worthy criticism or comment.

When I first took hold of the management of this plant, I talked with the men, giving them some ideas and getting them to read the trade journals. It has been very beneficial, as they are enthusiastic about good composition, and are trying their best to be up to date.

In reference to the enclosed, which is an advertisement for our own paper, *Grocery World,* I suggested a few weeks ago that the men take some one advertisement each week and see what they could do with it, and I would send it to THE INLAND PRINTER for criticism.

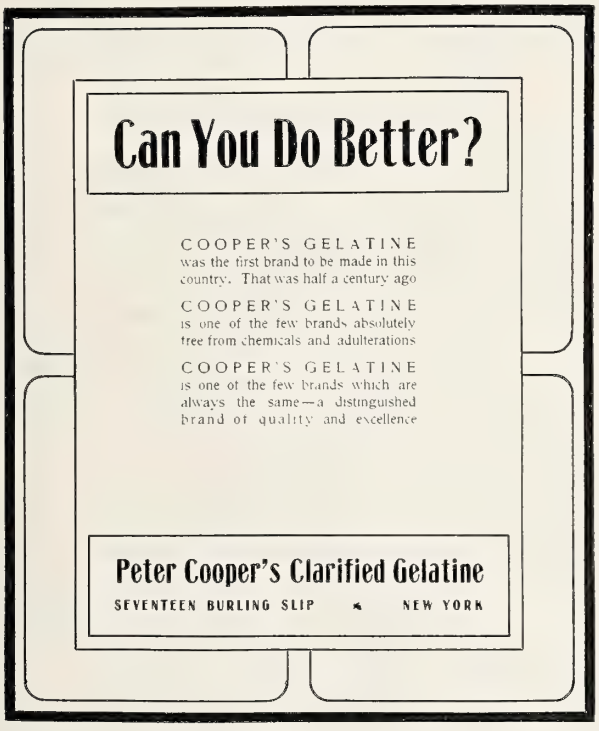
The name of the compositor who set this is Alfred Lehman. I wish you would help me in keeping the good work up, and, if possible, I would like to have the ad. appear in THE INLAND PRINTER. This would be a great help, and it would also give the compositor encouragement to continue the same thought all the way through his work.

Thanking you in advance, I beg to remain,

Very truly yours,

JOHN M. DRIVER, Superintendent.

The ad. referred to in Mr. Driver's letter is reproduced herewith (No. 2). There is nothing that helps to make a good ad.



No. 2.

more than neat rule panels, when the plan is not overdone. This has all the panels it can stand, yet there are not too many. Compositors should note how carefully the display is centered, due allowance being made for shoulder. The placing of the body of the ad. above the center gives it an artistic touch. I should be glad to receive more ads. under similar conditions from Mr. Driver's composing-room, or from others where the compositors are striving for advancement.

A TAX of $5 has been levied by the town of Fairland, Indian Territory, upon its only newspaper, and the Fairland *Newsboy* thus glories in its affliction:

The *Newsboy* has paid $5 for the privilege of booming the town of Fairland for the next twelve months. We've always had a hankerin' to get a corner on something, and as no one else has taken out license for that purpose we suppose we'll be the whole cheese. We've paid our license and we don't propose any one shall do any boomin' now but us. If you want to say or do anything for Fairland, if you want to advertise her advantages and resources, if you want to brag on her merchants, mechanics and professional men, or compliment the actions of the city council, go take out a license and don't infringe on our rights. We've paid our money for this privilege and mean to be protected. No doubt our exchanges will envy this good fortune of ours, as cases like this are as rare as hen's teeth, but we can't help that. We congratulate ourselves and say hurrah for Fairland.

AD.-SETTING CONTEST NO. 14.— For THE INLAND PRINTER'S fourteenth ad.-setting contest I have decided to use a small ad. containing only a few words, but one that puzzled one of my correspondents greatly, and will undoubtedly prove a good test of a compositor's skill and judgment in arranging and selecting type. A large ad. is much easier to set attractively than one of these little ads., limited in space and limited in matter, without sufficient body to afford contrast. The copy is as follows:

Latest styles in spring bonnets. Attractive store. Courteous treatment. Reasonable prices. Mrs. James Brown, 524 Washington avenue.

Compositors will notice an additional restriction in the rules regarding cuts. In the last contest no mention was made of this point, and some compositors took advantage of the opportunity to use stock cuts, which resulted in a misunderstanding among the contestants in judging the best ads. Here are the rules:

1. Set thirteen picas wide and four inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefounders in series or as parts of border and ornament fonts.
5. Two hundred (200) printed slips of each design to be mailed to "O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania."
6. Write or print name and address of compositor plainly on one slip only.
7. Use black ink on white paper, 3½ by 6 inches, *exactly.*
8. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are entered, no extra stamps will be required.
9. All specimens must reach me on or before October 15, 1903.

In selecting the best ads. from those submitted much the same plan will be followed as heretofore. The contestants themselves will be asked to act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest numbers of points will be reproduced in THE INLAND PRINTER, together with the photographs of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. In addition to this, one or more of THE INLAND PRINTER'S expert ad. compositors will be asked to make selections, and it will be interesting to note and compare their decisions with the composite selection of the men who take part in the contest. Contestants should read the rules carefully and see that each provision is fully complied with, particularly the rule in reference to size of paper. This contest will afford an opportunity for many compositors who have felt that previous contests required too much time, and no doubt many will be inclined to submit two different arrangements of the copy. Every compositor who enters will receive a full set of the ads. submitted and as a result will gather many valuable suggestions for the display of a small but difficult piece of composition.

SPACE that you can buy at a bargain is not always a bargain.— *Class Advertising.*

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.— George Fritz. $1.75.

GRAMMAR OF LITHOGRAPHY.— W. D. Richmond. $2.

LITHOGRAPHIC SPECIMENS.— Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, $1.50. American Commercial Specimens, second and third series, $3.50 each. Modern Alphabets, $3.50.

SIZE OF THE CELLULOID SHEET AND WHERE SOLD.— Rochester writes: "Kindly give me the size of the celluloid as it is sold by the manufacturer and, if possible, the address where sold." *Answer.*— The size of a sheet of celluloid for printing purposes is 20 by 36 inches. The Celluloid Manufacturing Company, New Jersey, are extensive makers of that product.

SPECIMENS OF STEEL AND COPPER PLATE ENGRAVED VIGNETTES.— THE INLAND PRINTER has several applicants wishing to purchase collections of fine steel-plate engraved samples of vignettes, such as the F. O. C. Darley collection, or other engraving executed by the American Bank Note Company or other concerns which would prove worthy guides for lithographic engravers to follow. Parties interested please address this department.

MULTICOLOR PRINTING WITHOUT THE MECHANICAL DIFFICULTIES OF A SIX-COLOR PRESS.—We may regard actual multicolor printing as somewhat removed from the reach of the small lithographic establishment, but by adopting a two-color rotary aluminum press the problem of cheap and rapid printing is solved, and, as those who have tried it claim, without the mechanical difficulties attending the complex parts and movements of the six-color press.

A FIXED RATE FOR CHARGING LITHOGRAPHIC PRINTING ADOPTED BY THE LITHOGRAPHIC FIRMS OF GERMANY.— Mr. Scholz, at the general meeting of German lithographic printing firms, made a motion, which was unanimously carried, to have each member (firm) send in to the executive board a copy of the scheme on which they calculate the price of work, so that the general executive board could frame a general rate to be adopted at the next convention for the guidance of all the members.

REGULATION OF THE APPRENTICE IN THE LITHO. BUSINESS.— It seems that between the employers' association and the various litho. fraternal associations, we will soon have some understanding in the trade, as to the proper number of apprentices, their compensation, duties, time of serving, etc. We think this question an important one, and would advise that a proper examination, not only of the qualifications of the candidate, but also an examination, at the end of the term, be set so as to secure for him a definite place and standing in the trade.

MIXING OF SHADES OF BLACK AND RED FOR SPECIAL EFFECTS IN ART PRINTING.—J. C., Houston, Texas, writes: "I enclose two samples of art printing. The figure subject is in a black, but has a peculiar greenish shade; the other is supposed to imitate a red-chalk drawing. Could you kindly advise me what colors are necessary to produce these tints?" *Answer.*— Take any good green color made for lithographic purposes and add as much black (probably less) and it will give the result; of course, blue and yellow will do the same. As to the red, you can take two parts madder lake and add one part vermilion.

REGARDING THE WEIGHT OF THE DAMPING ROLLERS ON ALUMINUM PRESSES.—A. S., Stamford, Connecticut, writes: "I find that the work has a tendency to wear off the plate while printing. Could you suggest a remedy? I will add that my damping rollers are light and run easy; likewise the form rollers, which are of rubber." *Answer.*— It is an error to suppose that rollers should run lightly over the work; they must roll firm and steady, especially the damping rollers; any tendency of a roller to skim over a plate will have disastrous results.

HOW TO SEND SAMPLES OF LITHOGRAPHIC STONE FOR TRIAL. We have had several samples of lithographic stone for inspection and report sent to us, but can not proceed therewith on account of the parties not sending us the stone in slab form, so that we can draw upon and print from it. At the same time it should be mentioned how large the slabs are that can be taken from the quarries, and other details concerning veins, chalk spots and variation of color in the different parts of the quarry. Such knowledge would save a great deal of time, worry and expense all around.

LITHOGRAPHY MUST KEEP PACE WITH THE PRESENT AMERICAN ART MOVEMENT.— Since the introduction of beauty in our recent architecture, and especially the superb mural decorations which have been made accessible to the public by such works as the paintings in the Congressional Library, at the Columbian Exposition, Appellate Court, in New York, Waldorf-Astoria, etc., former indifference to art has given way to a healthy growth and desire for the beautiful in architecture and decoration, which will have a controlling influence upon all branches of commercial art, foremost of which stands lithography.

A NEW GUM FOR USE ON ALUMINUM PLATE FOUND WANTING.— Q. W. P., Vera Cruz, Mexico, sent a sample of a new gum which he offered as a substitute for gum arabic, claiming that it is superior to the latter. We have given it a fair trial and find that it is to all appearances gum "Mesquite," recorded as "Prosopis dulcis." It is hardly fit for use in lithography, unless mixed with glycerin, on account of its brittleness. Although as soluble in water as "arabic," it will not hold well on stone, and especially on metal it is worthless, as it was found to crack and peel off as soon as it dried, and when mixed with glycerin it would not dry at all.

VARNISH FOR PRESERVING CHARCOAL DRAWINGS.— P. H. Rutherford, New Jersey, asks: "I at one time knew of a preparation which could be put on a charcoal drawing so as to prevent it from rubbing off. Could this department advise me how this varnish is prepared? I have utterly forgotten how it was done; I think that it was mastic gum dissolved in alcohol." *Answer.*— Gum mastic is soluble only in turpentine, chloroform, ether, acetone, oil of cloves. The best substance for protecting coal or pastel drawings is bleached shellac dissolved in alcohol. The liquid is placed in a bottle having an atomizer attached and is then sprayed over the drawing.

TRANSFER-PAPER FOR MINERAL INK.— C. F. McC., Waterbury, Connecticut, writes: "I take your magazine every month and like it very much. I am looking for a little information which I think you can enlighten me on. I would like to know where I can get transfer-paper to use mineral ink on. I would like something in flat sheets, so as to avoid the crackled effect some of it has. I have seen some all printed which I think would do, but I do not know who the makers are. It was heavy paper and could be stripped off when ready for transferring." *Answer.*— Our correspondent evidently means decalcomania transfer-paper, or such as is already provided with a suitable design, especially for decorating ceramic

objects. Any of the large litho. sign or metal show-card manufacturers may have the designs ready and will print such work upon short notice; otherwise we would recommend writing to the Fuchs & Lang Manufacturing Company, 29 Warren street, New York.

To Lithographers Intending to Emigrate to the United States.— F. H., Bucharest, Roumania, describes poor conditions in his country and sends requests for addresses of firms to which he may write for employment. *Answer.*— Our correspondent takes serious chances in coming over here as a lithographer. First, on account of the laws prohibiting the previous arrangement looking toward employment between himself and an employer and, second, on account of the thorough organization of the workmen and the perfect understanding with their employers, which is of the most amiable nature, and culminating at present in an agreement which will be carried out, we have no doubt, in good faith. Your case has been referred to Mr. William Long, 25 Third avenue, New York.

A New Composition Roller for Lithography Impervious to Water.— William T. T., London, E. C., writes: "I have been experimenting for a long time in making a lithographic roller equal to the composition used by type printers and which works as well on stone, but is objectionable only on account of the effect the water has upon its surface (the gelatin). I have now overcome this difficulty, and would like some one interested to make a proposition for its general introduction on a large scale, for there is no doubt that its sale will be a large one in America." *Answer.*—We publish this, knowing the writer, and are ready to receive anything new in this line. Of course, we presume that our correspondent is familiar with the lithographic rubber roller now firmly established and which can be had smooth or with a nap.

Mixture for Dusting on Sheets When Printing Bronze Last.— The G. C. W. Co., Worcester, Massachusetts, writes: "Kindly state in your next issue, under 'Notes and Queries on Lithography,' the proportion of French chalk and magnesia used by lithographers for dusting on sheets before bronzing, to prevent the bronze from adhering to colors on sheet; and if there is any other thing or preparation for this purpose; also state the kind of machine used for this purpose." *Answer.* We know of nothing better for this work than the substance just mentioned, i. e., French chalk. We have never mixed talc and magnesia together, but should judge that they will mix in any proportion. Siccative powder is often used when colored proofs are made, without giving time for drying between the impressions. The machines used for dusting the sheets before bronzing are the regular bronzing machines from which the bronze powder has been removed and the soapstone and magnesia substituted.

First Report of the Association of German Litho. Printing Establishments.— The Main district of the above association, according to *Freie Künste,* held its first regular meeting at Frankfurt-am-Main last May, Carl Dundorf in the chair. The report is as follows: "Owing to the retrogression of the postal industry and the consequent increased competition for other work from the greater number of steam presses now seeking work, it is evident that something will have to be done to counteract, or at least regulate, the existing evil. It would seem that a tariff should be adopted to fix the price to be charged for litho. product. It would also be well to hold technical lectures for the benefit of associates. In place of the late P. v. Zabern, Herr Wille was elected as representative. Herr Carl Sholz, of Mainz, reported upon the general custom, as settled upon by the general meeting, regarding the matter of sketches, suggestions, original ideas and the lithographing of original drawings; emphasizing that only by the rigid adoption of the rules laid down by the association would it be possible to obtain a just hearing in enforcing cases before the law; a noted jurist having been consulted, stated that only by previously pointing it out to the customer, while fixing the price, can the proposed conditions hold good in court. Further, it was the opinion of the speaker that the reserving of all rights against the reproduction of sketches by third parties is a strong, tenable position. During the resulting debate the majority held the same views, all speaking for the introduction and adoption of the restrictions. Herr Schömbs called attention to the unwillingness of customers to comply with the regulations to be adopted, and said that it would be necessary to constantly emphasize these in the dealings with the public. The following was finally unanimously adopted to be added to every sketch or design: 'This sketch is the property of —— and it is not allowed, without their consent, to reproduce, copy it, nor to submit it to the view of a third interested party.'"



Photo by Hans Hildenbrand, Stuttgart, Germany.

NAUGHTY BOY.

Veins in Lithographic Stones; Their Effect on Work. P. T. R., New York, would like to know what effect veins have on the penwork and during printing. We will say that veins of any kind are very detrimental to lithography. In the first place, so-called rust or iron veins will cause a stone to break, if marked, or running in a straight line. The gray or slate veins are usually of such a dense composition that the work will not hold fast on them. The quartz or glass veins will likewise not hold the work; finally, the chalk veins are porous and will take the ink during printing. Whenever

possible, the work should be placed on the stone in such a position that the veins remain free, then, if a soft vein should take ink, it can be scraped with a flat scraper so as to bring it below the surface and will therefore not take ink. Of course, the scraping must be etched, if possible, with oxalic acid, which has the effect of giving the porous substance of the vein a polish.

Tinting on Stone Caused by Inferior Coated Paper.—C. M. B., Baltimore, Maryland, writes, commenting on an answer given to T. W., Dayton, Ohio: "You will forgive me for saying, as a practical lithographer for fifteen years, the answer to the above question struck me as a little absurd. Why? Providing that it has been ascertained that the tinting is due to inferior coated paper, the 'cleaning by rolling up' would suggest itself to the crudest mind, but as regards the etching it is altogether impracticable to etch a stone high enough to diminish to the degree that would obviate the trouble in hand, especially with some subjects. Therefore, we must turn our attention to the cause of the trouble — the paper. My experience teaches me that in this case the trouble arises in the fixing of these inferior papers; therefore, our aim is to combat this. I should advise the printer so troubled to try a little flour paste in his ink, which will help to absorb the fixing compound which is left on stone by every impression, and also as a further precaution to use a little glycerin or sugar in the damping water. I find the principal element to combat is the alum, which is perceptible to the tongue if placed on the paper in question. This, as we are aware, dissolves grease — hence our trouble. The remedy I here suggest will perhaps not quite obviate the trouble, but will lessen it considerably. The use of flour paste will entirely stop the ink from rubbing, as is the case sometimes on inferior coated papers." *Answer.*— We must apologize to our respected correspondent, as we have done to others in the past, for being sometimes not comprehensive enough to the mind of the thoroughly learned in the profession. We are trying to strike a happy medium between those of our readers who have nothing more to learn and those who, just beginning, are ready to absorb everything that comes along, and therefore often suffer injury by overcrowding their understanding. We are glad to be able to count our correspondent among the workers on our columns, and hope to submit some more little problems to him. Regarding high etching, we differ from our contributor, for there is hardly a limit to the high etching of work on stone. Of course, on aluminum there is a bar. Naturally, there are some jobs that will not permit of high etching for purposes in question. Regarding the solvency of grease by alum contained in paper, it would be interesting for some of our readers to know how the final solution of a transfer can be prevented by shortening the ink with flour. If alum dissolves grease, would you weaken your ink still more? The discussion of this question would be useful to those of our readers who wish to build up their chemical knowledge a trifle.

OUR IMMENSE FOREIGN COMMERCE.

Coincident with the extraordinary expansion in the volume of domestic trade, our foreign commerce continues to expand proportionately. Eleven months' figures of the Treasury Bureau of Statistics show that the foreign commerce of the United States will be, in the fiscal year just ended, the largest in the history of the country. Imports will, for the first time, exceed $1,000,000,000, and exports will be larger than in any preceding year except 1901.

The figures which justify this assertion show the imports of eleven months, ending with May, were $943,597,194, and the exports $1,324,493,293. For twelve months, ending with May, the imports were $1,016,712,248, and the exports $1,413,733,776. As the largest imports in any earlier fiscal year were $903,320,948, in 1902, it is quite apparent the total imports of the present fiscal year will exceed those of any preceding year, and they will also pass the billion-dollar mark, since they have not fallen below $73,000,000 in any month of the past year, and were in eleven months within $57,000,000 of the billion-dollar line.

As the largest exports of any preceding year, except 1901, were $1,394,483,012, in 1900, and those of eleven months, ending with May, were $1,324,493,293, and the smallest exports of any month in the year were $88,000,000, it is apparent that when the month of June is added the export total for the year will exceed that of 1900, and will exceed $1,400,000,000.— *The Keystone.*

HOW W. E. CURTIS WORKS.

Without question the dean of newspaper correspondents is William E. Curtis, whose daily letter has long invariably occupied the first column on the front page of the Chicago *Record-Herald.* Mr. Curtis attended the recent Republican State convention at Des Moines, and has since been writing some letters on Iowa and her institutions. Of Curtis and his methods of work, the Burlington *Hawkeye* publishes the following interesting bit of gossip:

"Mr. Curtis began newspaper work twenty years ago and has made a success second to that of no writer for the press, save 'Gath' alone. Mr. Curtis' plan of work is very much like that of Gath. He is a careful gleaner of interesting information and he never wastes an atom of it. He never lets slip an opportunity to learn something from somebody, and once obtained that information is always at his fingers' ends.

"He sat with the other newspaper reporters in the press section of the convention. He wasted no time in idle talk while waiting for the opening of the proceedings. His eyes roamed over the audience and picked out striking figures. Question after question was asked of those around him, the substance of the answers was jotted down on a bit of paper. Then, having fully informed himself of his surroundings, he began rapidly to compile in a dainty, round, print-like chirography, his account of the convention. He did not use one-tenth of the information he gleaned from his informants; neither did he waste it. It is stored away and will appear sooner or later in one of his famous letters, whenever occasion calls for it.

"Mr. Curtis is a scrap-book fiend, as every successful newspaper man should be. He has a large library of catalogued clippings concerning every conceivable subject, and it is from this source that he draws much of the remarkable information which appears in his letters."

Speaking of Curtis, a good story of a little dealing he had with the late Eugene Field was recently told in the *Saturday Evening Post.* He and Field were old friends, having worked for the same Chicago newspaper. A few years before Field died, says the writer in the *Post,* he and Curtis were in St. Louis together and at the same hotel. About 11 o'clock one night, just as Curtis was getting ready for bed, Field came to his room and said: "Will, let me take fifty dollars. I have a party of friends downstairs and I shan't have enough money to pay my share of the bill unless you do."

Curtis gave Field the $50. Field did not mention the loan while they remained in St. Louis and went back to Chicago without paying it.

About a year afterward Curtis went to Chicago. Field had not paid back the money. While he was in his newspaper office Curtis went into Field's room. Field was effusively glad to see him. They talked of various things. Finally Curtis nerved himself to speak of the $50.

"My dear old chap," cried Field, "it had entirely slipped my mind. I hadn't thought of it since. Of course I remember it. I'll let you know about it to-morrow."

He did. Next day when Curtis was reading Field's column, "Sharps and Flats," he came across this paragraph:

"Mr. William E. Curtis, the distinguished Washington correspondent and literary man, is in Chicago looking after some of his permanent investments."

SCOTCH ROMAN.

Italic 18 point and smaller, ready; larger sizes under way.

72 Point, 3 A, $7.30; 4 a, $4.70; Font, $12.00

MINE

Breaks

60 Point, 3 A, $5.20; 4 a, $3.40; Font, $8.60

FIRTH

Defend

48 Point, 3 A, $3.90; 5 a, $2.85; Font, $6.75

FOREST

Caledonia

36 Point, 4 A, $2.80; 6 a, $2.20; Font, $5.00

GLASGOW

Scotch Plaids

30 Point, 4 A, $2.00; 8 a, $1.75; Font, $3.75

RECREATION

How to play golf

Above sizes in quantities of 25 pounds and upward at Job Type rates. Sizes 18 to 72 point leaded with 2-pt. leads.

1 2 3 4 5 6 7 8 9 0

SCOTCH ROMAN.

Cast on the Lining System. Made in 13 useful sizes.

6 Point, 22 A, $1.00; 44 a, $1.00; Font, $2.00

TWENTY PAGE SPECIMEN SHEET BEING MAILED

The Scotch Roman face is one of the handsomest ever cut. It possesses certain qualities that make it superior in legibility and beauty, line for line and page for page to very many of the faces cast. There is a strength about it, a virility, a square-shouldered tenseness and terseness

8 Point, 18 A, $1.00; 36 a, $1.00; Font, $2.00

SOME CHARACTERISTICS OF THIS FACE

The letters are somewhat closely fitted, yet they are read singly and in groups, with utmost ease Due regard was given to thickness of serif, and the serifs being thickened the type will wear well

10 Point, 16 A, $1.10; 36 a, $1.15; Font, $2.25

NOTICE THE BEAUTIFUL FIGURES

It is a fairly lean letter though at first glance it appears otherwise. For these and many other reasons it is an ideal face for book, magazine and artistic job work

11 Point, 15 A, $1.10; 32 a, $1.15; Font, $2.25

DID THE SPECIMEN REACH YOU

Under another cover we are pleased to send you specimens of our Scotch Roman the new face with unlimited possibilities

12 Point, 12 A, $1.10; 30 a, $1.30; Font, $2.40

PRINTERS USE OUR TYPE

This foundry has been making type continuously for a hundred years and is a pioneer in the trade

14 Point, 9 A, $1.15; 20 a, $1.35; Font, $2.50

FACES ARE DEEP CUT

From the few samples of job and advertising composi tion shown judge for yourself

18 Point, 8 A, $1.50; 14 a, $1.50; Font, $3.00

PRICES ARE LOW

Liberal Font Schemes as the price lines show

24 Point, 5 A, $1.75; 8 a, $1.50; Font, $3.25

NEW DEVICE

Thin space cases are money savers

Above sizes in quantities of 25 pounds and upward at roman rates. Sizes 6 to 14 point leaded with 1-pt. leads.



Menu

Consomme a la Royal — Queen Olives

Chicken Crust Pie

Stuffed Vermont Turkey

Cranberry Sauce — Giblet Sauce

Neapolitan

Sponge Cake

Mixed Nuts

Tea

$1.00 mortised



MENU

Cold Sliced Ham — *Veal Loaf*

Potato Salad — *Lettuce*

Cream Puffs

Olives — *Pickles* — *Radishes*

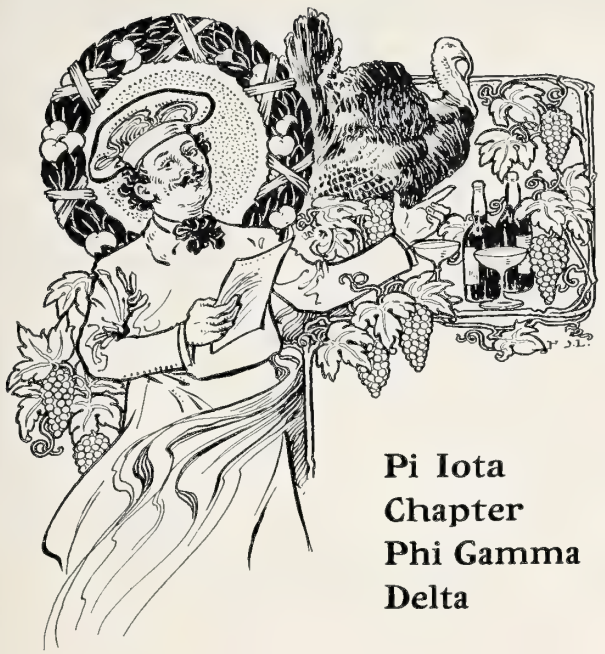
Ice Cream — *Cake*

Coffee

85c.

MENU DESIGNS
BY HARRY O. LANDERS

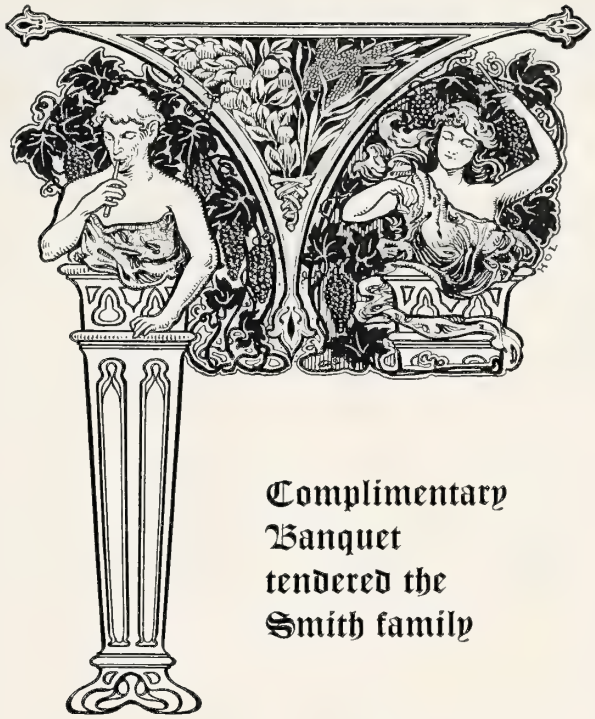
Designed for The Inland Printer Co.
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Pi Iota
Chapter
Phi Gamma
Delta

November 26, 1903
8 o'clock

90c. mortised



Complimentary
Banquet
tendered the
Smith family

November 26, 1903
6 o'clock

Auditorium Hotel

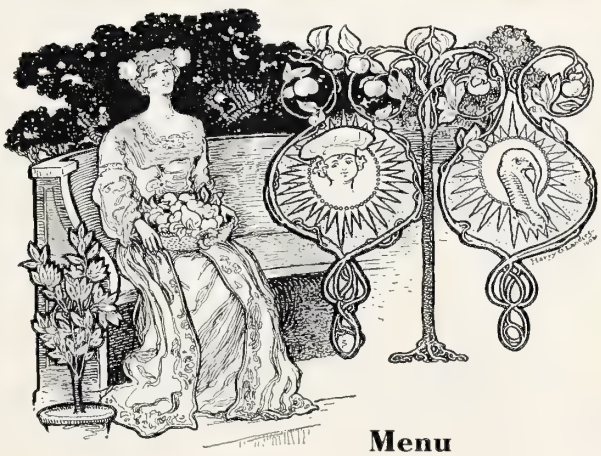
$1.00 mortised



MENU

LADIES' NIGHT
THANKSGIVING DAY, NOV. 26 1903
RECEPTION HALL
8 O'CLOCK

85c. mortised



Menu

Consomme Oysters

Roast Turkey Cranberry Sauce

Mashed Cream Potatoes

Hubbard Squash Green Peas

Neapolitan Ice Cream

Mixed Nuts Cake Oranges

Tea Coffee Milk

85c. mortised

Designed for The Inland Printer Co.

MENU DESIGNS BY HARRY O. LANDERS

All rights reserved

Cond. Matthews

A new Gothic letter, which follows the general design of our popular Matthews Series. It is a strong, legible face, and one that will be in demand for advertising purposes.

4a 3A 72-Point Condensed Matthews $11.70

Eureka

7a 4A 48-Point Condensed Matthews $7.25

Solid Face

10a 6A 30-Point Condensed Matthews $4.30

FINEST DESIGNS
Accurate Lining 6

20a 12A 18-Point Condensed Matthews $3.20

USEFULNESS RECOGNIZED
Favorite with Advertisers 3

34a 20A 12-Point Condensed Matthews $2.80

ECONOMICAL STANDARD LINE SERIES
Sought by the Discriminating Printer 90

45a 28A 8-Point Condensed Matthews $2.25

VERY SERVICEABLE SERIES FOR FORCIBLE CATCH-LINES
Boldness Forms Strong Contrast When Used with Roman 64

4a 3A 60-Point Condensed Matthews $9.00

Stroked

9a 6A 36-Point Condensed Matthews $5.00

Merited Honor

12a 8A 24-Point Condensed Matthews $3.50

HANDSOME MODELS
Desirable Property 5

28a 16A 14-Point Condensed Matthews $3.00

ORDER CONDENSED MATTHEWS
Made for Wide Range of Display 8

38a 22A 10-Point Condensed Matthews $2.50

THE INLAND'S PRODUCTIONS ARE PERFECT
Lead All Others in Style and General Utility 79

52a 30A 6-Point Condensed Matthews $2.00

EXCELLENT EFFECTS EASILY OBTAINED IN ALL ADVERTISING MATTER
Full Series Added to Your Plant Will Largely Increase Its Effectiveness 32

DESIGNED AND MANUFACTURED ONLY BY THE

Inland Type Foundry

CHICAGO — SAINT LOUIS — BUFFALO

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building— Metalizing —The Conductors — Depositing — Casting — Finishing —Trimming and Routing — Revising — Blocking —The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

THE ELECTROTYPER'S IDEALS.

The address of George H. Benedict, president of the National Association of Electrotypers, delivered at the Atlantic City convention, is well worth the thoughtful consideration of every employing electrotyper.

Mr. Benedict's statement as to the conditions existing in the trade will be recognized as cold facts, and his proposed code of ethics, while savoring of altruism in some respects, if carried out, would provide a remedy for all the evils which affect us.

Following is Mr. Benedict's address in full:

"Coming from a locality where trouble has been the principal measure of reward for the past two or three years, I shall be obliged to confine my statements to what should be done for the benefit of the craft, instead of attempting to explain how success has failed to come from past efforts. The interesting condition is, that while there has been no material change in methods or appliances for many years, that notwithstanding the increase in prices for material, higher wages and the shorter hours of work and restricted apprenticeship systems, there has been no corresponding increase in the price we ask or get for our product.

"The cost of producing electrotypes is largely governed by the cost of labor; almost fifty per cent of our expense is paid out in wages to union men at a set scale that can not be discounted regardless of the ability or inability of the workmen. The cost of all material is fairly uniform in all localities, yet the fluctuations in the price of our product vary in localities and in cities to such an extent that it must be a wonder to the buyers, and the inference naturally is that electrotyping must be amazingly profitable, at least to those who succeed in holding a fair trade at a moderate discount or no discount at all. That the workmen and supply people should be constantly getting more and the trade less does not flavor of success.

"The sole aim of our convention is to compare notes, look squarely at the conditions that are a detriment to individual and collective success and, if possible, remove them. Our cause is the general betterment of our trade, pleasanter relations and greater profits, applying to all alike.

"The work of a national organization can not become effective beyond the effort to influence the members of the local associations into working together, to recognize and adhere to a fair and honorable code of ethics that will discourage the ruinous and reckless scramble for trade and customers, the cutting and slashing of prices, giving exorbitant discounts, or any form of competition that is not based upon what is fair and just as between man and man.

"According to the Bureau of Labor Statistics there were, in 1900, one hundred and forty (140) electrotyping establishments in the United States, doing a total business of less than $4,000,000 annually, or an average of about $27,000 for each foundry. It may be possible that the smallest concern will handle one-quarter the average, but it is unlikely that the very largest establishment will do four times as much business as the average, which shows that while our product may be very necessary to the operations of the printer, publisher and advertiser, by comparison with other lines of manufacture, our operations are small individually and in the aggregate, and demonstrates that our opportunities are correspondingly limited. Surely we owe it to ourselves to make the most of the opportunities that are given us.

"As a code to govern our treatment of each other, I would propose the following ethics of competition:

"We believe that the code of ethics best calculated to elevate the status of any trade or craft must be evolved by the development of moral and intellectual manhood. We should, therefore, test every transaction by the standard of truth, justice and equity.

"We believe in uniting for a common purpose, for advancement and improvement, with an earnest desire to increase individual comfort by working in harmony and subordinating self-interest, in contrast to the theory that man's supreme effort should be the systematic pursuit of selfish ends.

"We believe that in the conduct of a business no individual or concern should act regardless of his neighbors and competitors, and that the interests of the individual are identical with the interests of all; that employer and employe should have for a common purpose the progression and promotion of the craft, with a combined disposition to promote the welfare and best interests of each other.

"We believe that the proper place to look for remuneration is from the business done at a legitimate profit, and not from what can be saved on the wages of the workmen, or from what can be made out of each other.

"We believe that the application of the competitive principle is the greatest evil of any business, and having no influence on the volume of work, is unwarranted, undignified and inimical to individual welfare, confusing and embarrassing to patrons and a menace to employes. At the same time we recognize that there are methods of competition which are clean, honorable and legitimate, whereby we can compete without wronging others and without demoralizing the business in which we are engaged.

"We believe it wrong to make rebates or allowances to brokers or middlemen, and a fallacy to have favored customers, and that no line can be drawn between the large and small customers that will not be unjust to others in the same line.

"We believe that in the conduct of an establishment it should be our endeavor to elevate the moral character and ameliorate the financial condition of the workmen who are engaged with us.

"We believe that in the treatment of boys in our employ it is our duty to assist the apprentice to learn the business in such a manner as to reflect credit upon those who taught him, as well as upon himself.

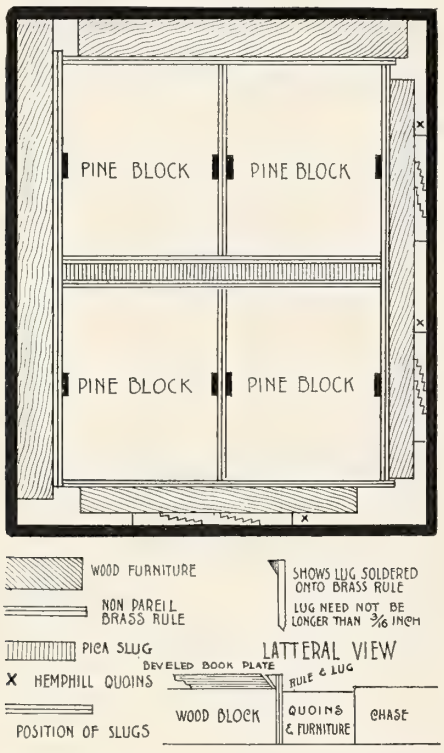
"Our strength should be in our regard for our fellow electrotypers; our weakness is in the lack of consideration and entire disregard of the individual for his competitors. The ambition to get business and keep busy regardless of profit is our one stumbling block.

"The object of our gathering is to consider the abuses to which the trade is subjected, devise ways and means of cor-

recting them and if possible improve the business of each and every one of us. Let us hope that in our deliberations we may succeed in formulating plans for improvements that will be lasting and thereby perpetuate the association."

Cleaning Electrotype Casts.— W. I. H. writes: "I wish to ask for a recipe for cleaning electrotype casts after shells are backed up; or, what is the best way to do the washing?" *Answer.*— Scrub the casts while hot with kerosene oil and powdered pumice stone. Then lay the cast in a shallow sink with inclined bottom and steam it out, using a steam hose without a nozzle. Then take the cast to the sawdust box and brush it thoroughly with clean, dry sawdust.

Device for Locking Book Plates.— The following letter from Crane & Co., of Topeka, Kansas, to the *Plate Makers Criterion,* under date of July 15, 1903, describes a plan for locking book plates for molding: "Our head electrotyper, Mr. George C. Hightower, has devised a simple, quick and economical plan of molding from electrotype plates. By using this plan he has simplified the matter very much, and is desirous that the information be given for the benefit of the trade, as



there may be others who are annoyed, as he has been. Where thin electrotype plates of uniform sizes are to be duplicated, as in reproducing electrotype plates of a given book, the plan is especially economical both in time of molding and expense of making the shell, as there is no waste of copper in making the shells; there is only room enough between the pages after casting for sawing and finishing the plates. Make four wooden blocks exact size of the book plates which are to be duplicated. Place them in chase with wooden furniture at one end and one side next to the chase. Place inverted brass rules around each block and a pica slug between the rules which are at the ends of the block where they meet in the middle. Lock up with Hempel quoins at one side and one end. Only one rule is necessary between the blocks the long way. The brass rules should have teats or lugs soldered on, to catch the plates at the bevel to prevent them from lifting when wax mold is being lifted. The size and shape of the lugs is shown by accompanying cut, and the position of the lugs indicated on the diagram. The rule between the blocks the long way should have lugs on each side. Place the chase on the slide of your molding press where changes can quickly be made on the blocks without disturbing the chase. The form can be locked sufficiently secure with Hempel quoins to prevent the plate from lifting after the mold is made. The mold should be lifted from the side next the quoins."

Inserting Etchings in Electrotype Plates.— J. R. C. wants to know the best method of inserting original etchings in book plates. *Answer.*— The method most commonly employed is to back up the etching to the thickness of the book plate, then fit it into the plate and secure it by soldering. Mr. P. M. Furlong's process, which is patented, is described as follows: A base or blank block is fitted under the etching to make it type-high, and having been properly trimmed to fit into the type form the etching is removed and the base alone is locked up in the form with the type. The removal of the etching is necessary in order that the type may be blackleaded to cause it to freely release from the molding composition in the operation of molding, and it being preferable that the face of the etching should not be blackleaded. After blackleading the type form, the etching, having had its back thoroughly cleaned, is replaced face upward on the base within the form, with its face flush with the type, and then the surface of the molding composition having been coated with plumbago, the form is molded in the usual way. When the mold thus obtained is lifted from the form, the etching will be found imbedded in and adhering to the molding composition, face inward. The mold containing the etching is then blackleaded in the usual way preparatory to being placed in the electrotyping bath; but, before being placed in the bath, the exposed back of the etching should be freed from black lead and scraped bright to insure the incorporation of the electro-deposited metal with the back and edges of the etching, and in order that the metal may be deposited in a continuous and unbroken sheet over the edges of the etching to the back thereof and thereby form a perfect union between the electrotype and the etching, so that when the shell is removed from the mold it brings the etching with it, the two forming practically one plate, which after having been freed from adhering wax or molding composition, may be backed with composition metal and finished in the same manner as ordinary electrotype plates. By this simple, direct and economical process an absolutely perfect incorporation of an etching plate with an electrotype of reading matter is obtained.

[Owing to press of matter, Mr. Tappan's articles on Stereotyping have unavoidably been held over to next month.]

REVIEWS OF SPECIMENS IN THE INLAND PRINTER.

IMPORTANT NOTICE.

The reviews of specimens in The Inland Printer which have been given almost from its inception have proved valuable to many of our readers. It has been found, however, that the specific criticisms have perforce been useful almost solely to the correspondent submitting the specimens. It is proposed, therefore, to make the magazine in this particular of more general value, and reviews will not be given hereafter except in such cases where examples can be shown and the changes suggested printed in connection therewith. This will only be done with specimens selected as useful in showing styles of composition popularly imitated, but which have faults which should be corrected.

Those of our subscribers who desire a specific criticism of their work can make special arrangements with the Inland Printer Technical School. Specimens will be reset and the obvious faults pointed out. Individual instruction will be given.

In this way it is expected that the contributors will receive a more substantial benefit and the pages of The Inland Printer be devoted to the development of the native taste of its readers in a broader and more generally interesting way.

The terms and general plan for instruction in the Inland Printer Technical School will be furnished on request.

AN EXHIBITION FOR ONE SPECTATOR.

The Bander Log Press has its business offices in New York and its operative department, under Mr. Frank Holme, is in a tent near Phoenix, Arizona. Mr. Holme's versatile genius finds satisfaction in "doing things differently," and certainly the throwing overboard of all convention has a charm, particularly when the jettison is managed in the humor that is evidenced in the affairs of the Bander Logs. Mr. Holme's popularity among his brother artists was shown in the plan to send him an exhibition — for the reason that, as he was unable to come to view the work, the works must go to him. We show a plate of the first exhibition sent to him and this is to be supplemented by another. Mr. Holme, if he so elects, will be the first person to view these exhibits in their entirety. Following are the names of the contributors: C. F. Batchelder, R. H. Garman, H. Richard Boehm, R. Palenske, H. Tingle, R. J. Campbell, W. B. Johnstone, — —Cook, — — Hickey, W. V. Curtis, Joseph P. Birren, H. Lawry, D. J. Lavin, T. A. O'Shaughnessy, C. H. Workman, Harry O. Landers, Harry Thiede, Ike Morgan, E. Biorn, H. Hunrich, — — Palm, C. A. Briggs, P. A. Schwartz, William Schmedtgen, W. Molt, G. O. Frink, Harry Hirschfield, H. T. Webster, John Lilleso, W. L. Wells, E. Young, O. E. Cesar, T. J. Garner, John T. McCutcheon, C. Newman, Hugo Von Hofsten, E. H. Botts, William H. Powers, Charles Morris, J. M. Sunderland.

Among the contributors to the Holme exhibit the following are members of the Palette and Chisel club: William Irvine, Walter Williams, Fred Larsan, E. N. Thayer, August Petrtyl, Frank Godfrey, J. M. Gaspard, Joseph Birren, David Hunter, Ansel Cook, Henry Thiede, D. Lavin, W. V. Curtis, H. R. Boehm, C. H. Workman, R. J. Campbell, Ulrich, French, McDonnell, Thomas A. O'Shaughnessy.



INFORMATION FOR HIS HONOR.

Judge Martin J. Keogh, of the Supreme Court, Westchester county, while presiding at the trial of an action based on the negligence of a landlord in failing to keep a certain stairway in proper repair, took occasion to question one of the defendant's witnesses for the purpose of obtaining an accurate description of the location of the stairs. Judge Keogh asked the witness, who in this instance was the janitress of the house:

"Madame, kindly explain to the jury how these stairs run."

The janitress answered, in a loud voice, "Well, yer Honor, whin yer up stairs they run down, and whin yer down stairs they run up."— *New York Times.*

OPPORTUNITY.

Opporchunity knocks at ivery man's dure wanst. On some men's dures it hammers till it breaks down th' dure an' thin it goes in an' wakes him up if he's asleep, an' aftherward it wurrks f'r him as a night watchman. On other men's dures it knocks and runs away, an' on th' dures iv some men it knocks an' whin they come out it hits thim over th' head with an ax. But ivirywan has an opporchunity.— *Mr. Dooley.*

TRADE NOTES

The Eagle Printing Company, of Marinette, Wisconsin, has increased its capital stock to $20,000.

D. Appleton & Co., the New York publishers, have increased their capital stock from $3,000,000 to $3,500,000.

The Ivy Press, Seattle, Washington, has added a department of designing to its printing and engraving establishment.

Henry F. Cook has removed his printing plant from Frostburg, Maryland, to Berlin, Pennsylvania, where he now edits and publishes the Berlin *Gleaner*.

Rogers & Wells, engravers and printers, Chicago, will hereafter be known as Rogers & Co., the stockholders of the corporation having recently voted to make this change in name.

The Queen City Printing Ink Company, Cincinnati, Ohio, has opened a branch at 734 Sansom street, Philadelphia, a move which will no doubt be appreciated by printers in that territory.

The Hagerstown Printing & Bookbinding Company, Hagerstown, Maryland, has purchased land on which it will erect a $15,000 building for the accommodation of its rapidly increasing business.

The Berlin Ink & Color Company has opened a factory in Philadelphia for the manufacture of fine lithographic inks. The new factory, which was made necessary by the rapidly increasing business of the company, is located at Eleventh and Hamilton streets.

A fire which gave promise of being disastrous and which caused a considerable money loss, occurred in the factory of the Queen City Printing Ink Company, August 6. Fortunately, the fire was in a part of the factory which in no way interfered with the daily output, and the trade has been in no way inconvenienced.

A company has been organized in New York city for the purpose of manufacturing engraving machinery, tools and devices. The concern has been incorporated under the name of The Engraving Machine Company, with a capital of $75,000. H. Ingalls Kimball, John H. Ridley and Roswell S. Nichols are the incorporators.

The Clark Engraving Company, of Milwaukee, Wisconsin, has just incorporated with a capitalization of $40,000, changing the name to the Clark Engraving & Printing Company. This concern has made great progress and built up a large business during the seven years of its existence. Much of the stock has been taken by the employes of the company.

The Combe Printing & Publishing Company, of St. Joseph, Missouri, has just removed to its new building, erected at a cost of $70,000. This company has been established since 1868 and the magnitude of its business has necessitated the erection of a building for its exclusive use. The company does a general printing, lithographing, stationery, blank-book and paper-box business.

A new printing-house has entered the field at Toledo, Ohio, which is known as the Newton-Rotherick Manufacturing Company. It begins business with a capital of $30,000, and will be ready to receive orders September 1. The members of the new company are Newell B. Newton, who has been secretary of the Franklin Printing Company, president and general manager; Howard B. Rotherick, formerly manager of the American Ribbon & Carbon Company, vice-president; secretary, E. T. Mechler; treasurer, W. W. Hoskins. The manager of the new company entered the business with the Toledo *Blade* as a "devil." He has copyrighted a book entitled "Busy Business Man's Daily Guide," showing the daily condition of a man's business, and the new firm's first work will be the publication of this book.

The merging of the United States Printing Company and the National Label Company, Cincinnati, Ohio, has been one of the large deals of the month. The National Label Company is capitalized for $60,000 and has been in business for fifteen years. The United States Printing Company has been in existence some fifty years, has a capital of $1,000,000 and has on its pay-roll approximately six hundred employes.

The Pittsburg Label Company, Pittsburg, Pennsylvania, has absorbed the stock and business of the McMillan Lithographing Company, of Rochester, New York. The company is organized under the laws of Maine, with a capital of $350,000. Its officers are: President, William H. Fuller, Pittsburg; vice-president, S. H. McMillan, Rochester; secretary, Thomas L. Sheafer, Pittsburg; treasurer, Joseph F. Smith, Pittsburg.

The name of James N. Brady, superintendent of the division of supplies and printing at the Chicago postoffice, has recently been much before the public in connection with his classification at Centralia, Illinois. Mr. Brady was appointed under ex-Postmaster Gordon, and he is the inventor of an interchangeable and indestructible time card that competent judges pronounce the best they have seen. The benefit of having a practical printer at the head of this department of the Chicago postoffice is shown by the saving of about $5,000 a year under Mr. Brady's management.

Mr. Charles A. Rose, for the past twelve years superintendent of the National Publishing Company, of Philadelphia, has resigned the position he so ably filled to take charge of the printing department recently installed by the Victor Talking Machine Company, of Camden, New Jersey. As an evidence of the esteem in which Mr. Rose was held by the National Publishing Company, Mr. J. R. Jones, the president, presented to him a handsome silver tea service, suitably engraved, while "the boys" in the pressroom expressed their good will in the form of a valuable pair of diamond cuff links.

A new company has been formed at Moline, Illinois, to be known as the Moline Printing Company of Moline. The new concern has a paid-up capital of $15,000 and has taken over the business and plants of the Bronson-Jordan Printing Company, the Journal job department and the Decorah Printing Company, of Decorah, Iowa. Extensive improvements have been made on the building which will house these plants, and the equipment and facilities of the company will be of the most modern and convenient kinds. The incorporators are Myron Jordan, Eugene J. Bronson and Charles O. Steinnort.

The Bruce Type Foundry is now well settled in its new quarters at 29 Great John street, New York. Seven floors, with the basement, provide nearly 17,500 square feet of floor space for carrying on the work. Great care and forethought have been exercised by Mr. Parker and his associates in providing approved modern appliances and labor-saving devices, and the establishment is admirably complete. The salesrooms and offices occupy the first floor of the building, and the basement and sub-basement serve as shipping and warerooms and metal rooms. The upper floors are devoted to the typefounding proper — the casting is done on the sixth floor, the rubbing and dressing rooms are on the fifth, brass goods and molding machinery and the repairing department occupy the fourth, the matrix machine cutting and the printing are done on the third, and on the second floor the type is divided and fonted. The removal of the Bruce Type Foundry from Chambers street destroys a landmark, as this foundry has cast type on the premises for ninety years, since David and George Bruce established the foundry in 1813. The Bruce Type Foun-

dry has held a prominent place in the development of this branch of the printing business in America. The interests of the concern are now expanding under the able management of Mr. Wadsworth A. Parker. Mr. Parker is busily engaged in the preparation of a catalogue to meet the needs of the enlarged business. This will appear very shortly and in it will be shown the newest productions of the Bruce Type Foundry designers.

Mr. Edward Day Baker, who for the past fourteen years has represented the C. B. Cottrell & Sons Company in Boston and Philadelphia, has resigned to enter the field of art printing. Mr. Baker has purchased an interest in the Sparrell



EDWARD DAY BAKER.

Print, of Boston, where, as head of the manufacturing departments, he will impart his valuable practical and technical knowledge of printing, photography and three-color work for the benefit of this well-known print-shop. While he will be missed by his customers as the representative of the Messrs. Cottrell, he will be gladly welcomed by the craft as a brother printer. The *Photo Era,* in commenting on his knowledge of printing, photography and three-color work, says: "There is no doubt but what Day-Baker's knowledge of photography, presses, inks, paper and printing will, in the near future, place his name at the head of the comparatively short list of workers in this country in the three-color photographic process."

TWO SOULS WITHOUT A THOUGHT.

"Don't you sometimes have thoughts," asked the soulful young thing, "that are absolutely unutterable?"

"I do, miss," answered the old poet. "And sometimes, when I am digging for a rhyme that won't come, I have thoughts that are absolutely unprintable." — *Buffalo Commercial.*

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Reducing Glasses, unmounted. 35 cents.

Photoengraving.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

Drawing for Reproduction.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

Photoengraving.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

Lessons on Decorative Design.— By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

Theory and Practice of Design.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

Drawing for Printers.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

Photoengraving.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. $2.

Phototrichromatic Printing.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

Prior's Automatic Photoscale.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

For Information on Three-color Work.— Those who read German and who want to keep informed in three-color processwork should watch the *Zeitschrift für Reproductionstechnik.* This publication is edited by Dr. Adolf Miethe, professor of photo-chemistry in the Charlottenburg Technische Hochschule. Readers of this department will remember that Doctor Miethe has led the world in making the most satisfactory portraits in three-color from life, and is now the leading authority on the subject of three-color photography.

Answers to a Few Correspondents.— Herbert Hamel, Toronto, Canada, and others who have trouble with enamel coming off during etching must send the formula they are using and method of working in order that their trouble may be located. "Constant Reader" will find an enamel solution for zinc in this department for June, 1902, page 421. R. Norelius, Cripple Creek, Colorado, is advised not to attempt drawing on transfer-paper to be afterward transferred to zinc for relief etching. The method might work in the hands of an expert lithographer, but he would find it unreliable.

On Keeping Films Sensitized with Bichromate.— Every process man knows that paper or plates coated with albumen, gelatin, glue or other colloid, sensitized with bichromates, must be used soon after drying or the sensitized film is useless. Prof. R. Namais, in a paper read before the International Congress of Allied Chemistry, at Berlin, gives the results of experiments he has made toward improving the

keeping qualities of colloid films sensitized with bichromates. He found that films sensitized with bichromate of ammonia decomposed quicker than when bichromate of potash is used. Professor Namais recommends that a three per cent neutral sodium citrate or neutral oxylate of potash be added to all solutions in which potassium bichromate is used as the sensitizer. This is worth while experimenting with, for it would be a great advantage if engravers could sensitize a number of metal plates at one time, or that photo-lithographers could sensitize paper to keep for weeks.

Will English Process Firms Get Together? — The *Process Photogram* has been advocating a combination of the process trade against price-cutting, with the result that Carl Hentschel, one of the leaders in the trade, has forwarded a circular letter to all process firms in England. Here are a few paragraphs from the circular: "Dear Sir,— *The Process Photogram* has been calling attention, and rightly so, to the want of combination in the process trade; the cutting prices which are still being quoted by firms without giving a thought to the future I think you will admit requires serious consideration. The process engravers in Germany are combining, and we in England surely should not be behindhand in guarding our own interests. I think it is time an effort was made to get the trade to combine in some way to prevent it from becoming absolutely unprofitable. Every one connected with the trade, especially those who have considerable capital sunk in their businesses, should be agreeable to work on any arrangement whereby the trade in general, both master and men, should be benefited."

Men Who Think Combination in England Impossible.— Mr. George E. Holloway, former secretary of the Electrotypers' Process and General Engravers' Associaion of London, wrote, in answer to Mr. Hentschel's appeal for harmony among processworkers: "Having spent much valuable time during six years in an effort to organize the trades, with practical results *nil,* as far as the vital one of price is concerned, it will need a good deal to convince me that the apathy of processworkers is different now to what it was then. As far as employers are concerned I do not think combination is considered possible. I have as much hope of reaching the moon in an airship as any amalgamation of the heterogeneous atoms composing the process trade." Mr. Arthur Cox, of a large engraving business in Birmingham, wrote: "No doubt combination in any business is very desirable if it were practical, but unfortunately it is not. As far as we are concerned, we should be pleased to join if we could be sure of all the others joining, and also depend upon them after joining to act up to the by-laws; but such a state could never be so; it is unfortunately not human nature."

The German Federation of Processworkers.— The German firms engaged in photographic processes for reproduction have formed an association under the title, "Bund der Chemigraphischen Ansthalten Deutschlands." In their articles of association they announce the following objects: The union shall aim at the combination of the German reproduction firms and the general furthering and representation of their interests. Its activities to include in particular: (1) The general establishment of binding business regulations in dealing with customers, and in the firms' dealings with one another. (2) Agreements as to the advantageous adjustment of production and sales. (3) Ruling as regards the limits of commercial competition. (4) Settlement and decision of trade disputes. (5) Advice and information on the law as it concerns the reproduction crafts. (6) Regulation of business relations between masters and employes, especially in reference to the establishment and maintenance of a general scale of wages. (7) Representation of the interests of the graphic crafts and the association members before the authorities and the public. The union comprises only firms in the German Empire. It has headquarters in Berlin, with branch quarters in Leipsic, Munich and Stuttgart. It will publish an organ which will be issued only to members of the union.

Unanswered Correspondence.— There are a number of queries received by this department that are unanswered for many reasons. Correspondents may recognize among the following why their letters have gone unnoticed: Many omit their names and addresses, thinking it unnecessary for a reply in this department. Anonymous letters go in the waste-basket. Here are the kind of queries that come without even a stamp for a reply: Wanted, a list of requisites and cost of each for small engraving plant on newspaper. Another wants advice as to the best lens to purchase for half-tone negative making. Others want to know the best machine or apparatus for this or that purpose. Books on special branches of work like reëtching, tooling or proving half-tones are frequently asked for. A common query is to learn the address of the engraving concern that "can do work best and cheapest?" A magazine editor wants a capable photographer to go to private galleries in this country and photograph paintings. What explanation can you give for "hydro"(?) making half-tone negatives redden? These last two are queries just to hand. Now, the object of this department is to answer questions that will be of interest to a number of readers. It should be understood that opinions can not be given here as to the merits of apparatus, lenses or machinery. Neither will information be furnished that can be had by advertising. The writer has for thirty years given freely of the information he possessed to those seeking it. He still works for his daily bread, and his time is so scarce and precious that he has little of it to spare to answer letters outside this department, while space is too valuable here to occupy it in answering queries that have been met many times before, or in replying to questions that should never have been asked. Queries on topics of general interest to engravers are wanted always.



THE ETCHER'S DREAM.

He thought he was an etching tub, doomed to rock himself forever and forever.

Earthenware Utensils for Holding Acids.— G. McD., Chicago, asks: "Some time ago I read in The Inland Printer about earthenware tanks for holding acids to clean glass with as being common in England. Unfortunately I do not keep the back numbers of your paper, so I write if such tanks can not be had in this country?" *Answer.*— The writer has them in use. They come in sizes something like these figures for inside measurements: 16 inches by 24 by 18 up to 22 inches by 28 by 18 inches; there are also etching tubs made of earthenware that are everlasting. Another utensil that can now be had for the photographer's use is a silver bathholder made of earthenware, which is cheaper than the glass ones, besides being more durable. These bath-

holders come in many sizes from, inside measurements, 16 inches by 20 by 2 inches wide, up to 48 inches by 54 by 3 inches wide. I would advise you to write to Mr. H. D. Farquhar, 338 Broadway, New York, about earthenware utensils. Mr. Farquhar will be remembered kindly by many of the process men of the West, particularly in St. Louis. He is an authority on all matters relating to photoengraving apparatus.

ORIGIN OF HALF-TONE ENAMEL.— How fish glue came to be used as an acid resist for half-tone etching has been a question. William G. Breuker tells in *The Process Review* how it was an evolution, though he fails to inform us who first used fish glue. His account is in brief as follows: "In *The Photographic News* for November, 1881, is an article on M. Garnier's new method of photoengraving. The peculiarity about it was the coating of a plate of copper with a solution of sugar, bichromate of ammonia and water, which coating after being printed under a negative and developed, was burned in as is done at the present time. About the year 1885, Charles E. Purton, an etcher employed by Crosscup & West, in Philadelphia, who had been using the albumen-ink method for making half-tone etchings from F. E. Ives' process negatives, modified the foregoing Garnier enamel method and used it successfully in producing half-tone enamel copper etchings. To Mr. Purton belongs the credit of being the first to produce relief copper half-tone enamel etchings. The end of the year 1888 Mr. Purton and two other employes left the firm they had been working for to start the Electro Tint Engraving Company. Mr. Purton, having kept his enamel formula secret, left the old firm in a predicament. Their customers demanded etched copper plates, which, being turned out by the albumen-ink method, did not satisfy them. They wanted an enamel surface on the copper. Mr. Fowler, with Crosscup & West, solved the problem by using gum arabic, albumen, etc., sensitized with a bichromate as a sensitive coating which after development with water was changed into an acid-resisting surface by a high degree of heat, the same as described in the Garnier method. Gum arabic was used for a couple of years, when some experimenter found that liquid fish glue answered the purpose better than gum arabic. The first publication of a formula relating to the wet enamel process which I can find is in the *Artist Printer*, beginning of 1892, in an article on the fish-glue enamel method by W. H. Hyslop. Who was the first to use fish glue in half-tone etching is still an unanswered question. Who will answer it?

PRESS PHOTOGRAPHY.— *The Photo-Miniature*, No. 51, for June, 1903, consists almost entirely of a monograph on photography for the newspapers, magazines and trade journals. It treats of the photograph before it reaches the photoengraver and is consequently most interesting to him. In the brightest way it tells the trials of a newspaper photographer to obtain the "copy" which the process man reproduces. There are nine full-page illustrations of representative news photographs. It was to be expected that this clever writer on newspaper photography would drop into error when he attempted to describe reproductive processes. For instance, on page 123 will be found these two sentences: "In newspaper work the screen must necessarily be coarse, so that the electrotype will not fill up, etc." Where did he find electrotypes in use on a daily newspaper? And then he gives this advice: "The kind of picture most desired for news-press work is not necessarily sharply focused, etc." Now, just the contrary is the case; newspapers do want their pictures, first of all, sharply focused. In the paragraph on page 125 telling about prints for reproduction, the following is misleading: "A mistake frequently made by writers on photo-mechanical subjects is that of advising the necessity for a glossy paper for half-tone work, instead of a paper giving detail." Now writers on processwork make no mistake when they advise the use of a glossy printing-out paper like kloro or solio, and the reasons are that glossy paper gives more detail on the surface of the paper than one that is not glossy. Further, when reproducing a rough-surfaced paper, each granulation on the surface reflects a point of light which is liable to interfere with the proper gradations of tones in the shadows, while these granulations also cast minute shadows that may be reproduced in the high lights. The photographer who wants to make the best photographs for reproduction will avoid the use of all developing papers and use a glossy printing-out paper that will give brown tones. With these slight criticisms, No. 51 of the *Photo-Miniature* is heartily recommended to every processworker. It can be had from THE INLAND PRINTER, or from the publishers, Tennant & Ward, 287 Fourth avenue, New York. Price, 25 cents.



THE LATE JAMES MAC NEIL WHISTLER.
His fame will rest on the etchings he printed in this press.

A SIDE STEP.

Alice, who was five years old, was often asked to run errands for her mother. She went very willingly if she could pronounce the name of the article wanted, but she dreaded the laughter which greeted her attempts to pronounce certain words. Vinegar was one of the hardest for her. She never would go for it if she could help it, but one morning her mother found it absolutely necessary to send her. On entering the store she handed the jug to the clerk and said, "Smell the jug and give me a quart."

PLACING THE BLAME.

CALLER — So the doctor brought you a little baby sister the other night, eh?

TOMMY — Yeh; I guess it was the doctor done it. Anyway, I heard him tellin' pa some time ago 'at if pa didn't pay his old bill he'd make trouble for him.— *St. Louis Mirror.*

REVIEW OF SPECIMENS RECEIVED

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

Berlin Ink & Color Works, Philadelphia.— A mailing card, showing a half-tone cut of the liberty bell, with a fitting border in blue and buff, is a striking and pertinent reminder.

H. C. Hanson, typefounder, Boston, Massachusetts.—"A Book of Good Types from Hanson of Boston" is the title of a new specimen book of convenient size and shape for handling.

Butler Paper Company, Chicago.— A specimen book of Alexandra linen bond papers, printed and lithographed in order to show effects, and a folder of No. 1 laid book, antique finish paper.

American Standard Type Company.— A booklet of specimen proofs of Wicks type, telling, in a brief way, the desirable features and cheapness of its product. The specimen pages show many attractive body faces.

Henry Lindenmeyr & Sons, New York.— A sample book of Relievo cover-paper in six shades. These papers are especially adapted for high-grade embossing and the cover-design is a handsome example of the kind of work possible.

Blomgren Brothers, Chicago.— Four sample proofs of half-tone and wood engraving show in a very convincing manner this firm's ability to produce work of the highest grade. Especially is this evident in machinery illustration.

J. F. McCarthy, fine photogravure plates, Brooklyn, New York.— A combination of carefully printed proofs of attractive subjects on fine papers is a most convincing method of advertising, and the package of prints received possesses all of those desirable requisites.

Joseph Dixon Crucible Company, Jersey City, New Jersey.— "Colors and Specifications" is a six-page card folder, setting forth in good style, and helped very much by attractive half-tones, the merits and methods of application of Dixon's iron paints. It is a harmonious bit of printing.

The Blade Printing & Paper Company, Toledo, Ohio.— In a catalogue containing many varying-sized cuts to each page, it is difficult to follow and keep a harmonious style, but in the catalogue of stationery supplies this has been done, and a well-arranged and carefully printed book is the result.

Sutherland Engraving Company, Denver, Colorado.— The "E Pluribus Unum" circular is striking, but the type display could be improved very much by reducing the price-list about two sizes and using a blacker face. This would allow larger display for the balance, and make a more attractive advertising page.

Samuel Ward Company, Boston.— An advertising card should have some feature that will attract at once. If the design is not striking by itself, some lines of strong printing should be added. The card shown is wanting in this necessary element of advertising — the catchiness that will attract atttention from the casual observer.

The King Printing Company, Bristol, Tennessee-Virginia.— The two booklets about Chevy Chase College are correct examples of work, in type, ink and paper. Perhaps the designed title and the following one in type on the larger booklet could have been combined in the interest of simplicity, but apart from this no fault can be found.

Central Railroad of New Jersey.— "Seashore and Mountains" describes New Jersey in the summer time. A well-written booklet, printed in black with indented notes, giving names of resorts and railway fare, in brown. The title-page is in good style and the half-tones show clean presswork. Printed by The Mason Press, Syracuse, New York.

W. M. Linn & Sons, Columbus, Ohio.— A book of attractive samples of jobwork is a very effective method of advertising and the booklet shown with its "Few Words on Modern Printing" should be fetching. It is not good taste to print initials on different pages in varying colors, and one color less on the title-page would have been sufficient.

Republican Press, Hamilton, Ohio.—"A Few Proofs" is the modest title to a brochure that is a splendid example of the possibilities of fine half-tone work. The introductory pages are attractively typed, but the charm of the book is the presswork shown on the half-tone pages. Machinery cuts are used exclusively, and the work sets forth the necessity and possibility of perfect printing for this kind of illustration. Every detail is brought out and the vignetting softened away in the most artistic manner.

The Atchison, Topeka & Santa Fe Railway.— "The Truth about Texas" is another of their homeseekers' series. It is plainly printed, but the cover embodies good decorative features, the motif being the cotton plant. Printed on green stock in darker green and white, it makes a harmonious and forceful design. Press of The H. O. Shepard Company.

The Jackson Print-shop, Waterbury, Connecticut.—"The Thomas Cat," published by and for the greater publicity of the above-named firm, contains many pertinent paragraphs of general value to printers. We quote: "The plainest printing is usually the most forceful. The period of illegible, shaded or ornamented type and intricate rustic border has passed away."

Baltimore, Chesapeake & Atlantic Railway Company.—"Summer Homes," designed by William E. Bell, and printed by The Cushing Company, Baltimore, is one of the large army of summer resort books. The envelope has a striking and artistic design impressed upon it that is a fitting introduction to the book within. The book itself is printed in suggestive green tints.

S. Otsuki, Kyoto, Japan.— A book of views done in photogravure entitled "Attractions in and Around Kyoto" is characteristic by reason of the soft tones in which it is printed. Titles are in Japanese and English, and a few ads. are done in the same way. The cover-page is the only jarring feature, printed in big English letters, contrasting badly with the pretty tints and designs within.

A. W. Little, Pawtucket, Rhode Island.— A blotter, with the third commandment printed thereon as the chief display is neither good advertising, nor in good taste, especially when received from a printer. Although association between the two is desirable, yet it would be more to the point if the wording of the blotter brought together the thought of good printing and the printer's name.

Some show cards, issued by Hewes & Potter, Boston, Massachusetts, advertising their different styles of suspenders, give publicity to their goods in a very effective way. Each card is suggestively printed in the color of the suspender it advertises. "Tiger Tan braces," is the name of one, for instance, and the card advertising it bears a tiger head and descriptive matter printed in a tan tint.

The Keystone Type Foundry, Philadelphia.— A very attractive brochure sets forth the merits and possibilities of the Ben Franklin series. Printed on buff stock in black and a subdued yellow tint. It is a complete and artistic exhibit of that popular face, including the italic, condensed and open face. The designs and color combinations shown are especially interesting and instructive to job-printers.

Atchison, Topeka & Santa Fe Railway Company.—"Fruit Growing in the Pecos Valley," Homeseekers' Series No. 9, is a booklet with a very harmonious cover in purple and green on light buff stock. Vine and grapes is the design, and it has that distinctiveness that would prevent it being lost in the usual collection of booklets and folders on a railway counter. Printed by The Henry O. Shepard Company.

Sydney Day, Melbourne, Australia.— The booklets vary in degree of workmanship. The covers are attractive, both in type display and design, and a good cover compensates for but very often conceals inferior work inside. This does not apply in the present case, except that the tint run on two of the booklets is rather heavy, and the title-page of the "Kellow" book should have been set in the same type as balance of display.

Boot and Shoe Recorder, Boston.— The twenty-first anniversary number is impressive in bulk and interesting in contents. We think some improvement is possible in arrangement and style. The ads. are set in a conglomerate fashion that detracts very much from their value. One trouble is the confusing number of type faces used. Fewer faces and more attention to arrangement and composition would help the appearance of the ad. pages.

The Haswell Press, Lewiston, Maine.— A prospectus of a business college with a good general appearance but lacking in uniformity in one or two details. Old style initials should have been used throughout, and the paragraph marks omitted on the one page where used and paragraph indention made uniform. The plan of commencing the first line of a paragraph flush is undesirable, because if the preceding line is full, the paragraph is not indicated.

Barnhart Brothers & Spindler, Chicago.— The summer number of the Type Founder contains specimen pages of Caslon Old Roman. It is a letter that possesses both distinction and legibility and will be appreciated by printers who want a face combining novelty and utility. Many striking and attractive borders are also shown, some adapted for two colors, in l'art nouveau designs, and a series of "Vogue" ornaments of graceful design and adaptable to many uses.

Sigmund Ullman Company, New York and Chicago.— A specimen book of double-tone inks, showing their effective body-giving qualities in the printing of half-tones. We notice that the title-page is printed on the uncoated side of the paper. This is an error, as the title should always be treated in the best manner possible, in design, ink and paper.

"Our Double-tone Inks in Theory and Practice" is an attractive booklet describing concisely the reasons for and advantages in using Ullman's double-tone inks.

S. P. C. K. Press, Madras, India.— The printing of other lands is always interesting, and the package received from the above contains some curiosities in the way of circulars done into English by native printers, and a specimen sheet showing types of thirteen different languages or dialects of the East. The reset title-pages show distinct improvement over the copies, although the great number of faces, as shown in the specimen book, is an embarrassment in the way of proper type selection.

Walker, Evans & Cogswell, Charleston, South Carolina.— College annuals are not controlled by the conventional rules of correct printing, the chief of which is uniformity, and must be judged by standards apart from other good books. "The Annual Owlet" is well arranged and printed excepting the non-uniformity, especially noticeable in the headings. It would have been a commendable innovation to set them all in some plain letter and style, even if it was a departure from college annual traditions.

The Griffith-Stillings Press, Boston, Massachusetts.— Sumptuous would most aptly describe the brochure proclaiming the merits of the above-named firm. A parable is used and the title is "A Modern Cadmus." Rugged cover and title designs in showy colors lead to the story of the older Cadmus and to a complete description of his aftertype, The Griffith-Stillings Press. It is impressive in size, paper, colors and layout, and an effective advertisement on account of the suggestion of thought and capability that produced it.

Calvert-Wilson Company, Rockford, Illinois.— We have seldom seen a collection of booklets showing so many good points. Design, arrangement, paper, composition and presswork are all that could be desired as factors in a business-bringing bit of printing. The presswork is especially good, perhaps the most important requisite in the work shown, on account of the fine grade of vignetted half-tones used. One or two of the samples approach rather near to excess in ornamentation and color, although this is not a grave fault in advertising literature.

A one-hundred-page pamphlet has just been issued by the Southern Pacific Railway exploiting the resources, industries and advantages, the scenery, climate and opportunities of the San Joaquin valley. In preparing the text Mr. J. A. Wells has kept uppermost those details that would best inform the investor, the homemaker and the health-seeker as to conditions as they exist in central California. A profusion of half-tone illustrations shows the beautiful scenery, the tropical wealth of vegetation and the methods of cultivation in vogue. A valuable and somewhat unusual feature in a brochure of this description is the index. The letterpress is good and many of the cuts superior. The cover-design, printed in green ink on a buff cover-stock, is rather striking.

SYNCHRONIZING THE POPULATION.

Hitherto the Klondike country has been a source of pride mainly because of its seemingly unlimited capacity for producing gold-nugget millionaires, but this new country seems now to be actuated by a new and higher motive — a laudable, and



apparently sincere, desire to win the approbation of the nation's chief executive. This worthy ambition will doubtless result in the development of an invincible people. A race come of the hardy stock of the pioneer miner, inured to hardship by the rigors of the northern climate and inspired by the lofty altruistic ideals of our President and of our most distinguished private citizen, would go far toward rescuing a people bent on race suicide.

Through the courtesy of a citizen of Dawson City, anxious to bring us the glad news of this northern light of hope for the American nation, we are able to present to our readers this month the portraits of two members of this noble band. The two vigorous youngsters, Ruth Frances Allen and William Patterson Allen, are cousins, born on the same day, April 9 of this year, in adjoining houses. Their fathers, George and William Allen, being the proprietors of the *Klondike Nugget*, are leaders of public opinion in that city. The picture was taken after a sixty days' residence in the world, and the babies are said to have unusually sunny natures. When the attempt was made to photograph them together, the boy objected, and his objection may be noted in the picture. The girl is twelve hours younger than her cousin and much better mannered.

All hail, the Klondike! The land of promise.

MACHINE FOR LETTERING BLANK-BOOKS.

Mr. W. P. Northcott, manager of the E. J. Decker Company, printers and blank-book makers, Chicago, has invented and patented a machine for lettering the backs of blank-books, work which is at present done by hand. Mr. Northcott gives The Inland Printer the following particulars:

Lettering by hand is a slow process, as only one line can be put on at a time, while the use of this machine permits any number of lines being put on simultaneously, and more uniformly than is possible when done by hand.

The great economy in the use of this machine is apparent when it is taken into consideration that a set of say twenty books, each having five

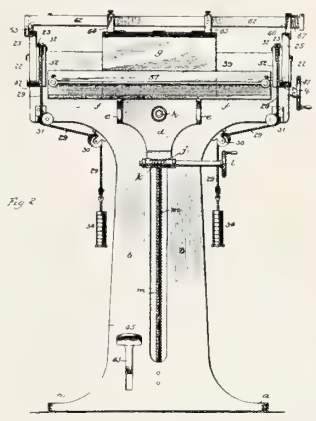


PLATE 1.

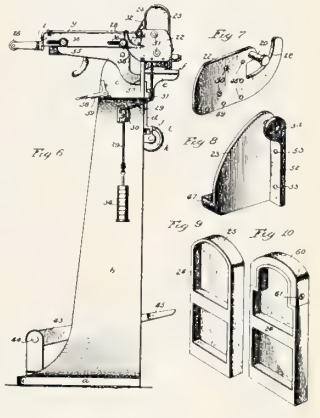


PLATE 3.

lines of lettering on the back, would have to be handled one hundred times by the finisher, i.e., once for every line, when done by hand; and when done on the machine each book would be handled only once, all of the five lines being put on at a single operation of the machine. Ordinary brass type is used. This is locked up in the usual manner in a

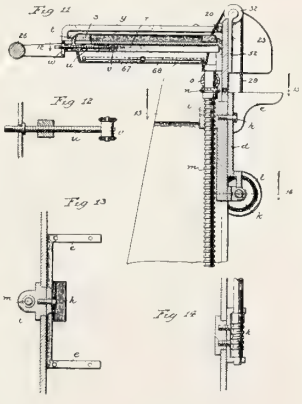


PLATE 4.

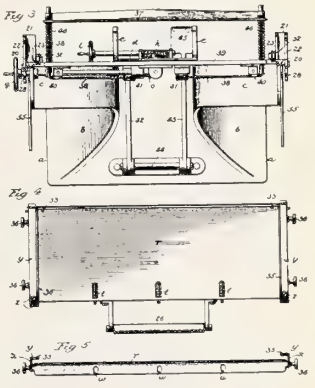


PLATE 5.

chase, the chase in turn is locked on the chase-holder of the machine. The form is heated by gas; the heater is shown in Plate 4.

Plate 1 is a front view of the machine showing book, leveled up to straight edge, in position for lettering; it will be noticed that the book rests on a movable shelf which can be raised or lowered by the hand wheel on the right-hand side of the machine, thus accommodating any size or length of book. This shelf may also be tilted horizontally by

the use of the small hand wheel underneath. This is done to line up the back of the book with straightedge.

The book is held in position by the clamp operated by the foot lever shown at bottom of machine, thus giving the operator the use of both hands to place the book in or take it out of machine.

Plate 2 shows the rear of the machine, the cables connecting the foot lever and the clamp. The chase and chase-holder are shown in horizontal position, as they are when chase is being put on or when changes are being made in the form. The ends of straightedge rest upon the pattern blocks; these pattern blocks are the guides for the chase-holder and chase as they pass over and around the back of book in the process of lettering.

Plate 3 is a cross-section view of the machine; various sizes of books and different curvatures of backs are lettered by the use of the pattern blocks, as shown in this sketch. Five or six sizes of these pattern blocks make a complete set, and will conform to any ordinary range of books. These blocks are placed at either side of the machine and guide the chase and chase-holder while the book is being lettered. This view shows pattern blocks removed from their receptacle. It is but a moment's work to insert or remove these blocks, only one thumb-screw having to be manipulated. The dotted lines outlining shape of bracket indicate position of the chase and chase-holder when machine is in use. This part is only dropped flat as shown in sketch when making changes in form; changes may be made without removing chase from machine.

Plate 4 is cross-section view of the upper portion of the machine, showing in detail the arrangement of and relation to each other of the chase-holder, chase and gas heater.

BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

McLaurin Brothers have opened their new business home, 217 to 219 Mercer street, New York, where they will handle the best of gummed, tin-foil and fancy papers for printers' and box manufacturers' use. They occupy three large and light floors, with the office on the ground floor. They have a novel method of displaying their goods, consisting of sample racks, on which are shown a line of samples well worth inspection.

Again and again have the efforts of expert bronze and ink men to perfect a "gold ink" that would successfully do the work of dry bronzing proved failures, or only half successes, until the average printer has become more or less rooted in the belief that no substitute for bronze can be produced. This conviction now bids fair to be removed from the minds of those who hold it, through the introduction of a bronze ink that has every appearance of successfully "delivering the goods." This ink is put on the market by the firm of T. Riessner, 57 Gold street, New York, one of the largest importers and manufacturers of bronze powders of all kinds. On plated and coated stock this new ink produces results that are really startling, being fully equal to the work of bronze. It can be worked as easily as any ordinary printing-ink, and has all the brilliancy and smoothness of regular bronze powder. An insert in this publication effectively shows a specimen of the results obtained by Riessner's Imperial Bronze Ink.

PICTURESQUE AMERICA.

In beauty and variety of scenery the routes of few, if any, of the railroads of America can equal that of the Chesapeake & Ohio, "the Rhine, the Alps and the battlefields line." A continuous panorama of beautiful vistas, from the gentle charm of fruitful farm lands to the uplifting grandeur of the mountains, delights the traveler from Washington to the journey's end. Crossing Virginia's noble river, the last glimpse of the seat of the federal government is the great dome of the Capitol building, and the traveler is hurried westward through the fertile valleys of the Potomac's numerous tributaries, now so placid and peaceful, but bearing historic memories reaching backward through four centuries. Shortly the mountains rise before him, verdure-clad — not in the rugged sublimity of the Rockies, but appealing by a gentler, more personal, all-pervasive beauty. At every turn picturesque scenes are spread out before his enraptured eyes. The incomparable views along the Greenbrier stir the blood of even the jaded globe-trotter, who quickly relinquishes memories of old-world splendors for the vision of beauty before him. To the true lover of nature the grandeur of these Virginia mountains becomes an imperishable memory.

The stirring historic events clustered about such names as Culpepper, Rapidan, Fairfax and Manassas come trooping back as the train halts for a moment at these towns, which have long since resumed their wonted Southern calm.

The famous springs — Old Sweet, Hot Sulphur, Warm Sulphur, Salt Sulphur and Healing Springs — on the route of the Chesapeake & Ohio, echo the gay social life that centered here in ante-bellum days. These are still quite as popular with those in search of relief from bodily ills, and are the favorite resort in the hot months for the more exclusive and aristocratic social leaders of both the Southern and the Northern States, and the festivities are said to be quite as numerous and gay as in those old days when our grandmothers danced the Virginia Reel.

Leaving the mountains at Huntington the train seeks quieter country; on the one side the muddy waters of the Ohio speed onward to join the Father of Waters on his journey to the sea; on the other the vine-covered Kentucky highlands add diversity to the scene. Maysville, again vividly recalling the troublous times of the early sixties, is passed and the journey is soon over, a trip that has been a delight from the moment of departure until the train is left behind at Cincinnati. The traveler appreciates more keenly, perhaps, when the journey is ended how much the thoughtful care of the railroad officials has enhanced the pleasure and comfort of his trip, for no convenience or luxury has been omitted, and the unfailing and kindly courtesy of the officials is all that the most fastidious could desire. The well-ballasted roadbed and the improved rolling stock make its wide-vestibuled, electric-lighted trains little short of homes on wheels and ideal spots from which to view picturesque America — along the line of the Chesapeake & Ohio.

THE OUTLOOK ENVELOPE.

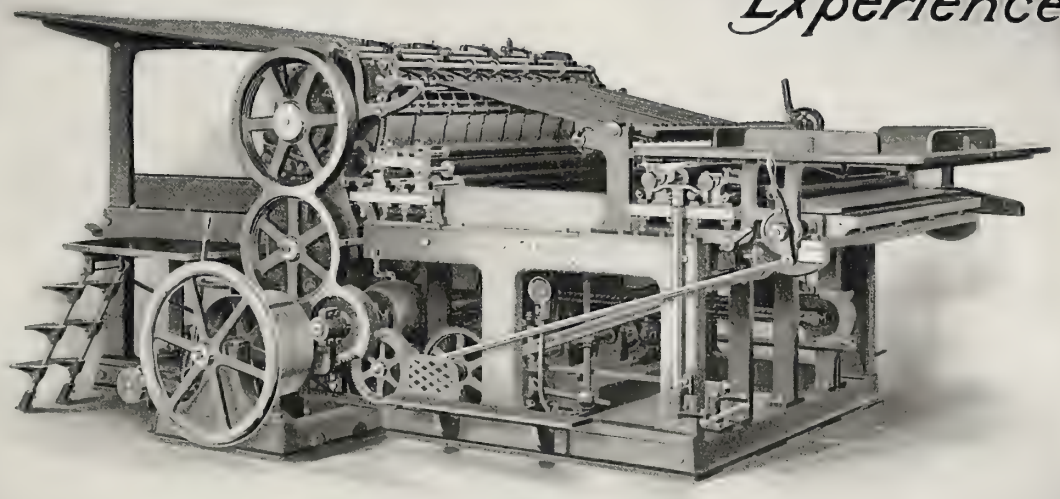
The Outlook envelope, an advertisement of which appears in this month's issue of The Inland Printer, is attracting very favorable attention among the large users of envelopes throughout this country. While dispensing entirely with the addressing of envelopes, it absolutely insures that the letter, invoice, statement or other communication will be correctly mailed, and it covers and protects the contents as completely as an ordinary envelope.

This envelope is the invention of Mr. A. F. Callahan, of Chicago, Illinois, the second vice-president of the United States Cast Iron Pipe & Foundry Company, and is manufactured exclusively by the United States Envelope Company, of Springfield, Massachusetts. It has been on the market for only a few months, but is rapidly coming into very general use. Among the prominent users of the Outlook may be mentioned: Pennsylvania Steel Company, Philadelphia; Prudential Insurance Company, Newark, New Jersey; B. F. Goodrich Company, Akron, Ohio; Crane Company, Carson, Pirie, Scott & Co., Chicago Telephone Company, James B. Clow & Sons, Montgomery Ward & Co., Searle & Hereth, Electric Appliance Company, Sproehnle & Co., Chicago; Michigan Stove Company, Detroit and Chicago.

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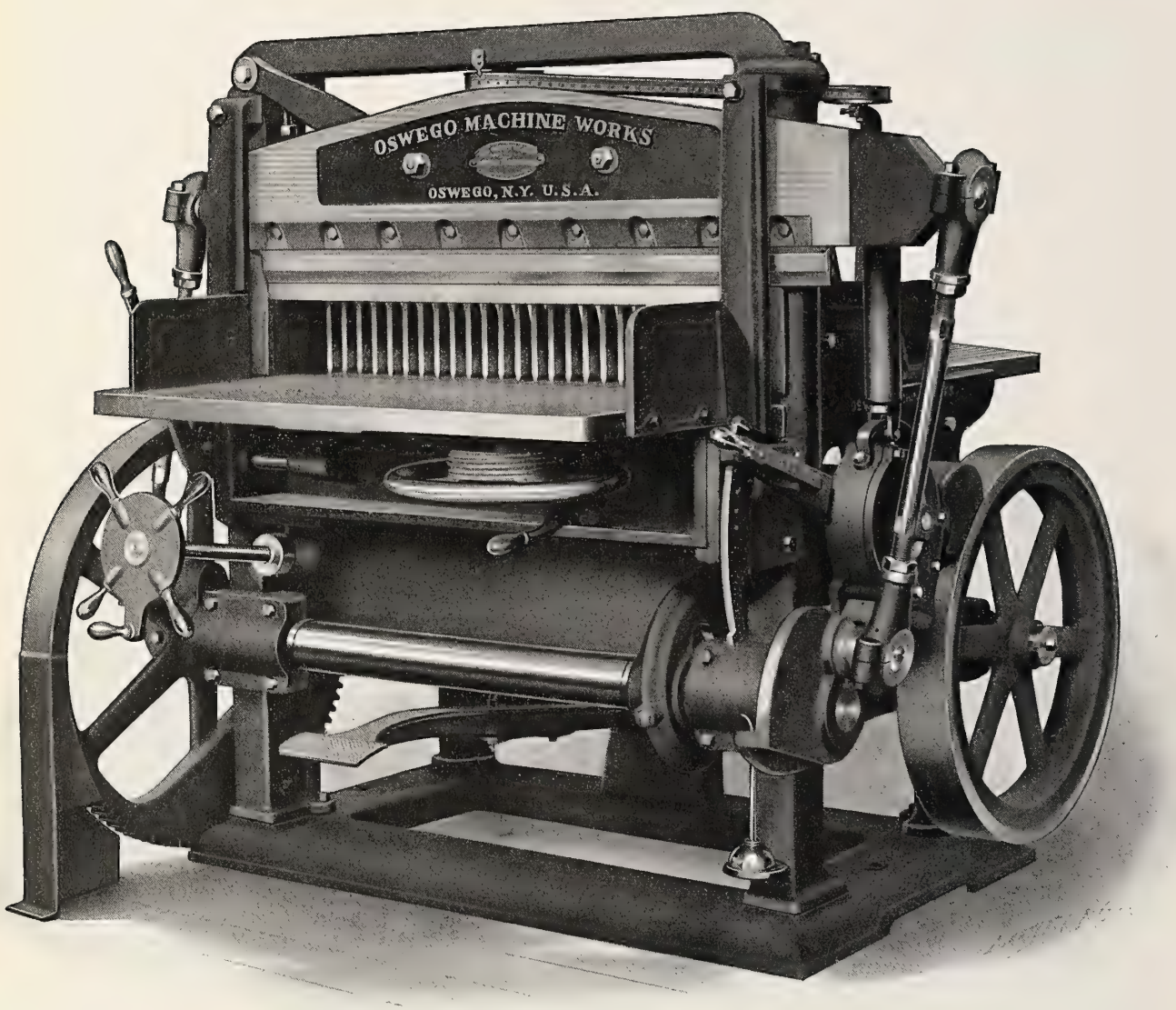
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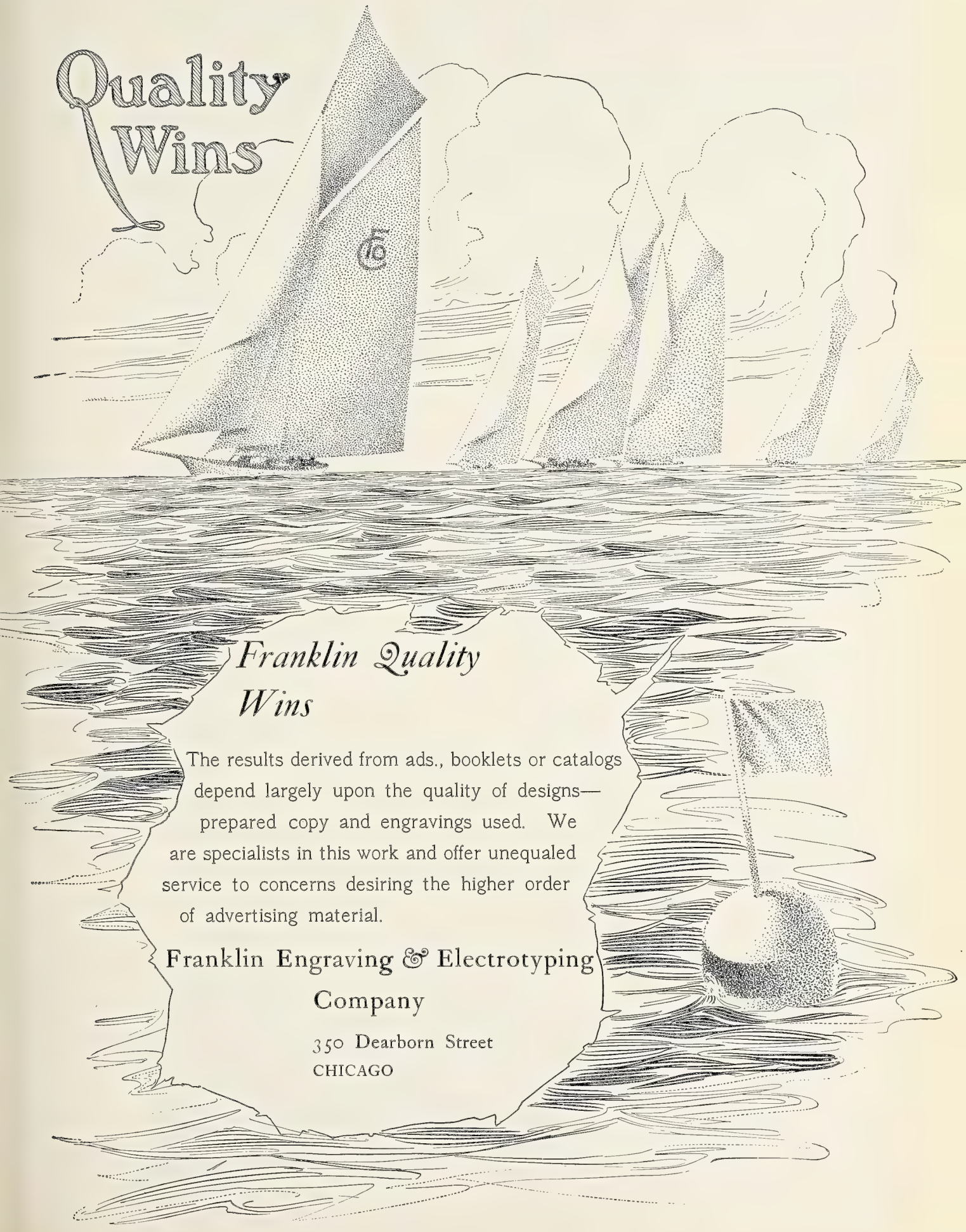
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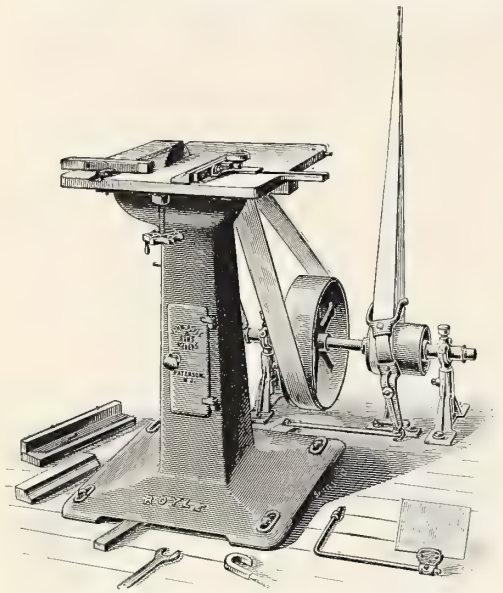
Malice has been busy with the repute of Wicks Type; frightened rivalry has resorted to desperate, if puerile, attacks upon the worth of the best type made; and yet, in the first half of the year Nineteen Hundred and Three, 458 customers have bought Wicks Type to the amount of more than the ordinary old-style foundry can produce in a year's steady running. Wicks Type is to-day in use in 255 cities and towns of the Union; some of the best printers in the country—notably the Eddy Press, Inc., of Winchester, Virginia, and Isaac H. Blanchard Co., of New York City—have given it the strongest endorsement; and it has been shown to be, beyond cavil or doubt, "the cheapest good type."

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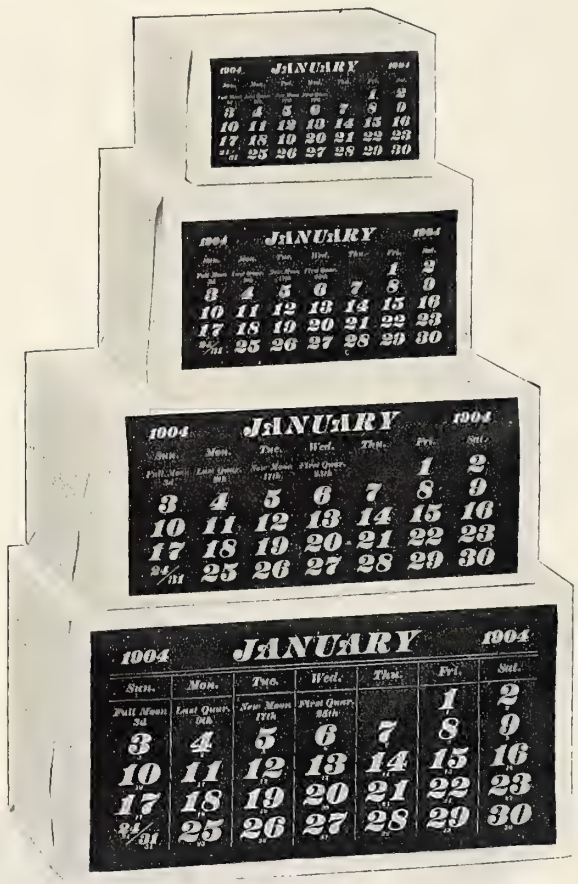
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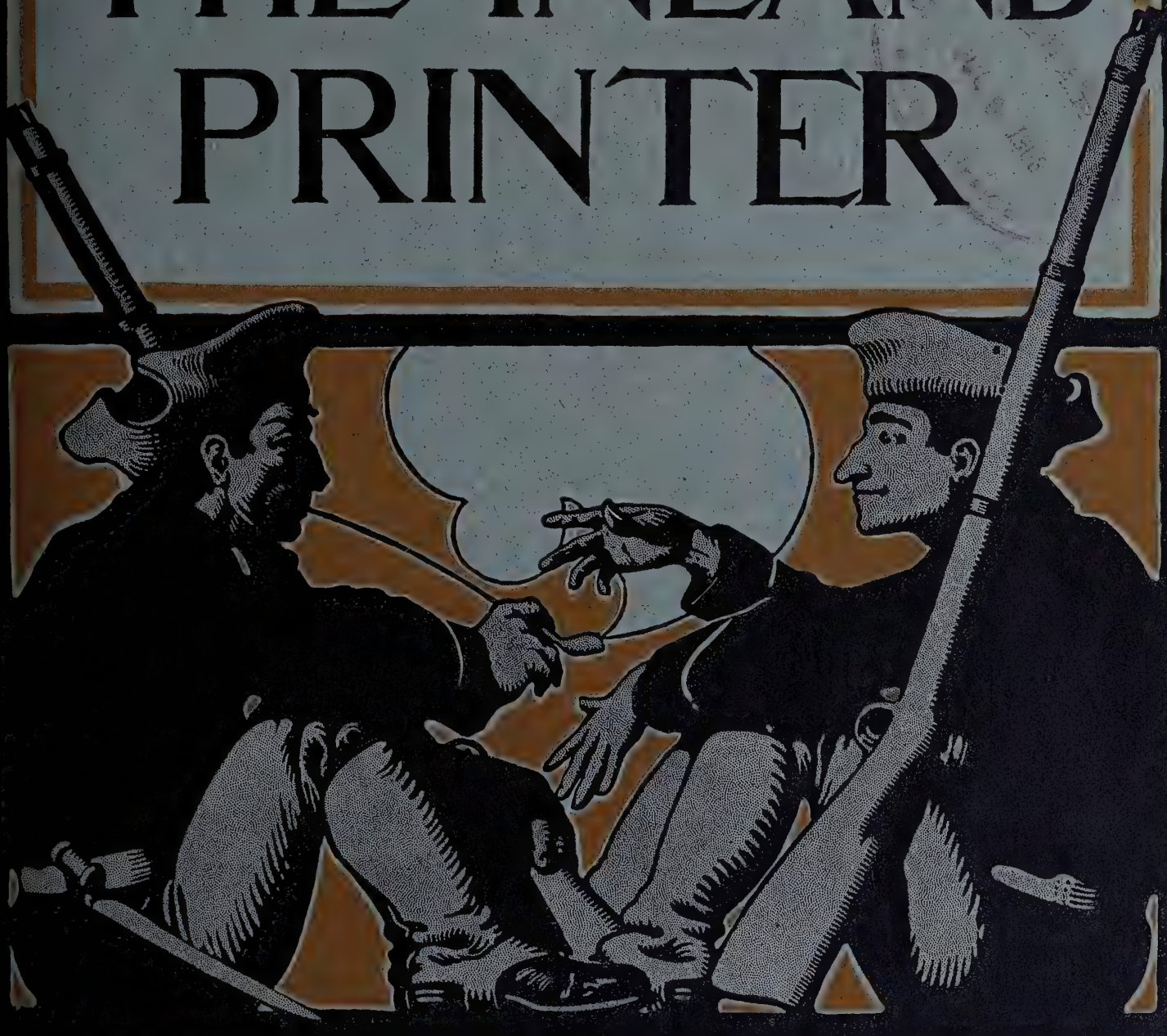
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